Published Weekly at 154 West 46th Street, New York 38; N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second class matter December 22, 1995, at the Post Office at New York, N. Y., under the act of March 3, 1879.

COPYRIGHT, 1954, BY VARIETY; INC., ALL RIGHTS RESERVED

VOL. 195 No. 13

NEW YORK, WEDNESDAY, SEPTEMBER 1, 1954

PRICE 25 CENTS

BOOK ME A 5-FOOT SHELL

'Voice' Needs 'Operation Back Talk' | DRAMAS DIG INTO | Alex Paal's Pic, With 2 Chaplin Boys, To Combat Russ Radio Propaganda

(Ex-Variety' Mugg in Jerusalem, Israel; Cairo, Egypt; Berlin, Germany, and Flatbush-am-Gowanus—Now with CBS-TV)
Fast shift in the Red propaganda line is apparent in the shortwave radio output originating in Moscow and her satellites, and monitored by this correspondent in the course of other duties for a radio network.

of other duties for a radio network.

One year ago, Cominform propaganda machine was hitting hard on the theme that U. S. pilots were dropping bacteriological bombs on the innocents of North Korea, famine-ridden areas of China. Germany and some Balkan States. Idea was to fix "blame" for the blight on Americans, with the result that millions were given to believe that the drought, potato beetles, etc., were the result of political mischief by Uncle Sam.

The story backfired, even with the "confessions" extracted from brainwashed fliers, and the Commies themselves wearied of their own fairy tales.

Today, it's the 'A' and 'H'

own fairy tales.

Today, it's the 'A' and 'H'
bombs, with Cominform storytellers working overtime weaving
tales of horror in which American
"warmongers" and "mass murderers," "Nazi lovers" and "imperialists" conspire to wreak vengeance

Continued on page 429

(Continued on page 42)

Only 'Inside Stuff' On Hildegarde and Johnson Splitup Is 30% of Take

Spittup IS 50% of 1ake
In the past two weeks it has become a city desk story in a number of dailles seeking the "inside"
of Hildegarde and Johnny Johnston splitting after a year's successful teaming. They're in their
final fortnight currently at the
Desert Inn, Las Vegas, at \$11,000
a week. When Hildegarde reopens
the Cotillion Room's season at the
Hotel Pierre, New York, on Sept.
21, her new "partner" will be Jack
Whiting.

21, her new "partner" will be Jack Whiting.

The only "inside" on the Hildegarde-Johnston schism is a matter of terms. The male singer got 30%, of the take, which Anna Sosenko, longtime personal rep for the "chantoosey from Milwaukee," felt was too high considering the comedienne's costly costuming investiture, the general load of the entire operation (management, extra musicians, special violinist-conductor, and the like). Whatever Whiting's deal with Miss Hildegarde, who comes into the Pierre at over \$4,000 a week, it is predicated on his (Whiting's) stint as a featured support of the seasoned nitery songstress. It is said to be over \$1,000 a week as his net share. Johnston gave the impression—fils was a 50-50 deal; this, coupled with sundry film commitments, created the splitup.

RCA Victor's \$500,000 10-Year Kay Starr Bid

IV-Year Kay Starr Bid
In a move to bolster its femme
ranks, RCA Victor is nearing the
wrapup of a top coin deal with
Kay Starr, Capitol Reords' songstress for the past nine years. Her
pact with Capitol expires this December and it's expected that her
new deal with Victor will be set-

new deal with victor will be set-tled by the weekend.
Victor reportedly has offered her a five-year pact, with options for five more years, with a total guar-antee for the 10-year period around \$500,000.

Price Seemingly No Curb to Deluxe Record Packages

Along with the general upbeat in the album biz, the deluxe packages at fancy prices are coming into increasing favor among the major labels. Decca's heavy sales on its new Bing Crosby wax biog at \$27.50 is giving the latest spark to the deluxe package idea. A customer poll, via postcards etclosed in the "Bing" set, indicates that the relatively stiff price is no handicap to sales.

RCA Victor found that to be true with its click promotion of the Glenn Miller Limited Edition last year. That "limited edition" sold around 100,000 copies at a \$25 price tag. Victor, in fact, will market another Miller "Limited Edition (Continued on page 85)

'Legionnaires Aren't Millionaires'; D.C. Biz Off During Convention

Washington, Aug. 31. Estimated flow of 150,000 Amer Washington, Aug. 31.
Estimated flow of 150,000 American Legionnaires and their families into the Capital has had a downbeat effect on most phases of the entertainment industry here. Theatres are grossing below expectations, the better restaurants and cafes are off, and hotels still have vacancies. Reason, as one cafe owner put it, is that "Legionnaires aren't millionaires," and the delegates are for the most part restricting themselves to the less expensive hotels and motels.

Theatre operators said the Legionnaires have kept the local patrons away from the downtown districts, and the Legion trade hasn't been able to make up the difference. The Warner, playing "Cinerama," said since Sunday (29), fully 75% of its patrons have (Continued on page 85)

BELLES-LETTRES

By LEONARD TRAUBE

Television has been litry almost from the start, but this season shapes as the peak-a-book in the belles-lettres department. Producers and story editors of hourshows are gumshoeing at a fast clip to get a beat on the hardcovers, and some of them, taking a leaf from Hollywood, are working hard and furiously on pre-publication rights (remembering with a wistful gleam that David O. Selznick paid a mere \$52,000 or so for the pic rights on "Gone With the Wind" by grabbing it from the Margaret Mitchell galleyproofs). Television has been lit'ry almost

done with the wind my grabing it from the Margaret Mitchell galleyproofs).

A major "love that publisher" yenner for the 1954-55 video season is the Westinghouse-CBS "Studio One," long with an affection for printed matter. A tieup with Doubleday gives the Felix Jackson series two new novels in A. J. Russil's "Fatal In My Fashion," which is being teleadapted by Patricia McGerr for Oct. 25, and "An Almanac of Liberty," Supreme Court Justice William O. Douglas' "definitive" credo on freedom, listed for Nov. 8 to coincide with Doubleday issuance. (Edward R. Murrow is being glommed as the onscreen narrator for "Liberty.") "Studio One" story editor Flor-(Continued on page 42)

'RCA' Call Letters For NBC Stations?

Chicago, Aug. 31.
The revival in recent weeks of the "This is NBC—a service of RCA" stationbreak tagline which now accompanies network radio-ty programming is seen as the dawning of a new era in which board chairman David Sarnoff will create expecter identity between the party of the party a greater identity between the par ent company and the subsidiary operation.

Some even are saying "don't be surprised" if the coming months will witness overtures toward a change of the New York flagship call letters from WNBC to WRCA call letters from WNBC to WRCA (for both the radio and tv adjuncts) with the same pertaining to the Coast o&o operations, now carrying the KNBC-KNBH call letters, thus becoming KRCA.

The more pronounced RCA-NBC identification has its precedent in the case of General Electric and (Continued on page 80)

Attention D.C.

Attention D.C.
Chicago, Aug. 31.
As the NBC-TV Affiliates wound up their meetings here, one of more politically-conscious execs cracked: "We are barring radio-tv coverage of the convention."

Held Prejudicing U.S. in Germany

Greasepaint' TV Gala As Sid Caesar Trailer

As Sid Caesar Trailer
Flock of Hollywood-tv-radio
names have been gathered in for a
kind of "soldiers in greasepaint"
gala on NBC-TV Monday, Sept. 20,
in the 8-9 time. Set so far are Bob
Hope, Danny Kaye, Jack Benny,
Dinah Shore, Frank Sinatra, Tyrone Power and William Holden,
with American Federation of TVRadio Actors cooperating on the
pro-GI spread.
Show will serve as lead-in to following week's new Sid Caesar
show.

Pix Sales to USSR In Wind Again; See

Relaxation of U. S. Commerce Dept. regulations on trading with the Russians and their satellites has revived speculation in the trade on possible future film sales to Moscow.

on possible future film sales to Moscow.

The Russians, on several occasions, have indicated to the Motion Picture Export Assn., and also to individual companies, that they're in the market for American films. So far, however, MPEA has nixed all such proposals.

Position of the MPEA is that it can't and won't sell to the Soviets until and unless the U. S. State Dept. thinks the time is ripe for such a transaction. So far, State has /made it clear that it doesn't think the time is opportune for such dealings.

An MPEA spokesman emphasized last week that, even should State flash the greenlight, it's by (Continued on page 79)

Connee Boswell, Herself A Polio Victim. Donates Disk Coin to Stricken 6

Frankfurt, Aug. 31.

American circles in Germany are raising eyebrows over Alexander Paal's new film which stars the two Chaplin boys in their first German film venture. Titled "Columbus Discovers Kraehwinkel," the pic spoofs Americans and American values in such a way that German audiences are laughing at—not with—young Sidney and Charlie Jr.

"Columbus" is the story of two

pope, Danny Kaye, Jack Benny, inah Shore, Frank Sinatra, Tynne Power and William Holden, the Actors cooperating on the GI spread.

"Columbus" is the story of two wacky ex-GI's who descend on a tradition - rich Bayarian town (Kraehwinkel) with some far-fetched plans for turning the place into a modern tourist trap. They promptly open on American drugstore complete with jukeboxes, sold machines, obscene neckties, and Scotch whiskey on tap at the soda fountain. Allied with them is the town mayor who changes their dollars at a private rate and bears a striking resemblance to a petty Nazi official. Arrayed against the Chaplins and the mayor are most of the townpeople, led by the young German here who once solourned in the U. S. but came back home "because America just didn't suit him." The German, not Sidnore in the trade possible future film sales to oscow.

The Russians, on several occaoins, have indicated to the Mo-

Samuel Goldwyn's 'Best' 72d Birthday Present: No Chi Double Features

Hollywood, Aug. 27.

Hollywood, Aug. 27.
Editor, Variety:
Today is my 72d birthday—and
I think you will be interested to
know that one of the nicest birthday presents I have received, even
though it was strictly coincidental,
is a story in this week's Variety.
You cannot imagine what a pleasure it gave me to read, "No Double
Features in Chi's 13 Firstruns For
1st Time in Years."
I do not have to tell you that
doing away with double bills is
something I have been fighting, tor
at least 25 years. It just proves
that if you live long enough you
will finally see things work out as
you hope.

Disk Coin to Stricken 6

Connee Boswell, who appeared on the CBS-TV "Strike It Rich" stanza last week (25) as the "helping hand" for a Houston family stricken by polio, is donating her full royalties from the sales of the first 100,000 copies of her latest Decca release, "If I Give My Heart To You." Miss Boswell, herself a polio victim but always active in show biz despite it, is contributing the money to Mr. and Mrs. Jacob G. Becker and their four children. In addition to the \$500 earned for the Becker family in Miss Boswell's "Strike It Rich" appearance, the Decca royalties will add up to another \$4,000.

Few New Trends in Paris Nitery Field; St. Germain Still Tops

By GENE MOSKOWITZ

Paris, Aug. 24.

As Parls is left to the tourists by the rapidly retreating Parislans, a looksec at the cleared nitery setup shows there have been definite trends this year. It is the tastes and fads of the returning cabaretgoers which will tell the story on next year's top nightclubs. In a previous survey last February, the concerted effort by a group of young club owners to turn the Palais Royale district into the nitery section of Paris was revealed, with the ensuing growth of the section as an afternoon cafe spot.

spot.

However, this now seems to have waned, and St.-Germain-Des-Pres still hangs on as top quarter, by dint of the tourists still unaffected by shifts in local tastes. Also, there is a lack of literary or philosophic bonanza or club to put another section of this town on the midnight mecca map. Paläis Royale, near the Comedie-Francaise, and a stone's throw from the Opera district, looked hot in these sweenstakes during the early part of 1954, with La Castagnette and Cour et Jardin, two new spots, drawing the snob and show biz set and the Macumba getting a steady carloca-inclined dance set (with the solid music of Renato). The Club Monthensier suddenly emerged as a fave spot for the disgruntled Existentialist set. The established spots such as Gilles, a fine eatery-four hour vaude spot, plus some ton restau-However, this now seems to have

for the disgruntled Existentialist set. The established spots such as Gilles, a fine eatery-four hour vaude spot, plus some top restaurants and smaller clubs, such as La Plancher Des Vaches and Milord De Marsouille, giving this quarter a nocturnal flavor, and only needing the palpitation, push and press to have put it definitely on the local and tourist must-see map.

Owners of P-R Find it Too Big
Two young cafe owners were responsible for the attempt at restoring Palais Royale-Marc Doelnitz and Duatre Cohelo. Cohelo bowed out of his successful La Castagnette at the right time and now this club is a thing of the past. Doelnitz still has his membership boite which has become a gathering place for show biz people, but seems too restricted and clannish to make for any sort of popular (Continued on page 80)

(Continued on page 80)

EARLY A.M. EPICURES FADING FROM B'WAY

Take it from Hy Heller, manager of Lindy's famed lox-andbagel oasis on Broadway, that Broadway ain't what it used to be. I've been on this street 44 years." says Heller, "and we might just as well close at 1 p.m. By 1:30 you can only shoot a press agent here and not hit many."

Deploring the paucity of night life, which means that performers don't come in for the winderupper coffee-and-cheesecake bit — and that goes for the waiters and captains, and with them the overflow customers—Heller points only to Lou Walters' Latin Quarter as the sole remnant of a passing era of glamor. "It's too far to come from the Stork and the Copa," he adds, "and only on Saturday, and here we're also dead by 2:30; there's no night life any more. The late-hour filmgoers who wait for the cutrate price at the midnight movie certainly haven't got the price to come into Lindy's."

Charles Delac, head of the International Producer's Assm., who (Continued on page 22)

16,000,000 State Bite

In Show Biz Taxes And

License Fees in 1954

Washington, Aug. 31.

The states took more than 16:000.000 in license fees and admissions taxes from amusements in the state fiscal years ending in 1954. The 36 states, which levens of page 22)

BROADCAST BRASS AT D.C. LEGION CONCLAVE

Washington, Aug. 31.
American Legion convention here this week brought an assortment of talent to entertain at various sessions. On hand were Morton Downey, Frank Fontaine, Joan Roberts, Bud and Cee Cee Robinson, Mack Gordon, L. Wolfe Gibert, Eddie Garson, Frank Morton, Jody Miller, and The Symphonettes.

ettes.

Big Brass from the broadcasting industry were among the distinguished guests. They included RCA board chairman David Sarnoff, RCA prexy Frank M. Folsom, NBC prexy Sylvester Weaver, CBS board chairman William S. Paley, CBS prexy Frank Stanton, ABC prexy Robert E. Kintner, Dr. Allen B. DuMont, Mutual topper Thomas F. O'Neil, ABC veep John Daly, and American Forum moderator Theodore Granik.

Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters, addresses the convention Thursday (2) on the action of the Senate Committee in banning radio and tv from its McCarthy censure hearings. Rig Brass from the broadcasting

Venice Pic Fete Stresses Films. Not VIPs, Stars

By ROBERT F. HAWKINS

Venice, Aug. 31.

Venice Film Festival prexy Ottavio Croze's desire for a type of fest that is primarily of high film content, with a lessening of the star, cocktail and party angles, is the theme of the current fete, as it goes into its second half. (Festival opened Aug. 22.) Scarcity of big names and the high level of pix, so far, makes the films rather than the personal ties the main topic of conversation and the copy for the conversation and the copy for the scribes. It may frustrate the pho-tographers though and the few stars on tap are doing double duty. Charles Delac, head of the In-ternational Producer's Assn., who

bscription Order Form	9/1
Enclosed find check for \$	
Please send VARIETY for One Year Two Years	

City..... Zone.... State. **Regular Subscription Rates** One Year—\$10.00 Two Years—\$18.00 Canada and Foreign—\$1 Additional per Year

Subscription Order

(Please Print Name)

154 West 46th Street No.

New York 36, N. Y.



HORACE HEIDT Currently On Tour Under Personal Management WALTER PLANT

Hartman's 5-Point Plan for Par Prod.

Hollywood, Aug. 31. Paramount, in addition to going Paramount, in addition to going allout on bigger and better pictures this coming year, will put into effect five rules of filmmaking which everybody knows but which very frequently are overlooked, Don Hartman, studio production chief, reports.

Exec adds that by deviating from any one of the five a studio can miss out on a hit picture, "and Paramount doesn't intend to hit a miss."

miss."

For its upcoming program of 17 productions, one more than during the past 12-month period, company will expend \$35,000,000, according to Hartmân. This includes the \$7,000,000 "Ten Commandments," which Gecil B. DeMille will launch Oct. 14 in Egypt, most expensive picture ever to be turned out by Paramount.

Rules as set down by Hartman are specific, and include (1) the right story for a studio to make; (2) right screenwriter to work on that story; 3) right director; (4) right cast, and (5) the right technicians to back them up.

"This is the only method of turning out an honest picture," production chief points out. "It's like drawing for a royal flush—if you miss on any one card you miss your hand."

Exec also stated that picture—woking today is more difficult. For its upcoming program of 17

your hand."

Exec also stated that picturemaking today is more difficult
than ever, and it's necessary to follow such a set of procedures. The
day of producing a picture merely
to meet a certain release date is
over, he stressed; so, too, to keep
a star or director commitment. A

(Continued on page 20)

(Continued on page 80)

March of Dimes Radio-TV Stymie on Summer Drive

Stymie on Summer Drive

Summer drive of the March of Dimes appears to be in trouble as far as some phases of cuffo plugs on radio-tv networks are concerned. So far, MOD has had 12 telespots on ABC, another dozen on CBS and six on WOR-TV, N.Y. NBC tele used an MOD film blurb on "Today" and another on its "Home" show last week. NBC Radio had offered a pair of 15-minute periods, but MOD turned these down, presumably because they weren't "good" time. NBC-TV hadn't offered the organization any spots because that would upset its commercial schedules, and MOD apparently took umbrage at this shudout.

Behind the low-gear radio-tv exploitation this summer may be the fact that the fund group is not "recognized" by the Advertising Council, latter taking the position that since MOD doesn't account for its money and furnish written records, such recognition cannot be granted. Some broadcasters take their cues from the Ad Council on matters of this sort.

SHERWOOD'S TELEPLAY

Robert E. Sherwood's first teleplay since "Backbone of America" (on his NBC pact) will be an as yet untitled original that will get "Robert Montgomery Presents" under way seasonally on Sept. 20, Hour drama will not be the playwright's "Pontius Pilate" that's been promised for some time.

Old Cars Draw 18,000 at 50c Each Into Under-Theatre Times Sq. Cellar

MRS. MANVILLE NOT RELATED TO PATINOS

Editor, VARIETY:
In your article, "Mrs. Manville's Minsky Peeling is OK But Where Did She Get Those Lines", in VARIETY Aug. 18, the following statement is made: "Juanita is tied up with one of the Patino heirs. The Patinos, as any ambitious girl should know, are among the world's richest families. They derived their coin from Bolivian tin mines."

world strikes tanines. They arrived their coin from Bolivian tin mines."

This assertion is not in line with the facts, as the Patino family in Bolivia connected with the tin mines is in no way related to Mrs. Juaniia Roddy-Eden Patino, nor to Ramon Patino, who is not a citizen of, nor is he known in Bolivia. By a mere coincidence they happen to have the same surname.

I have been receiving many telephone calls in this connection, indicating that considerable misunderstanding has been engendered by the above misinformation. In fairness to your reading public and to the Patino heirs, please be good enough to publish this letter.

Ed Fajardo.

Ed Fajardo (Patino Mines & Enterprises)

Invite Labor To Policy Huddles On Pix: O'Brien

British and American film labor should be repped at any film nego-tiations that concern them, Tom O'Brien, British labor leader, and M.P. who has just concluded a visit to this country, said in N. Y. last

week.

"The position in the world today makes it imperative that the examination and solution of problems in connection with U. S. and British films and their markets can no longer be the monopoly of the producers. Both in Britain and in the U. S., labor should be brought into policy discussions involving their interests."

O'Brien opined that there should have been labor observers attending Anglo-American film pact talks "from the very start" to offer sug-

ing Anglo-American film pact talks "from the very start" to offer suggestions relating to the welfare and the interests of union members. "When I return to Britain, I intend to inform my government that, as long as the talks continue, I think a labor representative should attend," he stated.

should attend," he stated.

More important, however,
O'Brien thought was the presence
of labor's voice in discussions on
an intra-industry level, particularly between Britain and the U.S.
He pointed out the growing interrelation of various industry factions, with the actions of one inevitably affecting the rest.

Wanna Swim, Play Minny Golf, Square Dance? Then Go to Drive-In Theatre

Go to Drive-In Theatre

San Antonio, Aug. 31.

The public used to go to a drivein theatre to see just a motion
picture. Now they may go to square
dances or take a swim, too.

These are some of the added attractions contrived by operators of
drive-in houses, as reported by Tim
Ferguson, of Grand Prairie, newlyelected treasurer of the Texas
Drive-In Theatre Owners Assn.

Two Dallas theatres have swimming pools in front of their
screen where customers may take
a dip before the films are shown,
according to Ferguson. Others
have installed concrete slabs for
square dancing. Some have picnic
grounds. Playgrounds for youngsters are becoming common.

Ferguson halled CinemaScope for
having brought back customers in
large numbers. Since he installed
the larger screen last July, business at his theatre has gone up
28%, he said.

Drive-In theatre business, which
(Continued on page 87)

If there is anything to the theory that Mr. & Mrs. America are nostalgically partial to vintage cars, the new "Carnival of Cars" museum beneath the Astor Theatre on Broadway should prove a lucrative entry in the low-price admission field.

Some 18 and

Broadway should prove a lucrative entry in the low-price admission field.

Some 18,000 persons so far have crowded into the spacious (15,000 square feet), brightly-lit subterranean showroom which stretches between 45th and 46th Streets and contains some 39 automotive vets dating back as far as 1896.

Show, which gets 50c from adults and a quarter from the kids, opened on July 16 and, according to manager Frank C. Farley Jr., still has to add a couple of frills such as life-size wax figures of Jack Benny and Diamond Jim Brady. to sit in some of the cars; special lighting effects, etc.

Project is a combined effort of City Investing Co., whose prexy Robert W. Dowling is an enthusiastic collector of old cars, and Henry Austin Clark Jr., who runs the Long Island Automotive Museum at Southampton, L. I. All the cars in the show were culled from the collections of these two men and brought on to the lower floor via a specially-installed elevator.

There was only one hitch—the impressively huge American-La-France fire engine, originally horse-drawn, built in 1890 and motorized in 1914, which couldn't be fitted into the elevator. It was taken apart and sent below piece-meal. Electric motor is currently being installed in the fire-red buggy so that visitors can watch some of their tanks can contain any gasoline. So one has to take Farley's word for it that they run. (Continued on page 79)

gasoline. So one has to take Far-ley's word for it that they run. (Continued on page 79)

Stars, Bikinis, Nudity **Sparking Cannes to SRO:** Cocteau's Dietrich Rave By EUGENE TILLINGER

Cannes, Aug. 24.
All over town posters proclaim
emphatically, "La Vie est Belle
l'Ete a Cannes" ("Life at Summertime in Cannes is Beautiful"). For

time in Cannes is Beautiful'). For a change, a publicity slogan seems to be true. As a matter of fact there is summer now in Cannes and at the Cote d'Azur, while the rest of France shivers at almost unheard of low temperatures.

Cannes is SRO, packed and jammed as perhaps never before. The big palace hotels along the Croisette, above all the Martinca and the Carlton, are booked to capacity. Those who have no reservations are forced to spend the night either at the beach or in their cars. Significant new development: Cannes now has become a top transatlantic port. Americans night either at the beach or in their cars. Significant new development: Cannes now has become a top transatlantic port. Americans seem to have discovered the new "Sunny Lane" straight from New York to Cannes, publicized by the American Export Lines. Hundreds of visitors from the States arrive here each time when the Independence or the Constitution stops in Cannes. Others follow on the Italian liners, and then there are still other, smaller boats that stop to make dates or appointments here, because there is only one chance in 100 that you'll be able to find the person you're looking for. Outside and inside, this is the HQ for the innumerable press (and (Continued on page 87)

B'NAI B'RITH READIES SALUTE TO BALABAN

Metropolitan Council of B'nai B'rith hosted a Hotel Astor, N. Y., luncheon for film tradesters and press reps yesterday (Tues.) to call attention to the testimonial dinner for Barney Balaban, president of Paramount, Sept. 26.

According to the Council, many prominent industry execs from both Hollywood and N. Y. are joining in sponsoring the salute. Balaban is being cited for his 'outstanding contributions to American

standing contributions to American life and his distinguished efforts to aid in the building of Israel."

20TH EYES WIDEGAUGE FILM

Par Brass to Devote 2 Days to 'Xmas' Huddle; Key to Future Pic Handling

Sales policy and merchandising plans for "White Christmas," first VistaVision picture from Paramount, will be taken up at a three-day meeting of top Par execs beginning today (Wed.) at the Hotel Astor, N.Y. In an unprecedented move by the company, two days will be given to discussion of the one film. Third day of the conference will be given to discussion of the one film. Third day of the conference will be given to discussion of the one film. Third day of the conference will be given to discussion of the one film. Third day of the conference will be given to discussion of the one film. Third day of the conference will be given to distribution of other product on the lineup. "Christmas" is being regarded by Par as the most important of the current year's releases, and policy determined for its handling doubtless will have a bearing on subsequent pix lensed in the same widescreen process. While a blue-print of terms hasn't been drawn, it's regarded as a certainty that the physical setup of theatres will be a major consideration in Par's licensing of exhibitor contracts. Par wants this first VVision entry, particularly, showcased in houses which have updated their projection equipment and have installed the fullest-sized screens which auditoriums will accommodate.

Annual Sales Drive

Division managers, assistant division chiefs and homeoffice brass will sit in at the sessions, with A. W. Schwalberg, distribution chief, to preside. Barney Balaban, Par president, will address one of the meetings. Others on the (Continued on page 27)

Schenck, Balaban Taking **Active Roles in Move To** Bring UA in MPAA Fold

Nicholas M. Schenck, president f Loew's, and Barney Balaban, resident of Paramount, are taking

of Loew's, and Barney Balaban, president of Paramount, are taking an active role in a move to bring United Artists into the Motion Picture-Assn. of America. UA is the only distributor outside the membership fold.

The two execs and reps of other companies joined Arthur Krim, UA prez, and Robert Benjamin, board chairman, in a meeting in Schenck's N. Y. office last Thursday (26). Repping MPAA was Ralph Hetzel, exec v.p. No final decisions were made, but it was clear that UA is giving the membership bid active consideration.

In the event UA agrees to the tieup, some special consideration would be required of the Production Code. UA still has in release "Moon Is Blue," which was denied Code approval. Further, UA is unique in that it engages only in distribution and relies on indie filmmakers for its product supply, and some of these do not profess agreement with the Code.

This, obviously, could place UA membership is agreed on. MPAA companies are enjoined from distributing any films which are nixed by the Code.

Polaroid's Sixmonth Biz Dropoff to \$9,500,000

The rise and fall of third-dimension has caused a severe slide in profits of Polaroid Corp., via its manufacture of 3-D viewing glasses. Outfit's gross business for the first six months of 1954 slipped to \$9,500,000, down from \$13,700,000 in the first half of 1953.

Net earnings fell to 54c per share in the first half of the current year, from \$1.56 per share in the corresponding period of last year.

WB Buying Up Stock?
Warner Bros. is preparing for a new buyup- of its common stock, according to Wall St. sources. It's said that the film company will invite stockholders to tender their shares at either \$20 or \$21 per share. All in line with the WB Objective of shrinking its capitalization. according to Wall St. sources. It's a listory, six Cinemascope pictures said that the film company will are in work at the same time on invite stockholders to tender their shares at either \$20 or \$21 per share. All in line with the WB bijective of shrinking its capitalization.

The issue is now selling at around \$16.50 on the N. Y. Stock Exchange.

More Adult Stuff

Minneapolis, Aug. 31.

Spencer Lees, who was coproducer of the religious film, "Day of Triumph," is so enamored of Hollywood that he's selling his Cannon Falls, Minn, manufacturing plant, near here, He will quit making baby clothes to produce more pictures.

FRO Guarantee **Plan Gaining**; **'Hell' Bats 1,000**

The new concept in film selling—the exhibitor guarantee plan introduced by Filmakers Releasing Organization—is winning wide-—the exhibitor guarantee plan introduced by Filmakers Releasing Organization—is winning widespread support from theatremen. The first picture offered under the plan—"Private Hell 36"—has 1,000 theatres on the dotted line so far, according to Irving H. Levin, prexy of the indie distrib outfit.

The picture, offered to exhibs prior to production on the basis of story and cast names, is going to exhibs at terms of from 25% to exhibs at terms of from 25% to exhibs at terms of from 25% to exhibs at terms of from 15% to exhibs at terms of from 25% to exhibs at terms of from 25% to exhibs a terms of from 15% to exhibs a terms of from 15% to exhibs a terms of from 15% to exhibit the maximum percentage, according to Levin, is from highly competitive areas.

The indie distrib firm, organized to distribute the films of Filmakers Productions, the Collier Young-Ida (Continued on page 29)

'Duel' Reissue Heads For \$2,500,000 U.S. Rentals; Strong Draw in Ozoners

David O. Selznick's ressue of "Duel in the Sun," originally out in 1947, on the basis of about 300 dates looks to hit close to \$2,500. dates looks to hit close to \$2,500,000 in domestic distribution rentals. Unusual aspect of the rerelease is the strong coin the pic is
drawing in drive-ins.

Point is made that only a few

Point is made that only a few hundred ozoners were in operation seven years ago. In the interim virtually an entirely new market has been established via the growth of the outdoor houses, which now number close to 4,000. Film is being billed "firstrun for drive-ins" by many arbibitors

by many exhibitors.

In the sales approach, the New England area was covered in satu(Continued on page 87)

HECHT HUDDLING WITH **UA ON PRODUCT DISTRIB**

Harold Hecht, partner with Burt Lancaster in Hecht-Lancaster Productions, arrived in N.Y. from the Coast yesterday (Tues.) for hud-dles at United Artists, distributor of H-L product, and to supervise the Gotham location shooting of "Marty." picturization of a televi-sion play. Walter Seltzer, ad-pub director of the company, is accom-panying the producer. Following a stay of a couple of weeks, Hecht will head for Ken-tucky where H-L has "The Ken-tuckian" now shooting with Lan-caster directing and starring.

20th's Six C'Scopes

Hollywood, Aug. 31. For the first time in Hollywood history, six CinemaScope pictures

SPURRING TESTS

Groundwork is being laid by

Groundwork is beling laid by 20th-Fox for another go at the use of widegauge film.

Company pioneered in that field in the late '20s via the Grandeur system and revived the idea just before the war. That equipment has now been dusted off by 20th engineers, who plan to make a series of tests with it. If plans work out 20th may lens "The Greatest Story Ever Told," Fulton Oursler's story of the Bible, both on widegauge film and CinemaScope.

The only other outfit currently working with widegauge stock—66m—is Todd-AO, which is lensing "Oklahoma." Film is also being duplicated in C'Scope.

Earl I. Sponable, 20th's research topper, conceded last week in N. Y. that 20th was collecting facts pertinent to an improvement of its old widegauge system. He said the company was currently engaged in a "general investigation" of the possibilities of wide film and was seeking facts on what advances might be expected in the color field, general production of raw stock in relation to the visibility of grain, etc.

Sponable said he was starting out with the Grandeur concept, "because we have that equipment," (Continued on page 22)

NY Dailies Redfaced At

N.Y. Dailies Redfaced At 'Maharajah' Hoax While 'Egyptian' Is the Gainer

A white turban, black goates and an inscrutable facial expression last week brought a not altogether shameful blush to the faces of 20th-Fox pluggers and a lot of apparently welcome publicity to a gent called Albert Carlo, an artist.

artist.

Carlo really cashed in twice.

First, when he posed as the Maharajah of Barata at the N. Y. Roxy
preem of 20th's "The Egyptian,"
and again when, unmasked by the
N. Y. Times, he got additional attention from both the papers and
tv, particularly the Dave Garroway Show.

Just who was responsible for
(Continued on page 27)

65M 'OKLAHOMA' Amer.-Anglo Film Labor Liaison Set; U.S. Unions Mute Drive Vs. Brit.-Made U.S.-Vidpix After O'Brien Huddle

Aller's Prómise

Aller's Promise
Hollywood, Aug. 31.
Herb Aller, a member of
the AFL Films Council and
business agent of Local 659
of the Cameramen's union,
said today (Tues.) that the
Council had done no more
than promise Tom O'Brien,
British labor leader, that it
would consider his request and
accept his representations re
the production of ty pix in
Britain.
"We took the matter under
deepest consideration and
agreed to review it in the near
future," he stated.

1st German-U.S. **Co - Production Bid Via UGFE**

Trend towards coproduction abroad and the desire of German producers to seek new export markets has cued establishment of United German Film Enterprises in N. Y. Munio Podnorzer, vet German film importer and distrib, heads up the new outfit, which reps a number of top German production, distribution and export companies. This is the first such postwar move by the Germans.

According to Podhorzer, UGFE is to become a link between the German and Austrian film industries and the U. S. market which, he said, "has yet to feel the impact of many of Germany's and Austria's outstanding postwar productions."

Agency will be active both in the arranging of coproduction deals and the sale of German-language pix to tv. In addition it will act as a producers' rep for German filmmakers in making distribution artowards coproduction

With a series of misunderstandings now successfully cleared up, the AFL Hollywood Film Council, which speaks for the Coast labor unions and guilds, has agreed to call off its pressure campaign against the exodus of U. S. tv film production to Britain pending further talks.

In reporting this in N. Y. last week (28), Tom O'Brien, British labor leader who is in this country with a mandate to speak for the four major British entertainment unions, said his mission had been a 100% success and that it had served to clear up a number of serious misconceptions on both sides. O'Brien, who leaves N. Y. by air tomorrow (Thurs.) for London, also said general agreement had been reached on the creation of a small, permanent Anglo-American labor liaison committee which would meet alternately in N. Y. and London and which, he thought, would "constitute a responsible body to deal with problems on the labor side in both the U.S. and Britain." Represented on that group would be O'Brien, as general secretary of (Continued on page 19)

MPAA's Formal Vote On Code Changes Slated; No 'Wholesale' Easing

Board of directors of the Motion Picture Assn. of America will meet within the next month to formally vote on a set of changes in Hollywood's Production Code. The revisions have been pending for some time.

As previously

some time.

As previously revealed in VARIETY, the rewrite of the Code will mean lifting tabus on the screen depiction of miscegenation, smuggling and narcotics and likely (Continued on page 29)

National Boxoffice Survey

Trade Slips Pre-Holiday; 'Brides' Again Takes 1st, 'Obsession' 2d, 'Window' 3d, 'Cinerama' 4th

Pre-holiday week and the stanza before school resumes in some key cities makes this a spotty one for most first-run theatres. However, the bigger pix are holding up remarkably well despite the handicaps, including the fact that many of them are on long extenderuns. New product is starting to show up in numerous key cities covered by VARIETY and the coming week will see fresh fare spotted in additional houses.

"7 Brides For 7 Brothers" (M-G)

spotted in additional houses.

"7 Brides For 7 Brothers" (M-G) is champ again, for second week in a row. Playing in some 10 spots, it will show nearly \$320,000 gross. "Magnificent Obsession" (U), which was third a week ago, is moving up to second place after being very high in ratings for nearly a month.

"Bear Window" (Par) showing "Bear Window" (Par) showing

"Rear Window" (Par), showing "Rear Window" (Par), showing up in some seven keys currently, is capturing third position, "Cinerama" (Indie) again is taking fourth. "Waterfront" (Col), also comparatively new in actual number of playdates, is finishing fifth, moving ahead of "Caine Mutiny," also a Columbia release, which is dropping to seventh. "Broken Lance" (20th), fifth last session, is taking sixth spot.

"Gone With Wind" (M-G) (re-issue) is landing eighth place while "Vanishing Prairie" (Disney) is finishing ninth. "King Richard and Crusaders" (WB) is landing in 10th slot. "Living It Up" (Par),

for weeks high on list, is dipping to 11th, since having completed most of top first-run dates. "Susan Slept Here" (RKO) rounds out

most of top first-run dates. "Susan Slept 'Here" (RKO) rounds out Top 12 list.

"Valley of Kings" (M-G), "About Mrs. Leslie" (Par) and "Duel in Jungle" (WB) are runner-up pix.

"The Egyptian" (20th) is stand-out new entry, based on take opening round. It is giant in Balto where taking top coin, smash in Frisco, terrific in N. Y. and great in Philly. "Dragnet" (WB) is socko in Chi, solid in Detroit and smash in N. Y.

"Crossed Swords" (UA), also new, is very spotty this round. "Dawn at Socorro" (U) is rated good in Boston, big in N. Y. and nice in Philly.

"Man With Million" (UA) shapes stout in Washington, good in Balto and nice in Cleveland. "Black Shield of Falworth" (U), fine in Chi, is big in Minneapolls where ace newcomer.

"High and Mighty" (WB) looms great in Toronto. "Duel in Sun" (SRO) (reissue) is smash in K. C. "La Ronde" (Indie) is rated fancy in Balto.

"Francis Joins Wacs" (U) is good in Seattle. "Apache" (UA), okay in L. A., shapes neat in Portland. "Ring of Fear" (WB), nice in Louisville, is fair in St. Louis. "Malta Story" (UA) is good in Boston. (Complete Boxoffice Reports on Pages 8-9)

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY. INC
Hold Erichs, President
154 West 46th St. New York 36, N.Y
JUdson 22700

Market St. New York 36, N.Y
JUdson 22700

Hollywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago II
1 National Press
DE Michigan 4A98
DE Michigan 4A98
DE Michigan 4A98
DE Martin's Pl. Trafalgar Sq.
Temple Bar 50415

SUBSCRIPTION
Annual \$10 Foreign \$11

ABEL GREEN, Editor

Vol. 195 0 120 No. 13

INDEX

Bills Chatter 86 Film Reviews House Reviews 79
House Reviews 79
Inside Legit 82
Inside Pletures 10
Inside Radio TV 42 Inside Radio TV
International
Legitimate
Literati
Music
New Acts
Night Club Reviews
Dibituarias Obituaries Pictures
Radio-Television
Radio Reviews
Record Reviews Television Reviews
Frank Scully
TV-Films
Vaudeville

DAILY VARIETY
CPublished in Hollywood by
Daily Variety, Ltd.)
\$15 a Year \$20 Foreign

'Caine' Again Boxoffice Champ, For Aug.; 'Obsession' Is Second; 'Living' Close Third; 'Lance' Takes Fourth

With grosses running \$500,000 to \$700 weekly ahead of last year at the same time in 24 representative cities, the outstanding development in the boxoffice sweepstakes for August was the increase in the number of high-grossing pix. This is revealed in VARIETY'S monthly boxoffice survey, which shows that the first six films at the wickets grossed \$660,000 or better each, with three of them in the \$1,000,000 class. Neither of the next two strongest dipped below \$250,000 each.

strongest dipped below \$250,000 each.

"Caine Mutiny" (Col) again finished first, same as in July, according to reports from Vanetry correspondents, although not holding in No. 1 spot every week of the month. Pic now is garnering the bulk of its coin from extended-run engagements. "Caine" bids fair to be Columbia's biggest grosser in the current fiscal year.

"Magnificent Obsession" (U) and "Living It Up" (Par) ran neck-and-neck most of the month, with "Obsession" finally copping second position. The fact that it wound up first one week, was second another one and never dipped below fifth, of course, figured in this rating. Although done previously as a pic, which generally is a handicap to becoming a big grosser, opus baffled the most optimistic exhibs not only with smash opening sessions but also by its ability to hold up on extended-runs.

"Living It Up." latest Martin-

but also by its ability to hold up on extended-runs.

"Living It Up," latest Martin-Lewis comedy, also surprised by its b.o. take. Although not rated the comics' best vehicle by many crix, the presence of Sheree North as an active, sexy member of the cast, was cited by some theatre managers as being an added asset for the M&L team. Picture seems (Continued on page 19) (Continued on page 19)

Fabian Now Pitching For Girdles: Stretches Point In Stockholders Report

Upbeat industry report, coupled with a pitch for Playtex girdles is given by S. H. (Si) Fabian, prexy of Stanley Warner, in a brochure accompanying the company's most recent dividend payment to stock-bolders.

holders.

"The future outlook is promising," said Fabian, "for an imposing list of important pictures is being prepared for presentation, both in standard size and on the large screens." He pointed out that boxoffice receipts are increasing "as the result of the favorable impact of the fine pictures in release" and that the studios "have adjusted themselves to the new conditions

that the studios "have adjusted themselves to the new conditions arising out of competition and technological changes."

Fabian also makes a pitch for Playtex products, which are manufactured by the International Latex Count the company which SW retactured by the International Latex Corp., the company which SW recently acquired as a subsidiary. A folder plugging Playtex girdles is enclosed and Fabian advises: "We suggest you read this folder, pass it on to your family and friends and get acquainted with the products in your Playtex line."

CODE OF ETHICS FOR PRODUCERS IN WORKS

Hollywood, Aug. 31. Screen Producers Guild and sev Screen Producers Guild and seven major companies in the Assn. of Motion Picture Producers agreed to adopt a code of ethics relating to producers. Move had been under discussion for two years. Companies in the agreement are Columbia, Metro, Paramount, RKO, 20th-Fox. UI and Warners. Code provides that producers get proper credit for their films and also establishes a permanent committee to solve problems arising between the two factions.

Agreement was announced at a

between the two factions.

Agreement was announced at a luncheon attended by Arthur Freed, Sam Briskin, Sam Engel and Arthur Hornblow Jr., representing SPG; and Y. Frank Freeman, B. B. Kahane, E. J. Mannix, Lew Schreiber, C. J. Tevlin, Morris Weiner, Elliott Witt, Charles Boren, Maurice Benjamin and Mendel Silberberg for AMPP.

Top 12 for August

- op 12 for August

 "Caine Mutiny" (Col),

 "Magnif Obsession" (U),

 "Living It Up" (Par),

 "Broken Lance" (20th),

 "Ginerama" (Indie),

 "Gone Wind" (M-G),

 "Apache" (UA),

 "Knock on Wood" (Par),

 "Susan Slept" (RKO),

 "Garden of Evil" (20th),

 "Francis Wacs" (U),

- 11. "Francis Wacs" (U). 12. "Ring of Fear" (WB)

Living' Shapes As

M&L's Top Draw; **Big Par Grosser**

Despite lukewarm appraisal from some newspaper critics, "Living It Up" seems assured of becoming the highest grossing Martin & Lewis comedy to date and one of Paramount's big money pictures of this year. It now appears certain of grossing \$5,000,000 in the domestic market and may even reach \$5,500,000, latter figure before wedleted on its children by

domestic market and may even reach \$5,500,000, latter figure being predicated on its ability to do comparably as well in smaller cities as it has done in major keys so far.

"Living" is running well ahead of "Sailor Beware," the biggest M&L pic to date, which had \$4,700,000 domestic gross. Thus far the latest Martin & Lewis vehicle not only has run ahead of both "The Caddy" and "Money From Home," two other big M&L films, but by surprisingly big margins. It has topped "Sailor Beware" business consistently in many spots.

In some locations the picture has equalled other champ Par grossers. Sharp example of this is Utica, N. Y., where it hit \$11,000 or about the same as "Greatest Show on Earth," which played there with an upped scale. This compares with \$6,800 done by "Caddy." Another instance is Columbus, O., where "Living" hit \$13,700. This compares with \$2,200 dene by "Caddy." which had the benefit of personals by Martin & Lewis when it preemed there.

In Pittsburgh, the film went to \$22,000 and held over at the Penn. This was \$7,000 ahead of "Caddy." (Continued on page 31)

(Continued on page 31)

FERN ANDRA TO RESUME GERMAN FILM SETUP

GERMAN FILM SETUP
Fern Andra, quondam film producer with studios in Germany during the prewar era, sailed for wiesbaden last Saturday (28) to investigate the possibility of picking up where she left off.
Tentatively inked for the setup are producer Jacques Revier, radio and tw scripter Helen Leighton and cameraman Pat Rich.
Attempt will be made to unearth properties (films, etc.) scattered during the conflict. Also due for exploration will be the possibility of issuing remakes on early Andra pix which pulled top European grosses in their day.

Bill Zimmerman V.P. Of Goldman-Gregory

Of Goldman-Gregory

William Zimmerman, attorney
associated with the N. Y. firm of
t. Leon, Weill & Mahony, yesterday
to the street of the stre

Rooney Suit Settled

Los Angeles, Aug. 31.

Mickey Rooney's \$30,000 suit against Gayman Productions was settled out of court for an undisclosed sum. Rooneys' attorney said the settlement was "very agreeable."

Suit involved a proposed film, "45 minutes to Broadway," for which Gayman hired Rooney but failed to go through with the deal.

Aims to Crash U.S. Market With 'Cream-of-Crop' Pix **Productions From O'Seas**

Combined European effort to crash the U. S. market via "cream-of-the-crop" productions is to be launched this fall via Jean Goldwurm, foreign film distributor and also an exhibitor.

also an exhibitor.

Returned from a lengthy European jaunt, Goldwurm said last week that he was in the advanced stages of negotiation with producers in France, Italy and Britain for their top product. He'll have a financial interest in most of the films

their top product. He'll have a financial interest in most of the films.

Goldwurm 'said he figured on about six films a year—two from each country—and that they may be channeled either through his Times Films outfit or via a new company. Intention is to sell these pix as the best available from each country. There's a possibility that some may be dubbed.

Goldwurm, who owns four houses, among them the Little Carnegie and World, in N Y., said he was very encouraged by what he had seen in France. "They want to make French pictures," he said, "not watered-down versions of Hollywood films." In Goldwurm's view, the Italians were on the right track, but got off it when they started copying Hollywood in order to gain an entry into the U. S. market. "That's the worst mistake they could possibly have made," Goldwurm opined.

He thought that the U. S. so far hadn't been properly exploited for foreign films. "If you present them

hadn't been properly exploited for foreign films. "If you present them

(Continued on page 85)

ITALO PIX BIZ EXECS IN N.Y. FOR ONCEOVERS

Three Italian execs with past and present show biz affiliation arrived yesterday (Tues.) in N. Y. from Italy aboard the liner Cristofo Colombo. They are Dr. Giulio Andreotti, former Italian Undersecretary of State and an important figure at the time Italian Films Export was set up in 1951 via a 12½% levy on U. S. film earnings in Italy; Comm. Italo Gemini, honorary president of the Italian General Assn. of Show Business, and Dr. Vinicio Delleani, general manager of Rome's Cine-

Gemini, honorary president of the Italian General Assn. of Show Business, and Dr. Vinicio Delleani, general manager of Rome's Cinecitta studios.

Andreotti, currently without a post, was in the cabinet of the late Alcide de Gasperi and functioned as the government's advisor on the Italian pic biz at a time when that industry was emerging from wartime confusion. Gemini, apart from topping a distribution outfit, heads up the Italian exhibs.

Next month, Eitel Monaco, Italian exhibs.

Next month, Eitel Monaco, Italian exhibs.

Next month, Eitel Monaco, Italian exhibs.

The Motion Fieture Export Assn. on American membership in ANICA, Monaco's outfit. They'll also study IFE operations.

. Peck 'Left Hand' Lead

Hollywood, Aug. 31.
Gregory Peck is reported set as lead of 20th-Fox's "Left Hand of God:" Producer Buddy Adler skied to Paris Monday (30) for confab with Darryl Zanuck, Peck and Edward—Dmytryk on the project.
Dmytryk is megging the film, which rolls in November.

N. Y. to Europe

IN. 1. 10 Euro Claudio Arrau Steve Broidy Charles Collingwood Louis De Rochemont C. Robert Fine Miriam Laserson Tom O'Brien Terry O'Neill Anna Russell Lou Schreiber Lou Schreiber Mike Todd Rudy Vallee Dino Yannopoulos

Cos. May Have to Give In On 2-D O'Seas **Due to Slow Expansion of CinemaScope**

Krim Pouring

Arthur Krim, president of united Artists, will do the pouring for tradepress reps at his N. Y. home next Wednesday (8). He states he'll have no announcements to make, just wants to have a friendly gettogether via the cocktailery. Krim shortly after will embark on a tour of the Far East, accompanied by Arnold Picker, UA's foreign department v.p.

85% IATSE Jobs **Highest Since '48; Cheap Pix Rapped**

Hollywood, Aug. 31.
Pickup in major pix production, plus tremendous assist from tv. has given International Assn. of Thea given International Assn. of Thea-rrical Stage Employees crafts an overall 85% employment figure or better, highest since 1948. Situa-tion is so rosy that some unions are even looking for help, particu-larly in backlot crafts.

are even looking for help, particularly in backlot crafts.

TATSE international veepee Carl Cooper sald Monday (30) that among film editors, camermen and soundmen, the job figure is 98% or more; costumers have 80 to 85% employment, and stagehands in live tv are all employed, their situation best in 25 years.

Cooper explained that during bad years of 1950-51 many workers among backlot, grips and props, who dropped out, now hesitate to leave regular jobs and return to show biz. This is especially true among backlot workers.

"I feel that with studios making bigger and better pictures, with more and more tv shows going to film, and with live tv keeping up pace, the figure on overall employment may go even higher," said Cooper, He sees possibility of the shortage developing in some crafts, such as backlot. He says most members formerly in pix prefer working in tv. since they're assured of such as backlot. He says most mem-bers formerly in pix prefer work-ing in tv, since they're assured of continuity of employment with a video show.

"Material and labor are so high,

it pays studios to do outside lo-cation work, and basically that's why so many pictures are being (Continued on page 85)

SCHNOZ EMCEES LUNCH TO FETE H'WOOD UPBEAT

Hollywood, Aug. 31.
First of a series of "special events celebrating the revitalized film industry" was held yesterday by the Hollywood Chamber of Commerce, with Jimmy Durante functioning as emcee.

Before the luncheon at the Hollywood Roosevelt Hotel, Edmund Purdom, star of 20th-Fox's "The Egyptian," was footprinted in the forecourt of Grauman's Chinese Theatre. Footprinters of past and present attended the affair.

Europe to N. Y.

Europe to N.
Maurice A. Bergman
Sidney L. Bernstein
George H. Bookbinder
Geraldine Brooks
Marlene Dietrich
Ed Fitzgerald
Hope Hampton
Herman King
Robert E. Kinner Robert E. Kintner
William Levy
Joseph L. Mankiewicz
George R. Marek
Leonide Massine
Joseph Meyer
Joseph H. Moskowitz Marie Powers
Gregory Ratoff
Casey Robinson
Robert E. Sherwood
Syd Silverman Murray Silverstone William Sloane Gloria Stroock Richard Todd Pat Unger Monty Woolley

Comparatively slow expansion of CinemaScope abroad is seen speeding the release there of standard versions of Ciscope pix.

While none of the companies are on record as being flatly opposed to the release of 2-D versions of 'Scope films, they've also shown no inclination whatever to make pix available in that form. Reasoning is, of course, that this would affect the drawing power of the CinemaScope films.

Situation is gradually changing, however, with (1), the acceptance of C'Scope by the public and (2), the comparatively small number of C'Scope-equipped theatres abroad. It's particularly pressing for 20th-Fox, which is committed to a full C'Scope sked and has no major 2-D pix for distribution apart from those it might take on locally or from U.S. indies.

Foreign topper of one of the major companies this week stated flatly that his outfit intended to offer foreign exhibs their choice of 2-D or CinemaScope versions. "We owe that to our customers," he said. "They have the right to get the product." Such a policy is based on the assumption that CinemaScope no longer performs b.o. miracles abroad.

If one or several distribs adopt such a sales policy in the foreign market, it is certain to have reverberations in the U.S. The samewas true when Metro switched to Perspecta Sound abroad. Soon after, 20th modified its. C'Scope sound policy in the U.S., too.

Position of 20th on the question of standard versions isn't clear. The company still has a backlog (Continued on page 80)

(Continued on page 80)

Fear of Upsetting Labor Status Quo Seen Behind Allied's Group Ins. Nix

Allied's Group Ins. Nix

Fear of upsetting the status quo in labor relations, particularly in the smalltown non-union situations, is seen behind Allied States Assn.'a nix of the Council of Motion Picture Organizations' proposed group insurance plan. The fight against the COMPO plan at Allied's board meeting at White Sulphur Springs, W. Va., last week was led by the smalltown ops. The staunchness of the opposition came as a surprise to some Allied leaders who had previously indicated support for the plan.

The anti-plan advocates expressed fear that the group insurance idea might lead to a drive toward unionization in areas which for many years have operated free-

toward unionization in areas which for many years have operated freely. In addition, ops of union houses pointed out that group insurance might be interpreted as a sign of good business, leading to wage hike demands by employees.

Although COMPO is making every effort to get Allled to reconsider, it is doubted that the exhib org will make the move, basing its action on the strong dissent shown by several board members.

L. A. to N. Y.
William Alland
Don Ameche
Irving Berlin
Ernest Borgnine
Dihann Carroll
Billy Daniels
Richard Davalos
Steve Dohanos
Nanette Fabray
Nua Foch
Doane Harrison Nina Foch
Doane Harrison
Harold Hecht
Eleanor Holm
Kim Hunter
Eric Johnston
Dr. Herbert Kalmus Saul Krieg
Irving H. Levin
E. R. (Ted) Lewis
Lee Marvin
Arnold Moss
Otto Preminger
Joan Shawlee
Spencer Tracy Spencer Tracy Billy Wilder Harold Wirthweln Frank Worth

N. Y. to L. A.

Doris Barry Carroll Carroll Alicia Markova Milorad Miskovich James A. Mulvey

EXHIBS' BIGGEST FACELIFT JOB

Goldwyn's Young Ideas

Hollywood, Aug. 31.

Samuel Goldwyn, who turned 72 last Friday (27), copped the spotlight on the educational front this week via a tieup with the U. of California at Los Angeles. The veteran filmmaker established an award of \$1,000 to be presented by the Goldwyn Foundation for the best creative writing submitted in an annual UCLA competition. University Chancellor Raymond B. Allen pointed out that this is the second endowment from Goldwyn, the first being a four-year, \$2,000 scholarship established at UCLA Medical School in 1953. After 1956 there continually will be four "Goldwyn scholars" at the med school.

The creative writing will be judged by a board comprising Robert E. Sherwood, the presidents of the Academy of Motion Picture Arts & Sciences (now Charles Brackett) and the Screen Writers Guild (now F. Hugh Herbert) and Prof. Kenneth Macgowan of the UCLA Theatre Arts Dept.

Foreign Prods. Eye U.S. O'Seas Coin As Lever to Launch Selves in Amer. Mkt.

Ever-growing dependence of US

Ever-growing dependence of US-film companies on their foreign earnings has producers abroad mulling ways and means of exploiting this fact so as to push their pix in the American market.

This attitude has been given its clearest expression in recent weeks by Tom O'Brien, British labor emissary, who has been telling US unions that there must be reciprocity of some kind if the the American distribs are to continue reaping the benefits of large remittances from Britain.

O'Brien goes a step further and calls for a voluntary agreement on the part of American major circuits to show a certain number of British films each year. Their incentive for entering into such an arrangement, he says, is the realization that their welfare depends on the welfare of the producing distributing outfits. And the latter, of course, are in turn dependent on their foreign income, which runs anywhere between 42% and 46% of their total revenue.

American execs, while testifying to the importance of Hollywood's foreign take and its indirect bearing on all sectors of the industry—including exhibition—argue that (Continued on page 10)

Extra Italian Permit Aids U

Problem of Universal's demand for more Italian licenses was solved yesterday (Tues.) when the Motion Picture Export Assn. informed the foreign managers that the Italian government had agreed to grant MPEA an extra permit, bringing the total for the new pact year to 190.

MPEA at the same time got around the obstacles of the Italians' insistence that there be no transferability of permits among the companies. This was done by getting the Italians to agree that MPEA would pick up only 90% of its licenses now. The rest will be taken up before May 1, 1955, the half-year mark in the new Italo film agreement.

Availability of one more license, in addition to the permit offered by RKO, allows MPEA to swing into the plan outlined by United Artists' Arnold Picker. Scheme pro- (Continued on page 19)

MANKIEWICZ IN N.Y. TO PREP 'BAREFOOT' PREEM

Joseph Manklewicz arrived in N.Y. yesterday (Tues.) on the new Italian liner, Cristoforo Colombo, to pitch in on premiere preparations for "The Barefoot Contessa." Mankiewicz wrote, directed and produced the film, which is his first indie release. It bows at the Capitol, N.Y., Sept. 29 in a benefit for CARE, global relief and rehabilitation agency.

Following a brief stay in Gothanı, the filmmaker will trek to the Coast and a Samuel Goldwyn commitment. He's to direct Goldwyn's upcoming "Guys and Dolls."

Ginsberg on Coast to Get 'Giant' Production Going

Henry Ginsberg left New York for the Coast over the weekend following confabs with Warner Bros. homeoffice execs on George Stevens' production of Edna Ferber's "Glant."

On the Coast, Ginsberg will launch production on the film which he is producing in association with Stevens Later will direct and WB will release the film.

TNT Fight Deals **Set Despite Beefs**; **Expect New Mark**

Despite Initial beefs relating to the 50-50 terms. Nate Halpern's Theatre Network Television is chalking up deals for the Sept. 15 Rocky Marciano-Ezzard Charles closed-circuit theatre telecast. Halpern estimates that he can rack up 90% of the available closed-circuit situations if he can get a break on AT&T line clearances. The TNT topper said he had 75 spots, including 14 drive-ins, on the dotted line, but that the actual total of theatres at fight time is subject to line clearances. In any event, he's sure that he'll surpass the record 61, including nine ozoners, that carried the June meeting between Marciano and Charles. After some tough negotiating, particularly with the circuits, Halpern revised his terms and introduced a scale system based on the (Continued on page 29)

(Continued on page 29)

Drop U.S. 'Isolationist' Anti-British Pic Exhib Policy, Pleads O'Brien

Need for a commercial recipro-Need for a commercial recipro-cal arrangement on a voluntary basis to widen the showings of British pix in the U. S. was stressed in N. Y. last week by Tom O'Brien, British M.B. and film union spokes-

man.

Returning to Britain tomorrow (Thurs.) after a tour of the U. S., O'Brien said he had come to the conclusion that an 'insufficient number of good British films are being shown in the U. S. "They're available, but they are not being plugged hard enough," he observed.

O'Brien commented that he had met a great many people who, in

O'Brien commented that he had met a great many people who, in his opinion, would be happy to see British films, provided they are given a chance to do so. "It's just that they aren't given the opportunity," he thought.

The only practical solution—and he doesn't favor any legislative moves towards that end—is a commercial agreement between the U. S. circuits and the British producers, providing for the chains to (Continued on page 22)

IS WIDESPREAD

Nearly every firstrun theatre in the country and a large portion of neighborhood and suburban runs have donned modern dress. The industry thus has done its biggest face-lifting job since exhibitors re-did their houses to accommodate the introduction of sound 25 years

Dr. Charles Daily, optical engi Dr. Charles Daily, optical engineer on the Paramount studio, figures that up to 8,000 theatremen have installed new and larger screens and shelled out for other innovations. Accounting for a large part of the overhaul is Cinema-Scope, the presentation of which required extensive retooling.

required extensive retooling.

In line with the overall updating, Daily and other execs at Par have been at work on an unusual program for the picture business. While 20th-Fox has insisted on installation of certain equipment as a condition to its licensing of C'Scope product, Par has been inducing theatremen to facelift for the purpose of better setting off the pictures from any company.

In the past year Daily has made

the pictures from any company.

In the past year Daily has made 50 flying trips to the field. He's huddled with hundreds of theatremen individually, inspected theatres and advised on improvements, and addressed thousands at demonstrations of Par's VistaVision in major cities.

Par has no special requirements in its sale of Vivision pix. Films in that process will be made available to all houses regardless of screen size or whatever. However, the company is urging exhibs to modernize for the purpose of giving the public the best physical presentation of screen fare.

Longterm Project

Longterm Project

Company embarked on the project nearly two years ago. Theatremen were asked at that time to swing to widescreen in showing "Shane," Alan Ladd-Jean Arthur starrer. Not long after, 20th removed the wraps from its C'Scope (Continued on page 27)

(Continued on page 27)

NCA Points Up Rental Beefs in Drive for Big **Allied States Turnout**

Minneapolis, Aug. 31.,

North Central Allied has launched a campaign to get this territory's exhibitors to attend the National Allied States' 25th anniversary convention in Milwaukee Oct. 12-14 en masse.

Oct. 12-14 en masse.

In its current bulletin, which tells theatreowners "Milwaukee is an attendance must," NCA declares the meeting will be the most important in Allied's history "because of what the film companies are doing to the exhibitors in the way of extracting film rentals unheard of in our business"

ness."

S. D. Kane, NCA executive counsel, says "we'll go all out" to get every one of our territory's exhibitors possible to be on hand to join in a monster protest.

"While the film companies are getting disgustingly fat and flabby, the exhibitors are becoming thinner and thinner, and are doomed to die of malnutrition," asserts the bulletin in its plea for a total turnout.

REVUE TO HIGHLIGHT PIX PUBLICISTS' BALL

A satirical revue, written and acted by members of the N. Y. Screen Publicists Guild, will highlight the second annual "Movie Page Ball" of the group, to be held at the Hotel Pierre, N. Y., Oct. 15.

Following the success of last year's initial ball, the SPG decided to make the event an annual affair. Last year's show, a spoof of the industry, was entitled, "The History of the Motion Picture."

HOUSEGLEANING Loew's Divorcement Official Today; **Vogel to Head Up New Theatre Firm**

Moskowitz Winds O'Seas Jaunt on C'Scope Setups

Joseph H. Moskowitz, 20th-Fox v.p. and eastern studio rep, returned Monday (30) to N. Y. aboard the Ile de France from a trip to London, Paris and Munich.

20th. exec was conferring in Europe on production of Cinema-Scope films, some to be made as coproductions with 20th. In Britain, the company has already set up a sked of between eight and 10 films, the first to be "That Lady," starring Olivia deHavilland.

Loew's Splitaway **Winds Antitrust** Cases Vs. Majors

The separation of Loew's into separate theatre and production-distribution companies brings to a close antitrust litigation against the major film companies started by the Government in 1938. The initial complaint listed all eight major companies, and after the trial started in 1940, a consent decree was agreed upon by the five companies having theatre interests—Paramount, RKO, 20th-Fox, Warner Bros. and Loew's.

The separation of theatre and production interests, brought about through pressure applied by Allied States Assn. which is again seeking further Government regulation of the industry, brings to end an important era of the picture business and is estimated to have cost the film companies several millions in legal fees.

The original consent decree enjoined certain practices and provided that the Government would not seek a separation of the interests for a period of at least three years. In 1944, the Dept. of Justice took action to obtain divorement relief. A three-judge Expediting Court held hearings in 1945. It rendered an opinion in June, (Continued on page 27)

Cites Danger to B.O. From Too Many Super-Specials; Public Can't Pay Tariffs

Minneapolis, Aug. 31.
This territory's independent exhibitors are worried as to whether the public will have the entertainment purchasing power to support sufficiently what promises to be a continuous and constant flow of big, expensive pictures requiring advanced admissions and "abnormal" grosses

advanced admissions and "abnormal" grosses.

S. D. Kane, North Central Allied executive counsel, says that exhibitor circles are bringing up the question as to whether the restriction of production almost entirely to such type of offerings will prove economically sound.

With these super-productions interest the theory of the contract of the contra

prove economically sound.

With these super-productions hitting the theatres at the rate of one or more every week, it's problematical if the essential large patronage, justifying their steep costs and the heavy percentage terms exacted from exhibitors, can be continuously forthcoming, according to present theatre owner.

be continuously forthcomling, according to present theatre-owner feeling, he says.

Exhibitors are setting forth such views now in the territory as an argument for the film companies to return, in part at least, to their former procedure of producing a preponderent majority of less pretentious pictures, Kane reveals. If this eventuates, as he confidently believes it will, product again will be in sufficient supply to service the many exhibitors who (Continued on page 10)

Loew's, the last of the major film companies forced to separate theatre from production-distribution holdings, officially becomes two separate firms today (Wed.). The divorcement is the result of a Government consent degree agreed upon in 1940.

The production-distribution company will continue to be called Loew's Inc., while the new theatre firm has been designated Loew's Theatres Inc. The production company's pix will continue to be issued under the Metro banner. The stock in the theatre subsidiaries will remain in the hands of Loew's Inc. until stock is issued by the new theatre company. The consent judgment requires that the distribution by Loew's to its stock-holders of the new theatre company stock be made within three-years from February, 1952, except that under certain circumstances it may be made within five years from that date. Originally the divorcement was to take place by Feb. 6, 1954, but Loew's received a six-month postponement from Lep Friedman, V. P. & Treas, the Dept. of Justice.

Joseph R. Vogel, current head of theatre operations as a veepee, has been set as president of Loew's Theatres. The other officers are Leopold Friedman, veepee and (Continued on page 27)

Woolf Seeks Code Okay on 'Camera'

James Woolf, repping Romulus Films, London, is due in N. Y. next week for meetings concerning Production Code approval of "I Am A Camera," picturization of the John van Druten play which is being cooroduced by Romulus and Moulin Productions. Latter, an American production unit, is headed by Alfred Crown.

Script has yet to be submitted to the Code Administration. It's understood that Woolf and Romulus exces will seek a determination of how the scenario must be shaped in order to win the okay. Story focuses on an amoral English girl in Germany at the time of anti-Jewish violence. Film is set for lensing in London and Germany beginning next month, with Julie Harris and Shelley Winters in key roles.

Woolf also will work on casting of "Story of Esther Costello," also on the Romulus-Moulin joint production sked. Two top femme assignments are open.

On another front, Moulin is sole producer of "Moby Dick," which is in its fifth week of production and is now shooting in Wales. John Huston is directing, with Gregory Peck and Richard Basehart in lead spots. Distribution tieup has yet to be set. Two previous Moulin entries, "Beachead" and "Duel in the Jungle," were released through Warners.

WALSH'S BRIT. INVITE IN **GOODWILL LABOR PITCH**

GOODWILL LABOR PITCH
Richard F. Walsh, International
Alliance of Theatrical Stage Employees prexy, has been inviked to
visit Britain as part of a move to
foster better Anglo-American labor
relations. Disclosure was made in
N. Y. last week by Tom O'Brien,
British labor leader who has been
discussing differences between
British and U. S. film unions in
N. Y. and on the Coast.
O'Brien, who had a last huddle
with Walsh in N. Y. yesterday
(Tues.) prior to returning home
tomorrow (Thurs.), said Walsh
hadn't been able to set a date for
the London trip, but that he'd
likely do so after a trip, to the
Coast within the next two weeks.
Invitation to Walsh also covers
anyone he may wish to bring
along.

White Christmas (MUSICAL-COLOR)

First VistaVision feature with Bing Crosby and Danny Kaye; Irving Berlin score slanting for top b.o.

Hollywood, Aug. 27.

Paramount: release of Robert Emmett
Dainy Eave Rosemary Clooney, Yeas
Blein; features Dean Jaeger. Directed by
Michael Curtiz. Screenplay, Norman
songs, Irvin. Transma, Mein Frank
songs, Irvin. Class; editor, Frank Bracht;
music directions and vocal arrangements.
Joseph J. Lilley; music associate. Troy
dances by Robert Alton, Tollave;
dances by Robert Alton, 2018.

A. Walbach. Bing Crosby
S. Walbach. Bing Crosby

Bob Wallace	Bing Crosby
Phil Davis	Danny Kaye
Judy	Vera Ellen
General Waverly	. Dean Jagger
Emma Joe	John Brascia
6usan	Anne Whitfield
(Aspect ratio:	1.85-1)

"White Christmas" should be a natural at the boxoffice, introducing as it does Paramount's new VistaVision system with such a hor combination as Bing Crosby, Danny Kaye and an Irving Berlin score.

combination as Bing Crosby, Danny Kaye and an Irving Berlin score. The debut of the new photographic process is a plus factor complementing the aiready solidly established draw of Crosby and Kaye. The widescreen process has an impressive vastness, with color clarity and sharp definition that add greatly to the visual quality of a production. VV's impact, while giving a full-stage effect to this musical, should be even greater when applied to outdoor and action-drama stories. An important value is the consistent picture quality in the various projection ratios (Paramount recommends 1.85), from the standard 1.33 up to 2 to 1. The quality carries over into 2.55-1 when the VV negative is printed anamorphically for that aspect ratio projection.

The above qualities were not displayed to their fullest on the answer print used at the preview, but have been decidedly evident in demonstration showings staged previously by Paramount.

Crosby and Kaye, along with VV, keep the entertainment going in

viously by Paramount.

Crosby and Kaye, along with VV, keep the entertainment going in this fancifully staged Robert Emmett Dolan production, clicking so well the teaming should call for a repeat. Both Crosby and Kaye are long in the talent department and provide a lift and importance to the material scripted by Norman Krasna, Norman Panama and Melvin Frank.

The directorial handling by Michael Curtiz gives a smooth blend of music (13 numbers plus snatches of others) and drama, and in the climax creates a genuine heart tug that will squeeze tears. The standout song presentation, beautifully socked by Rosemary Clooney, is "Love, You Didn't Do Right By Me." The top song-dance number is "The Best Things Happen While You're Dancing," strikingly terped by Kaye and Vera Ellen.

ingly terped by Kaye and Vera Ellen.

"Choreography" scores through Kaye's impression of modern ballet, with Miss Ellen and John Brascia providing the jazzier counterpoint to his hilarious posturing. The full Crosby flavor is heard on "What Can You Do With a General?" and "Count Your Blessings." latter reprised by Miss Clooney. Also listening favorably are "The Old Man." an ensemble number and the colorfully amusing "Minstrel Show Routine," including Berlin's oldie, "Mandy," with Crosby, Kaye, the Misses Clooney and Vera Ellen and ensemble doing the musical funning. As for "White Christmas," the Berlin hit Crosby introduced in "Holiday Inn" in 1942—it's still a top hit.

On a lesser level are "Sisters," tune introducing the sister act of the two femme stars, and "Snow. Both wear a bit, although the first has a very funny reprise by the Crosby-Kaye team. "Gee, I Wish I Was Back In the Army" and "Santa Claus Routine" are other new Berlin cleffings. "Blue Skies" and "Abraham" are among some of the oldies.

n cleffings. "Blue Skies" and Abraham" are among some of the

oldies.

The plot holding the entire affair together has Crosby and Kaye, two Army buddies, joining forces after the war and becoming a big musical team. They get together with the girls and trek to Vermont for a white Christmas, The inn at which they stay is run by Dean Jagger, their old general, and the boys put on a show to pull him out of a financial hole, at the same time finding love with the girls.

Crosby wraps up his portion of

Crosby wraps up his portion of the show with deceptive ease, sell-ing the songs with the Crosby sock, shuffling a mean hoof in the dances and generally acquitting himself like a champion. Certainly he has never had a more facile partner than Kaye against whom to

bounce his misleading nonchalance. Kaye takes in stride the dance, kaye takes in stride the dance, song and comedy demands of his assignment, keeping Crosby on his toes at all times proving himself an ace entertainer of virtually unlimited talent. Miss Clooney does quite well by the story portions and scores on her song chores, while Vera Ellen is a pert terper who can also handle her lines well. Supporting roles are few. The chief featured part is in the able hands of Jagger and his finale scene, in which he reacts like a tough general with a heart to the turnout of his old division, is fine trouping. Mary Wickes, the inn's housekeeper, gets some chuckles. Brascia figures importantly in making the production numbers come over so well. Anne Whitfield, several unbilled chorines and others do their share.

Topnotch behind the cameras contributions provide for show

do their share.

Topnotch behind the cameras contributions provide the show with a lavish gloss. Among them are Loyal Griggs' Technicolor photography; the dance and musical numbers staged by Robert Alton; Joseph J. Lilley's musical direction and vocal arrangements; the art direction by Hal Pereira and Roland Anderson; Edith Head's costuming, the recording and other technical aids.

Brog.

Rogue Cop

Melodrama about a crooked cop and gang killings, with Robert Taylor, Janet Leigh; average prospects.

Hollywood, Aug. 31.

Metro release of Nicholas Nayfack pro-duction. Starz Robert Taylor, Janet Leigh, the Metro Starz Robert Taylor, Janet Leigh, featurest Robert Ellenstein, Robert, featurest Robert Ellenstein, Robert, Simon, Anthony Ross, Alan Hale Jr. Simon, Anthony Ross, Alan Hale Jr. Directed by Roy Rowland, Screenplay, Sudney Boelm; based on novel by Wil-liam P. McGivern, camera, John Seltz, Alexander, Previewed Aug. 25, 78, Run-ning time, Ji MiNS.

	ning time, 91 MINS.
	Christopher Kelvaney Robert Taylor
	Garen Stephanson Janet Leigh
	Dan Beaumonte George Raft
	Eddie Kelvaney Steve Forres
	Nancy Corlane Anne Francis
	Sidney Y. Myers Robert Ellenstein
ï	Sidney Y. MyersRobert Ellensteir AckermanRobert F. Simon
П	Father Ahearn Anthony Ross
ı	Johnny Stark Alan Hale Jr
ı	Wrinkles Fallon Peter Brocco
ı	Langley Vince Edward
ı	Langley
ı	Lt. Vince D. Bardeman Roy Barcroft
ı	Martin D. Bardeman Roy Barcron
Į	Manny Dale Van Sicke
	Patrolman Mullins Ray Tea
1	(Aspect ratio: 1.75-1)

The rough melodramatics in this story of a crooked cop are brought

The rough melodramatics in this story of a crooked cop are brought with fair results to the action fan. And because the names are good, topped by Robert Taylor, (average prospects are probable generally. Picture is one of several in the current cops-n'-robbers cycle, suggesting possibilities for those situations that like to give action audiences a double-barrelled crime bill, with this Metro entry as the uppercase booking.

The Nicholas Nayfack production gets off to a logically plotted start but doesn't remain believable for very long. Stronger supervision would have helped to hold things together better. Compensating are good performances and a rugged action pace that is stirred up by Roy Rowland's direction. Guidance makes the most of a number of violent fight sequences and the customers of this type drama will like them best. Sydney Boehm scripted from the novel by William P. McGivern.

Taylor is the rogue cop of the title playing it with a snaye tough.

IKE them best. Sydney Boehm scripted from the novel by William P. McGivern.

Taylor is the rogue cop of the title, playing it with a suave toughness that fits a policeman on the take from the vested gang interests ruled over by George Raft. Footage opens with a knifing and Steve Forrest, Taylor's rookie brother, spots the killer. The big interests get into the act to force the case to be dropped. It seems the killer has something on Raft. When Taylor fails to bring Forrest into line by using money and his girl friend, Janet Leigh, the gang kills the young policeman, an act that bad cop and the windup features a guns-blazing climax as Taylor fights it out with the baddies and turns state's witness to unveil the workings of the syndicate.

The satisfactory performance by all concerned almost bring the

turns state's witness to unveil the workings of the syndicate.

The satisfactory performance by all concerned almost bring the show off, and had the scripting been more logical and moral values would have had more point. Miss Leigh, a bad girl going straight, and Anne Francis, Raft's moll who is brutally used and then killed, are the principal femmes mixed up in the melodramatics. Olive Carey spots a slick deliniation of a a newsie who stools for Taylor. Robert Ellenstein, a good policeman; Anthony Ross, a priest; Robert F. Simon and Alan Hale Jr., associates of Raft, and Peter Brocco, the killer in the opening sequence, come off okay.

John Seitz' lensing is lowkeyed to the melodramatics and the other credits show up acceptably.

Brog.

Private Hell 36

Fits well into current crooked cop cycle for okay program returns.

Hollywood, Aug. 30.
Filmakers release of Collier Young production. Stars List Lupino, Steve Cockets, Manuel Directed by Don Siegel. Screenplay, Miss Lupino, Young; camera, Burnett Guffey; editor, Stanford Tischler; music, Leith Stevens; song, 'Didn't You Know,' by John Franco. Previewed Aug. 30, '54. Running time, \$1 MiN\$.
Lilli Marlowe. Ida Lupino Ida Lupino 30, '54. Running time, 21 MiNS.
Lilli Marlowe Ida Lupino
Cal Bruner Steve Cochran
Jack Farnham Howard Duff
Captain Michaels Dean Jagger
Francey Farnham Dorothy Malone
(Aspect ratio: 1.85-1)

(Aspect ratio: 1.85-1)

Current cycle of crooked copyarns gets a good entry in "Private Hell 35," which should rack up satisfactory grosses in the program market. Film is occasionally slow-paced but the Collier Young production generally gets payoff values slugged over for okay effect by Don Siegel in his direction. Names of star lineup should boost film's chances.

Young and Ida Lupino, one of the costars, coauthored script for production and release by their own company, Filmakers. Excellent use is made of Los Angeles and Hollywood park exteriors for story purposes and film gets off to a sock start, a \$300,000 N.Y. holdupmurder which picks up a year later in L.A. when a hot \$50 bill turns up.

Steve Cochran and Howard Duff.

Steve Cochran and Howard Duff, detectives, are assigned the case after the note is found. First half of narrative follows their search for the man who passed it, and the second half covers the pair's reactions after Cochran has taken \$80.000 in bills off the man killed in an auto chase. Cochran counts the unwilling Duff in for a 50-50 cut. They are aided in their search by Miss Lupino, a nitery singer, to whom the bill was traced after she had received it as a tip. Windup shows Duff insisting they turn the money over to the police, Cochran shooting him when they get the coin from a cache and himself being killed by his superior officer, Dean Jagger, who has been suspected of taking part of the Both Cochran and Duff turn in up.
Steve Cochran and Howard Duff,

ot. Both Cochran and Duff turn in hitable performances and Miss Both Cochran and Duff turn in suitable performances and Miss Lupino is properly brassy in her entertainer role, romanced by Cochran. Dorothy Malone is okay as Duff's wife and Jagger is impressive as the detective captain. Technical departments are well executed. Burnett Guffey's photography in particular is effective. Leith Stevens' musical score catches the proper mood. Whit,

A Bullet Is Waiting

Slow-moving, talky piece with Jean Simmons, Rory Calhoun; needs hard selling for fair re-

Hollywood, Aug. 10.
Columbia release of Howard Warperpoduction. Stars Jean Simmons, Ror Calboun, Stephen McNally, Brian Anero Directed by John Farrow. Screenplas Story, Williamson. Caser Robinsos Story, Williamson. Story, Williamson, Williamson Hollywood, Aug. 16.

Cally Canham Jean Simmons
Ed Stone Rory Calhoun
Sheriff Munson Stephen McNally
David Canham Frian Aherne
(Aspect ratio: 1.85-1)

David Canham Stephen McNally bavid Canham Evian Aherne (Aspect ratio: 1.85-1)

This Columbia release, though boasting excellent color photography and a competent cast, is allow-moving, talkative yarn which never attains realism. Returns will depend entirely upon the bo. draw of its principals.

Film's unusually small cast of four—the fourth appearing only in the final reel or so—make their pitch in and around an isolated sheepranch cabin on the California coast. Parts are undertaken by Jean Simmons, Rory Calhoun, Stephen McNally and Brian Aherne, but even with such able performers John Farrow isn't able to direct them past the hurdles of story and script.

Plot revolves around a vindictive sheriff, McNally, and his prisoner, Calhoun, crashing their plane enroute back to Utah—where latter is to face a manslaughter rap—and forced to hole up in the cabin belonging to Miss Simmons and her English professor-father, Aherne, until the storms which make travel impossible subside. Femme is alone, father being absent for several days, and when the sheriff sees she is warming up to Calhoun he warms her not to interfere with his efforts to return his prisoner to justice.

Most of the footage concerns where latter is to face a manslaughter rap—and forced to hole
up in the cabin belonging to Miss
Simmons and her English professor-father. Aherne, until the
storms which make travel impossible subside. Femme is alone,
father being absent for several
days, and when the sheriff sees she
is warming up to Calhoun he
warns her not to interfere with his
efforts to return his prisoner to
justice.
Most of the footage concerns
this conflict, presented mostly in
drawn-out passages of unconvincing dialog, the femme certain that
Calhoun isn't a killer at heart and
McNally taking the opposite view.
When the father finally returns,
when the father finally returns,

United Artists release of Schenck-Koch (Aubrey Schenck) production, Stars Edmond O'Brien, John Agar, Maria English; Gauties David Hether Schen Myser, Araba English; Gauties David Hether Schen Myser, and W. Koch. Screenplay, Richard Alan Simmons and John C. Higgins; adapted by Simmons from book by William P. McGivern; camera, Gordon Avil; editor, Previewe Schreyer; make, Paul Duniap, Fredlews, Schreyer; make, Paul Duniap, 81 Mins.

si Mins,

Barney Nolan Edmond O'Brien

Mark Brewster John Agar

Patty Winters Marla English

Ernest Sternmueller David Hughes

Capt. Gunnarson Emile Meyer

Girl at Bar Satty
Street Stea.
Capt Gunnares
Capt Gunnares
Girl at Bar
Fat Michaels
Cabot Herbert Bar
Cabot Packy Reed Herbert Backy Reed Hugh S
Assistant D.A. William S
(Aspect ratio: 1.75.1)

The programmer market will find "Shield for Murder" a passable thriller in the current crime melodrama cycle.

melodrama cycle.

Plot of the Schenck-Koch production for United Artists release is another of those William P. McGivern tales about a cop gone bad. It has been adequately scripted by Richard Alan Simmons, who also adapted from the book, and John C. Higgins to fit the demands of the less discriminating market, but the direction by Edmond O'Brien, who stars as the bad cop, and Howard W. Koch is rather slowly paced for the action fans.
O'Brien, a detective, kills a

and Howard W. Koch is rather slowly paced for the action fans. O'Brien, a detective, kills a bookmaker and lifts a \$25,000 roll he is carrying as the story opens. Killing goes into the books as a homicide in the line of duty, even though the gambling syndicate spreads some dirty rumors. The murder has been witnessed by a deafmute and, when O'Brien learns this, he commits a second killing. John Agar, a young detective trained by O'Brien, gets wise and after a wild and wooly chase-that has the bad cop dodging both the law and the syndicate's hatchetmen, the killer is trapped and shot down at the model home where he had hidden his loot.

Performances are to type, adequate to the melodramatics but never giving anything extra to the show. Costarring with O'Brien and Agar is Marla English, on loan from Paramount. Her chief asset to the picture will be lobby art from her role of the cigaret givith whom O'Brien is in love. David Hughes, the deafmute, Emile Meyer, detective captain, and Carolyn Jones, a B-girl, are among some of the others more prominently spotted in the plot. Gordon Avil gives the presentation lowkey photography to fit with

prominently spotted in the piot.
Gordon Avil gives the presentation lowkey photography to fit with
the mood of the piece and the
other technical credits are average.

Brog.

Tobor the Great

Machinations of a robot in so-so science-fiction piece for av-erage supporting fare.

Republic release of Dudley Pictures Richard Goldstone) production. Stars Charles Drake, Kavin Booth: features Taylor Holmes, Why Chapin, Steven Book of the Chapin Steven Holmes, Why Chapin, Steven Boy, Philip Sactornel, Start St

ı	Harrison	. Charles Drake
	Janice	Karin Booth
	Gadge	Hilly Chapir
	Dr. Nordstrom	Taylor Holme
	Mon with Classes	. Laylor Homie
	Man with Glasses	Steven Geray
	Paul	. Henry Kulky
	Karl	Franz Roehr
	Max	Hal Baylor
	Gilligan	Alan Paynold
١	Dr. Gustav	Doton Bross
	Di. Gustav	. Feter Brocco
	Commissioner	. Norman Field
	First General	Robert Shavne
	Admiral	Lyle Talhot
	First Congressman	Emmett Vores
	Tohneton 11	Ellinett Vogan
	Johnston W	muam schallert
	Secretary	Helen Winston

the four after a good deal of further talk bundle into Aherne's to become a Frankenstein because feep and set out for Utah, where Calhoun presumably will get the fair trial he previously believed impossible.

Principals try hard but the overaccented parts are against them straight through and none fares well. Dimitir Tiomkin composed the score of the Howard Welsch production.

Shield for Murder

Melodrama of a cop turned killer; for programmer bookings.

Hollywood, Aug. 30.

United Artists release of Scheckkech (Aubrey Schenck) essee of Scheck (Schench Steven Geray). Direction by Lee Sholem is static while camera work by John L. Russell, in some of the angle-shots particularly; is the most upbeat item limiting the programmer book-ings.

Hollywood, Aug. 30.

United Artists release of Scheckkech (Aubrey Schenck) essee of Scheck (Schench Stiere, John Agr, Marla English; features David Hughes, Emile Meyer.

The Golden Link

The Golden Link

Neatly contrived whodunit with sufficient suspense to hold interest; lack of international names will relegate to lower bracket.

London, Aug. 24.

Archway Film Distributors release of Parkielde-Guido Coen production. Stars Research Maria Landin Features. The Gregory, Fairle Morell, features Thea Gregory, Fairle Morell, Features Thea Gregory, Fairle Morell, Fairle Saund Maria Landin Directed by Charles Saund Herry Waxman; editor, Jack Slade; music, Eric Spear, At Marbia Arch Pavillon, London. Bunning time, 39 MiNS.

Superintendent Blake Andre Morrell Stear Tea Gregory Terry Maguire Tea Gregory Terry Maguire Tea Gregory Terry Maguire Tea Gregory Terry Maguire Tea Gregory Maguire Tea Gregory Maguire Maria Sale Watling Det. Inspector Harris Arnold Bell Mrs. Pullman. Olive Stone Sergent Bakera. Als Bruce Bechy Maria Dorinds Sauge Mrs. West Eliste Wagstaf Mrs. West Eliste Wagstaf Maria Maria Landi

A well-knit thriller with good scripting and camerawork makes this a workmanlike mystery story providing good entertainment values. Theme is well and plausibly developed without sensationalism; it should make a good dualer on most programs.

on most programs.

When a girl's body crashes down from a top floor apartment into the main hallway, the obvious answer is that it's a suicide. She is a penniless out-of-work actress estranged from her husband, who lives in the building. One of the tenants, a police superintendent, takes a different view and the husband, despite a sound allbi, is suspected of murder. Although and lives in the building. One of the tenants, a police superintendent, takes a different view and the husband, despite a sound alibi, is suspected of murder. Although not officially in charge of the case, this police official uncovers unpleasant facts, most damning of which is that his daughter is in love with the suspect. The suspects wife had refused a divorce, and ensuing clues point to the daughter as having equal motive and ensuing clues point to the daughter as having equal motive and ensuing clues point to the daughter as having equal motive and ensuing clues point to the daughter as having equal motive and ensuing clues point to the daughter as having equal motive of a secluded houseboat, unaware of planted evidence against herself, and an anonymous telephone call that notifies the police of their hideout. The tracking down of this informant unmasks the killer, apleasant young neighbor involved with the dead actress.

Andre Morell is excellent as the harassed father torn between paternal love and sense of duty. Thea Gregory registers more faintly, as his daughter while Patrick Holt does well in the rather thankless role of the suspected husband. Jack Watling provides an even more shadowy characterization as the killer, Arnold Bell vies with Andre Morell in realism as the investigating inspector. Helen Pollock contributes a correctly overacted cameo as a phoney seeress. Olive Sloane provides another gem as a roominghouse-keeper. The direction by Charles Saunders gives full value to the highlights and never strains at credulty. Clem.

The Young Lovers (BRITISH)

Sensitive romantic drama of young lovers caught up in the east-west conflict, directed and acted. Worthy of exhibition in the U. S.

London, Aug. 24. General Film Distributors release of Anthony Havelock-Allan Production. Stars Odile Versois and David Knight; features record to the Anthony Aguith. Streep Anthony Aguith. Streeplay, George Parking Robin Estridge; comera, Jack Asher; decision and Colon, Leicester August Colon, At Odeon, Leicester August Colon, Aug. 24, '54. Running time, \$5 MioS.

a	Odile Versois
offatt	David Knight
offatt J	oseph Tomelty
dy	neodole Bikel
obole	Jui Adams
Waterburg	Betty Marsden
Weissbrod	Peter Illing
gan efan	Peter Dynaley
eran	Dyneley

The political conflict between east and west is brought home poignantly in this moving, sensitive romantic drama, directed with a sympathetic hand by Anthony Asquith and delicately interpreted by (Continued on page 22)

THE GREAT PRINT 'MYSTERY'

2 Pix for 117 N.Y. Nabes

Just about every important neighborhood theatre in New York will be tied up with only a total of two pictures this week. Total of 117 houses have booked either RKO's "Susan Slept Here" or United Artists" "Apache" to run simultaneously.

Such programming time and again draws the fire of some industryites. They claim it means an inadequate menu from which the public might choose. Another complaint is that it gives the theatregoer insufficient time in which to "catch up" with a certain film.

theatergoer management and advantages. In the case of "Apache," for example, the film is being spread around immediately following its firstrun engagement at the Mayfair, on Broadway, and the showcase bally presumably still has effect. And the number of theatres on second-run can sponsor a sizable ad campaign inexpensively on a joint basis.

"Susan" opened yesterday (Tues.) in 73 locations, including houses in the RKO, Loew's, Skouras, Fabian, Randforce, Cinema, Island and Brandt circuits. "Apache" bows today in 29 Loew's theatres and 15 independent spots.

'High' to Test Whether Yank Stars In Brit. Comedies Can Playdate Chains

fortified with an American star, click at the U. S. b.o. and break into the circuits?

Universal release of the British "High and Dry," starring Paul Douglas at the head of an Anglo cast, is seen as the perfect test for settling that argument, particularsince U is unusually high on the

If this broadly-played comedy it this broadly-played comedy manages to garner circuit dates, it'll lend support to the theory that the foreign film can be made paltable to Americans if it features a U. S. name for marquee appeal.

If, on the other hand, "High and If, on the other hand, "High and Dry" follows the same route "as other British pix, such as "Genevieve," and fails to get whe acceptance outside the arties, despite rave reviews, it'll strengthen the British (and European) view that U.S. exhibs just don't want to give to foreign films the kind of break which their producers feel they which their producers feel they

which their producers feel they deserve.

"High and Dry" is a J. Arthur Rank Organization farce comedy released in England under the title of "The Maggie." Similar in nature to "Tight Little Island"— it was filmed in the same locale— it opened at the Sutton Theatre, N. Y. Monday (30)

N. Y., Monday (30).

There have been indications in the past that at least part of an import's potential b.o. success depends on whether or not it con(Continued on page 10)

STEVE BROIDY ABROAD FOR ABP SALES MEET

Allied Artists topper Steve Broidy, following a review of the plans and progress of the company to the tradepress today (Wed.), takes off for Europe to attend the sales convention of Associated British Pathe, AA's British distrib. The confab will take place at Monte Carlo, with some 60 ABP staffers attending.

Monte Carlo, with some 60 ABP staffers attending.
Broidy will meet AA sales chief Norton Ritchey and veepee Harold Mirisch, who are already abroad.
Prexy will also look in on the production of "The Black Prince," AA C'Scoper now being filmed in England. Broidy's press confab will deal mainly with the company's expansion plans, particularly relating to its entry into the "big" picture business in association with name producers, directors, and performers.

AA Buys Pitt Exchange

Lenser's Widow Sues 20th

When Her Ins. Co. Balks Los Angeles, Aug. 31.

Los Angeles, Aug. 31.
Suit for \$20,000 was filed in Superior Court against 20th-Fox and Panoramic by the widow of Louis Kunkel, the cameraman who was killed in an airplane accident while making aerial shots last February. Shots were for "Jet Aircraft Carrier."

Edna Kunkel, the widow, contends she has a \$20,000 policy on her husband's life but the insurance company refuses to pay.

Cinerama Preps For O'Seas Bow

Cinerama, set to mark its second anni at the Warner Theatre, N. Y. during this month. Jaunched the first phase of its overseas operation yesterday (Tues.). Seven tons of electronic equipment left for London via Pan-American. The plane contained a virtually complete Cinerama installation. The London Casino Theatre is expected to be ready for the first showing of "This Is Cinerama," first picture in the medium, end of this month.

Cinerama technicians have been at work for three weeks readying the theatre. Changes in London's building and theatre codes were necessary to accommodate the needs of the process. The three projection booths and the large size of the film reels required revision of fire regulations for conventional film presentations. Similar changes in the New York City codes were made two years ago.

NCA Lambasts Distribs' 'Phony Print Shortage'; 'Fraud' to Hike Rentals

'Fraud' to Hike Kentals

Minneapolis, Aug. 31.

In its current bulletin, North
Central Allied again lambasts the
film companies for what it calls
the phony print shortage."

Charging that "possibly the most
illegal consequence of the artificial
print shortage is the piling of
clearance on top of clearance,
making a dead letter of the U. S.
Court's ruling," the bulletin contends that it's either "a real and
just problem or else it's a fraud
to manipulate clearance and availability and to increase film
rentals."

Bulletin points out "the Court
did not justify clearance to increase distributors film rentals or
serve his convenience or economy

Hollywood, Aug. 31.

Allied Artists will close a deal on Sept. 30 to buy its Pittsburgh exchange. This purchase will give the company ownership of 17 of its 31 exchanges.

At a meeting of the board of directors a quarterly dividend of 13c a share was announced/payable Sept. 15 to holders of record Sept. 3. Board also approved steps to lave the company's 512% preferred stock listed on the American Stock Exchange.

AS BIG ISSUE

What are those prints? Question rates as one of the prime topics among exhibs today, with the indies particularly burned over what they see as a deliberate company policy to squeeze out bet-ter rental terms. Distribs' reply is that such a

ter rental terms:
Distribs' reply is that such a charge is nonsense; that they are serving more prints than ever in the face of vastly greater costs, and that, if exhibs had their way, there'd never be enough prints on

that, if exhibs had their way, there'd never be enough prints on any picture.

Sales execs do admit, however, that the industry's swing to color, and the introduction of stereophonic sound, have put a crimp into the delivery of prints by the labs. Latter—and particularly Technicolor—are said to be pushing out prints as fast as possible.

Exhibs say that the unavailability of prints is so severe that pix supposedly playing 21 days after firstrun, actually aren't getting to the theatres until 30 and 50 days later. One of the recent Allied Theatre Owners of Indiana bulletins had this to say about the print shortage:

"The 'playoff of product in the smaller situations is being delayed until the public's desire to see the picture has waned and most of the benefits of initial sales campaigns and national advertising have been lost. Possibly the most illegal consequence of the artificial print shortage is the piling of clearance on top of clearance, making a dead letter of the U. S. Court's ruling. Either the print shortage is a real and just problem or else it is a fraud to manipulate clearance and availability and to increase film rentals."

and availability and to increase film rentals."

The bulletin charged that, in "almost every case," additional clearance or later availability meant that a picture would have to compete against weaker product, and it also held that later availability on percentage pix frequently resulted in distribs getting more favorable playing time.

ly resulted in distribs getting more favorable playing time.

No Deepdyed Plot

A. N. J. circuit reparts it was "severely handicapped" by the shortage of prints which is attributed to "distributor economy." Chain's exec particularly cites "Gone With The Wind." Pic was advertised but couldn't be played (Continued on page 29)

SHORTAGE LOOMS Allied Cites Kalmenson, Montague As Cause of Its Move to Seek Govt. Regulation of Film Biz

Bergman Still Hunting Prospect for 'Mary

Maurice Bergman, Universal's eastern talent chief and story editor, returned to N. Y. over the weekend from a European talent scouting trip for U's projected "Mary of Magdalene."

He said he had found several prospects for the Mary part in Munich, Rome and London and that some of the femmes would be brought over for tests. U. S. also will be scoured by the pic company for possible leads for the film. While in London Bergman said he saw the legit hit, "Witness for the Prosecution," which, though not rame in London Bergman said he saw the legit hit, "Witness for the Prosecution," which, though not for sale yet, shapes as good screen material. Play is skedded to come to Broadway.

Col, WB Officially Mum On Allied

Columbia and Warner Bros, were officially mum on the blast leveled at both last week by Allied States Assn. on sales policy. Neither appeared desirous of "dignifying" the Allied statements by rejoinders. Ben Kalmenson, WB sales chief, simply refused to comment. Ditto for Abe Montague, Col sales head. But another exec offered to state the film company side. He said Col and WB were under Allied attack for the reason that these are the only outfits undertaking to sell films on 50-50 terms. Col has "Caine Mutiny" in this licensing groove and WB has "A Star Is Born" in the same slot.

The exec added that Montague has been in distribution for 30 years and could not have endured if his policies were unpalatable for theatremen. Further, it was said, there couldn't be any specifically-stated policy on "Caine" for the reason that "policy is subject to change as a film is placed in release."

Allied States Assn. s decision to seek Government regulation of the picture business is placed by the group squarely on the shoulders of Ben Kalmenson and Abe Mon-

picture business is placed by the group squarely on the shoulders of Ben Kalmenson and Abe Montague, sales chiefs of Warner Bros. and Columbia respectively. In private conversations Allied leaders say that it is unlikely that the exhib org's board would have decided on such a drastic step at this time had it not been for the uncompromising attitude of Kalmenson and Montague.

In a formally issued "declaration of emergency" following a board conclave last week in White Sulphur Springs, W.Va., the Allied toppers cited "the apparent hostility of Montague toward Allied, the committee, and exhibitors in general, and the utter callousness of Kalmenson in rejecting the just complaints against his company's policies." While Kalmenson and Montague were singled out, the Allied board expressed "appreciation of the encouraging statements" by 20th-Fox's Al Lichtman, Metro's Charles Regan, and RKO's former sales chief Charles Boasberg "on the subject of fair and equitable prices for motion pictures, implying thereby that an exhibitor is entitled to a profit as a reward for his investment and effort."

In a don't quote me statement, an Allied leader said that he regarded it as "highly unlikely" that the move toward Government regulation would have been taken if Kalmenson and Montague had shown the same consideration as Lichtman, Reagan and Boasberg. (Continued on page 31)

'MARTY'S' BRONX VISIT FOR LOCATION LENSING

Location crew took to the Bronx, N.Y., yesterday (Tues.) as the Hecht-Lancaster production of "Marty" got underway. Cast members spent the past week in rehearsals at the Palladium Ball-

room.

Film will be done on and around
Concourse. Film will be done on and around the borough's Grand Concourse. "Marty" is an adaptation of a television show of the same title which was written by Paddy Chayefsky. Title role is being played by Ernest Borgnine, the sadistic sergeant of "From Here to Eternity."

Pic is the fourth by Hecht-Lancaster. "Apache" is now in release, "Vera Cruz" is being edited and "The Kentuckian" is shooting on location in Kentucky.

Mex-Made 'Bull' Thrown for a Loss; Sioux Turn Sour; Bookings Hobbled

hereabouts.

It's all the result of rhubarbs that developed in connection with its world premiere at Rapid City, S.D., and which had repercussions in this, his home town after Morning Tribune columnist Will Jones picked up and published a vitriolic panning of the picture by the Rapid City newspaper.

However, considerable resentment was stirred up in the town and throughout the state when Frank changed his original plan to film it in South Dakota and, instead, did the producing in Mexico. He also was assailed by Hollywood film crafts for such action.

Frank evidently felt that he

film crafts for such action.

Frank evidently felt that he could placate the Rapid City residents and the Indians by holding the world premiere in the South Dakota town and having a large contingent of the Slouxs as his guests. Instead, he ran into a succession of hassles and stirred up a horner's guest could placate the Rapid City residents and the Indians by holding the world premiere in the South Dakota town and having a large contingent of the Siouxs as his guests. Instead, he ran into a succession of hassles and stirred up a hornet's guest.

Instead of waxing enthusiastic about the picture, the Sioux Indians found plenty of flaws and faults with it and did not hesitate after the premiere to express their adverse views. The A.P. story out

Minneapolis, Aug. 31.

W. R. Frank, local theatre circuit owner and Hollywood producer, is experiencing some headaches and grief in getting his new picture, "Sitting Bull," launched hereabouts.

When the property of physicals of the product of th

flaws.

But the bitterest dreg for Frank occurred when the Rapid City Daily Journal, the town's only newspaper, the day after the premiere, ran the nearly column-long blast of the picture on its editorial page headlined "'Sitting Bull'—She Steenks."

She Steenks."
Frank says "we were flabbergasted when we read the review, inasmuch as the picture has won the highest praise from those circuit heads and other film companies' executives, including Al. Lichtman, 20th-Fox sales manager, who have seen its screenings and inasmuch as the leading circuits are buying it."

AA Canadian Franchise To Taylor; Bernstein In

Toronto, Aug. 31.
The Canadian franchise of Allied The Canadian franchise of Allied Artists, formerly held by International Film Distributors, J. Arthur Rank subsidiary, has been secuted by N. A. (Nat) Taylor. The general sales manager will be John Bernstein, formerly Cleveland branch manager for RKO. who went to that position from Toronto in September, 1949, when he managed the Toronto exchange of RKO. Announcement was made by D. V. Rosen, general manager. Allied Artists Pictures of Canada Ltd. Bernstein, 36, is married to Mary Simmons, operatic and radio name.

Analysts Pick IATSE

L.A. Loaded With H.O.s; 'Wind' Still Great 39G, 3d, 'Leslie' Sock \$54,300 Popscale, 8 Spots, Window' 21G, 3d

PICTURE GROSSES

"Gone With Wind" continues to dominate local first-runs in an unusual session that boasts no new bills. All deluxers are playing holdovers save the Palace and Hawaii, plus six ozoners, which have "About Mrs. Leslle" for intital week on popscale run. Pic is sighting an okay \$15,000 in the hardtops only a scant six weeks after completion of its advanced admission run, with another \$39,300 at the drive-ins.

"Wind" is heading for a smash \$39,000 in third week two houses. "Rear Window" is rated good \$21,000 for third round at Hollywood Paramount.

"On Waterfront" looms his \$24.

000 for third round at Hollywood
Paramount.

"On Waterfront" looms big \$24.

"000 for fourth frame in three spots
while "Caine Mutiny" has \$21,000
for seventh in two:
Estimates for This Week
Palsace, Hawaii (Metropolitan-G&S) (1,212; 1,106; 60-\$1.10)—
"Mrs. Leslie" (Parl. Oksy \$15,000.
Last week, "Her 12 Men" (M-G)
and "Security Risk" (AA) (2d wk),
\$7,200.

and "Security Risk" (AA) (2d wk), \$7,200.
Fine Arts (FWC) (631; 80-\$1.50)
— "Vanishing Prairie" (Disney) (2d wk). Torrid \$8,800. Last week, \$11,500.

—"Companions Of Night (Indies, 2) (2d wk). Good \$5,500. Last week, \$7,500. Globe, El Rey (FWC) (782; 861; 70.\$1.10)—"Adventures Robinson Crusse" (UA) (2d wk). Steady \$4,800. Last week, \$5,600. Warner Downtown, Iris, Ritz (SW-FWC) (1,757; 814; 1,363; 70.\$1.10)—"King Richard, Crusaders" (WB) and "Return From Sea" (AA) (2d wk Downtown, first elsewhere) (Okay \$13,500. Last week, Downtown, \$10,600. Iris, "3 Coins In Fountain" (20th) (5th wk), \$3,400; Ritz with another unit. United Artists, New Fox (UATC-FWC) (2,100; 985; 70.\$1.10)—"Duel In Jungle" (WB) and "Thunder Pass" (Lip) (2d wk). Fair \$9,000. Last week, with Ritz, \$17,600. Loew's State, Espytian (UATC) (2,404; 1,536; \$1.\$1.50)—"Gone With Wind" (M-G) (reissue) (3d wk). Smash \$39,000. bast week, \$47,400. Hollywood Paramount (F&M) (1,430; \$1.\$1.\$50.—"Rear Window" (Par) (3d wk). Good \$21,000. Last week, record second frame with \$24,800.

week, record second frame with \$24,800.
Los Angeles, Uptown, Loyola (FWC) (2,097; 1,715; 1,248; \$1-\$1.50) —"Demetrius" (20th) and "Genevieve" (U) (3d wk). Fine \$15,500. Last week, \$18,700.
Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10)—"Living It Up" (Par) and "Desperado" (AA) (Orpheum only) (4th wk). Great \$10,000. Last week, \$11,200. Los Angeles Paramount, Wiltern, Hollywood (ABPT-SW-FWC) (3,200 2,344, 756; 75-\$1.25)—"On Waterfront" (Col) (4th wk). Smash \$24,000. Last week, \$30,000.
Chinese (FWC) (1,905); \$1-\$1.80)—"Broken Lance" (20th) (5th wk-5 days). Oke \$9,000. Last week \$13,300.

3,300.

Warner Beverly (SW) (1,612; 9050) — "Magnificent Obsession"
) (6th wk). Fine \$7,500. Last

(U) (6th wk). Fine \$7,500. Last week, \$9,500. Fox Wilshire (FWC) (2,296; 90-\$1.50)—'Apache.'' (U) (6th wk). Good \$4,600. Last week, \$5,200. Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.75)—'Caine Mutiny'' (Col) (7th wk). Stout \$21,-000. Last week, \$25,000. Warner Hollywood (SW) (1,364; \$1,20-\$2.65)—'Cinerama'' (Indie) (70th wk). Into 70th frame Sunday (29) after great \$37,200 last week.

'Fear' Fairish \$12,500. St. Loo; 'Brides' 30G, 2d

St. Louis, Aug. 31.

After terrific first stanza, "Seven Brides For 7 Brothers" is repeating in second round by still pacing local field where most biz is spotty currently. Of new films, "Ring of Fear" looks to do best but it is only fair at the huge Fox. "Broken-Lance' looms good in third frame at the St. Louis, "Cinerama' continues very solid in 30th round at Ambassador.

Efficiency for This West.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (30th wk). Solid \$17,000 after \$18,500 in 29th week. Fox (F&M) (5,000; 51-69)—"Ring of Fear" (WB) and "Pride Blue-(Continued on page 31)

Broadway Grosses

Estimated Total Gress
This Week\$682,700
(Based on 22 theatres.)
Last Year ...\$683,900
(Based on 20 theatres.)

Egyptian' Boffo \$55,000 in Philly

Philadelphia, Aug. 31.

"The Egyptian," one of few newcomers this stanza, started SRO, with preview and tradeshow Thursday night getting pic off big. Terrific total looms for opening round at the Fox. This production showed great weekend strength despite vacation exodus but management appeared disappointed since expecting more. "Waterfront" and "Rear Window" still are smash standouts in holdover lineup. Only other newcomer besides "Egyptian" is "Dawn at Socorro," rated nice at the Stanton.

Estimates for This Week

Estimates for This Week
Arcadia (S&S) (625; 89-\$1.35)—
"Rear Window" (Par) (2d wk). Sock
\$19,500. Last week, new house record at \$26,000.

ord at \$25,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—

"Cinerama" (Indie) (47th wk).

Sturdy \$14,000. Last week, \$14,700.

Fox (20th) (2,250; 99-\$1.80)—

"Egyptian" (20th). Terrific \$55,000.

Last week, "Broken Lance" (20th).

(3d wk), \$16,000.

Goldman (Goldman) (1,200; 65-\$1.49)—"Gone With Wind" (M-G) (reissue) (8th wk). Okay \$9,500. Last week, \$11,000.

Mastbaum (SW) (4,360; 75-\$1:30)

—"King Richard, Crusaders" (WB) (2d wk). Fair \$15,000. Last week,

Midtown (Goldman) (1,000; 74-\$1.30)—"Vanishing Prairie" (Dis-ney) (2d wk). Good \$9,000 or near. Last week, \$14,000.

Randolph (Goldman) (2,500; 99-\$1.80)—"Caine Mutiny" (Col) (9th wk). Okay \$10,500 or near. Last week, \$13,000.

week, \$13,000. Stanley (SW) (2,900; 74-\$1.30)— "On Waterfront" (Col) (4th wk). Big \$20,000. Last week, \$24,000.

Big \$20,000. Last week, \$24,000.
Stanton (SW) (1,473; 50-99)—
"Dawn at Socorro" (U) and "Black
Horse Canyon" (U). Fine \$8,500.
Last week, "Pushover" (Col), \$11,000 for 9 days.
"Trans-Lux (T-L) (500; 80-\$1.50)
—"Mrs. Leslie" (Par) (3d wk).
Trim \$5,500. Last week, \$7,500.
Viking (Sley) (1,000; 75-\$1.30)—
"Student Prince" (M-G) (9th wk).
Stout \$7,000. Last week, \$8,000.
Trans-Lux World (T-L) (604; 99\$1,50) — "Adventures Robinson
Crusoe" (UA) (4th wk). Mild \$3,200.
Last week, \$6,500.

'Obsession' Sets Pace In Seattle, Giant 16G

Seattle, Aug. 31.
City is loaded with holdovers but they're doing okay. Lone new-comer is "Magnificent Obsession," terrific at Music Hall. "On Water-front" and "Karamoja" both continue stoutly in their third sessions. Same applies to "Susan Slept Here" also in third. "Caine Mutiny" is rated strong in eighth round at big Paramount.

Estimates for This Week

round at big Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90\$1) — "Francis Joins Wacs" (U)
and "Always A Bride" (U) (2d wk).
Good \$4,000. Last week, "Hobson's
Choice" (UA), same in 10 days.

Choice (UA), same in 10 days.
Coliseum (Evergreen) (1,829; 65-80) — "On Waterfront" (Col) and
"Vigilante Territory" (AA) (3d
wk). Steady \$7,500. Last week,
\$8,800.

wk). Steady \$7,500. Last week, \$8,800.
Liberty (Hamrick) (1,650; \$1) — "Karamoja" (Hall) (3d wk). Great \$9,000. Last week, record second stanza of \$12,400.
Fifth Avenue (Hamrick) (2,500; \$1,\$1,25)—"Broken Lance" (20th). (3rd wk). Sock \$8,500. Last week, \$9,500.
Music Box (Hamrick) (850; 90, \$1,25) — "Susan Slept Here" (3d wk). Swell \$6,000. Last week, \$8,500.
Music Hall (Hamrick) (2,300-90-\$1,25) — (Magnificent Obsession" (U) and "Paris Express" (Indie). Huge \$16,000. Last week, "Francis Joins Wacs" (U) and "Always Bride" (U) \$11,700 in 9 days. Joins Wacs" (U) and "Alwayi Bride" (U) \$11,700 in 9 days. Paramount (Evergreen) (3,039 \$1-\$1.25) — "Caine Mutiny" (Col) (8th wk.) Strong \$9,000. Last week \$9,400.

'Window' Terrif **20G Tops Cincy**

Cincinnati, Aug. 31.

Cincinnati, Aug. 31.

"Rear Window" shapes terrific at Keith's this week in bulging downtown session. Another new bill, "King Richard and Crusaders," is moderate at the Albee. "Seven Brides" is smash holdover at the Palace while "Caine Mutiny" is still hefty in fifth week. "Cinerama" is adding strength in 11th week at Capitol.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; 75-\$1)—
"King Richard and Crusaders"
(WB), Moderate \$14,000. Last
week, "Caine Muttiny" (Col) (4th
wk), at 75-\$1.25 scale, \$10,500.

Captiol (Ohio Cinema Corp.)
(1,376; \$1.20-\$2.65) — "Cinerama"
(Indie) (11th wk). Hotsy \$28,500
in sight with increasing out-of-town support. Last week \$27,700.

Grand (RKO) (1,400; 75-\$1,25)—
"Caine Mutiny" (Col) (m.o.). Oke
\$6,500 for fifth downtown sesh.
Last week, "Outcast" (Rep) and
"Laughing Anne" (Rep), \$6,000 at
50c-84c scale.

50c-84c scale.
Keith's (Shor) (1.500; 75-\$1.25)—
"Rear Window" (Par). Terrific \$20,000 looms, and extended stay.
Last week, "Apache" (UA) (2d wk), \$8,900.
Palace (RKO) (2,600; 75-90)—
"Seven Brides" (M-G) (2d wk).
Wham \$16,000 on heels of \$22,000 unveiling.

'Shield' Brightest Bet in Mpls., 13G, 'Valley' \$4,000, 'Brides' Boff 10G, 3d

Key City Grosses

Estimated Total Gross
This Week ...\$2,953,600
(Based on 23 cities, and 219
theatres, chiefly first runs, Aucluding N. Y.)
Total Gross Same Week
Last Year ...\$2,457,160
(Based on 19 cities and 182

'Obsession' Wow \$22,000, Toronto

Toronto: Aug. 31. With the Canadian National Exhibition influx of visitors, blz is big, with "Magnificent Obsession" and "About Mrs. Leslie" topping the town on newcomers. Former is smash at the Odeon for biggest coin city. Holdovers are hefty, "High and Mighty" being socko in second frame while "Gone With Wind" in sixth stanza shapes hefty. Estimates for This Week

Downtown, Glendale, Scarbore, State (Taylor) (1,059; 955; 694; 696; 40-70)—"Playgirl" (U) and "Jesse James Vs. Daltons" (Col). Light \$12,000. Last week, "Gypsy Colt" (M-G) and "Desperado" (AA), \$11,000.

Hyland (Rank) (1,354; 60-80)— "The Maggie" (Rank) (5th wk). Near-capacity at \$9,000. Same last

| Imperial (FP) (3.373; 60-\$1)—
"High and Mighty" (WB) (2d wk).
Wham \$18,000. Last week, \$22,000.
Loew's (Loew's) (2,096; 60-80)—
"Gone With Wind" (M-G) (reissue) (6th wk). Hefty \$11,000. Last week. \$13.000. (6th wk). H week, \$13,000.

Week, \$13,000.

Odeon (Rank) (2,318; 70-\$1)—
"Magnificent Obsession" (U). Sock
\$22,000. Last week, "Man With
Million" (Rank) (2d wk), \$11,000.

Shea's (FP) (2,386; 50-85)—"Hell Below Zero" (Col) (2d wk), Light \$6,000. Last week, \$8,500. University (FP) (1,556; 50-80)— "Mrs. Leslie" (Par). Big \$14,000. Last week, "Knock on Wood" (Par) (2d wk), \$9,000.

Uptown (Loew) (2,745; 65-80)—
"Valley of Kings" (M-G) (2d wk),
Okay \$8,500. Last week, \$11,000.

'Obsession' Paces Det., Fast \$28,000; 'Dragnet' Sturdy 20G, 'Gog' 13G

Detroit, Aug. 31.

Detroit, Aug. 31.

With a couple of exceptions, biz is slow at downtowners mainly because holdovers have been extended too long. Best of newcomers is "Magnificent Obsession" which is only slightly less than magnificent at the Michigan. "Dragnet" is dragging them in nicely at the Palms. "Cinerama" stays with the leaders in its 76th week at the Music Hall. "Gog" looks oke at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Broken Lance" (20th) (2d wk). Okay \$22,000. Last week, \$34,000.

\$34,000.

Michigan (United Detroit) (4,000;
80-\$1)—"Magnificent Obsession"
(U). Fancy \$28,000 or near. Last
week, "King Richard Crusaders"
(WB) \$21,500 at \$1.25 top.

(WB) \$21,500 at \$1.25 top.

Palms (UD) (2,961; 80-\$1)—
"Dragnet" (WB) and "Thunder
Pass' (Lip). Solid \$20,000. Last
week, "On Waterfront" (Col) and
"Big Chase" (Lip) (3d wk), \$15,000.

Madison (UD) (1,900; \$1.25-\$1.50)
—"Caine Mutiny" (Col) (9th wk).
Nice \$10,000. Last week, \$12,000.

Broadway-Capitol (UD) (3,500;
Sl)—"Gog" (UA) and "FortyNiners" (AA). Oke \$13,000. Last
week, "Duel in Jungle" (WB) and
"Paid To Kill" (Lip), \$10,000.

United Artists (UA) (1,938; \$1\$1.25)—"Gone With Wind" (M-G)
(reissue) (7th uk). Strong \$12,000.

Last week, \$17,000.

Adams (Balaban) (1,700; 80-\$1)—

Minneapolis, Aug. 31.

As has been usual here recently, holdovers again outnumber newcomers currently. However, only one of the three fresh entiries, "Black Shield of Falworth," is stirring up the top wicket activity in the face of stiff competition from the Minnesota State Fair, a tremendous counter attraction. "Valley of Kings" and "About Mrs. Leslie," ether arrivals are not going far. State Fair is expected to attract 1,000,000 people in its nine days. "Magnificent Obsession" and "Brides for 7 Brothers" looks top holdovers, former in fourth week.

Estimates for This Week Century (S-W) (1,140; \$1.75-\$2.65)—"Cinerama" (Indie) (20th wik). Terrific \$30,000. Last week, \$28,000.

Gomber (Berger) (1,500: 65-85)—

Century (S-W) (1,140; \$1.75-\$2.65)—"Cineramia" (Indie) (20th wk). Terrific \$30,000, Last week, \$28,000. Gopher (Berger) (1,600; 65-85)—"Valley of Kings" (M-G). Good \$6,000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), \$4,000

000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), \$4,000 at 85c.
Lyric (Par) (1,000; 85-\$1)—"Magnificent Obsession" (U) (4th wk). Not outwering its welcome. Still well up in money at robust \$6,000.
Last week, \$7,000.
Radio City (Par) (4,100; 85-\$1)—"Broken Lance" (20th) (2d wk). Sharp \$8,500. Last week, \$15,000.
RRO-Orpheuma (RKO) (2,890; 85-\$1)—"Black Shield of Falworth (U). This derring-do winning the stamp of patron approval. Stout \$13,000. Last week, "Caine Mutiny" (Col) (4th wk), \$10,000.
RRO-Pan (RKO) (1,600; 85-\$1)—"(Caine Mutiny" (Col) (m.o.). Here efter four boff Orpheum weeks. Healthy \$8,500. Last week, "Saracen Blade" (Col) and "Paris Model" (Col), \$5,000 at 55c-75c.
State (Par) (2,300; 85-\$1)—"7 Brides for 7 Brothers" (M-G) (3d wk). Continues to get heavy box-office play. Hefty \$10,000. Last week, \$14,000.
World. (Mann) (400; 65-\$1.20)—"Mirs. Leslie" (Par). Mixed opinions on this one, Mild \$3,500. Last week, "Hobson's Choice" (UA), \$2,900.

Egyptian' Mighty 40G. Frisco; 'Crusaders' Fat 14G, 'Obsession' 12G, 3d

San Francisco, Aug. 31.

Weekend heat wave and free show at airport dedication is failing to hurt first-run biz here currently. "The Egyptian" looms standout with a sock session at the huge Fox. "King Richard and Crusaders" shapes fine at St. Francis. "Magnificent Obsession" is winding its third-final stanza with fancy takings. "7 Brides For 7 Brothers' continues very stout in second round at Warfield.

Estimates for This Week Golden Gate (RKO) (2,850; 80-1).—"Magnificent Obsession" (U) (3d wk). Good \$12,000. Last week, \$12,500. (FWC) (4,651; \$1.25-\$1.50).—"The story of the story of

\$12,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—

"The Egyptian" (20th). Smash
\$40,000. Last week, "Broken
Lance" (20th) (3d wk-9 days),

100 Last week, "Broken Lance" (20th) (3d wk-9 days), \$14,000. Warfield (Loew's) (2,656; 75-\$1) —"7 Brides For 7 Brothers" (M-G) (2d wk). Solid \$20,000. Last week, \$30,000. Paramount (Par) (2,646; 90-\$1)—"On Waterfront" (Col) (3d wk). Nice \$11,000 or near. Last week, \$17,000. St. Francis (Par) (1,400; 90-\$1.25)—"King Richard and Cruisaders" (WB). Fine \$14,000. Last week, "Caine Mutiny" (Col) (8th wk), \$11,000. Orpheum (Cinerama" (Indie) (35th wk). Big \$34,000. Last week, \$34,000 for near.

record, United Artists (No. Coast) (1,207 70-\$1)—"Crossed Swords" (UA) and "Overland Pacific" (UA). Mild \$7,500. Last week, "Make Haste To Live" (Rep) and "The Outcast"

Kep), \$7,000.
Stagedoor (A-R) (400; \$1-\$1.25)
—"Hobson's Choice" (UA) (5th
wk), Hep \$3,100. Last week, \$3,-

Broadway-Capitol (UD) (3,500; 80-\$1)—"Gog" (UA) and "Forty-Niners" (AA). Oke \$13,000. Last week, "Duel in Jungle" (WB) and "Paid To Kill" (Lip), \$10,000. United Artists (UA) (1,938; \$1-\$1.25)—"Gone With Wind" (M-G) (Ireissue) (7th wk). Strong \$12,000. Last week, \$17,000. Last week, \$1,40-\$2.65)—"Ginerama" (Indie) (76th wk). Big \$21,000. Last week, \$2,200. Last week, \$2,200. Last week, \$2,100. Last week, \$2,200. Last week, \$3.500. Last week, \$3.500. Last week, "Barefoot Battalion" (Indie) (2d wk), \$2,100.

'Window' Dominates Hub, Sock \$32,000; 'Jungle' Oke 15G, 'Brides' Big 25G, 2d

Boston, Aug. 31.

Big noise here this starza is
"Rear Window" Which is sock at
the Met. Other newcomers, "Duel
in Jungle" at the Paramount and
Fenway is only okay and "Malta
Story" at the Beacon Hill looks
fairly good. "Brides for 7 Brothers" in second frame at State and
Orpheum, continues strong. "Susan Slept Here" shapes good in
second week at the Memorial.

Estimates for This Week

second week at the Memorial.

Estimates for This Week

Astor (B&Q) (1,500: 85-\$1.25)—
"Caine Mutiny" (Col) (9th wk).
Okay \$10,000 after \$11,000 for eighth week.

Boston, Aug. 31. to Kill" (Lip). Oke \$4,000. Last week, "Broken Lance" (20th) and "match to Faramount and yo kay and "Match Beacon Hill looks (Good \$14,000 following \$20,000 first week").

week.
Metropolitan (NET) (4,367; 50-90)

"Rear Window" (Par) and
"Rodgies Bump" (Rep). Strong
\$32,000 or near. Last week, "King
Richard and Crusaders" (WB) and
"The Cowboy" (Lip) (2d wk),
\$10,000.

Estimates for This Week

Astor (B&Q) (1,500: 85-\$1.25)—
"Caine Mutiny" (Col.) (9th wk).
Okay \$10,000 after \$11,000 for eighth week.

Beacon Hill (Beacon Hill) (800: 50-\$1)—"Malta Story" (UA). Good \$7,000 Last week, "Man With Million" (UA) (8th wk). \$34,000.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85)—"Cinerama" (Indie) (35th wk). Neat \$15,000 following \$16,000 in 34th week, Exeter (Indie) (1,300; 60-\$1)—"Holly nad Ivy" (Indie) and "Welcome Queen" (Indie) (4th wk). Nice \$5,000. Last week, \$5,500.

Fenway (NET) (1,373; 50-90)—"7 Fenway (NET) (1,373; 50-90)—"7 Iffice 7 Brothers" (M-G) (2d wk). Trim \$16,000 after \$29,000 in frst,

Paramount (NET) (1,700; 50-90)—"7 Pilprim (ATC) (1,800; 65-95)—"7 and Ivy" (Indie) and "Welcome Queen" (Indie) (4th wk). Nice \$5,000. Last week, \$5,500.

Fenway (NET) (1,373; 50-90)—"7 Iffice 7 Brothers" (M-G) (2d wk). Nice \$9,000 following \$14,500 for first,

H.O.s Still Standout in Chi; 'Lance' Sharp \$50,000, 'Jungle' Torrid 21G. 'Dragnet'-Aces Loud 68G, 'Prairie' 16G

Chicago, Aug. 31.

Two new entries are shaping nicely on the Main Stem, but the holdovers stift are ringing up the big biz. First-runs again are plenty stout this round. Of the fresh bills, "Broken Lance" is smash \$50,000 at Oriental while Roosevelt is sharp at \$21,000 for "Duel In Jungle" and "Outcast."

Biggest noise is still being made by "Dragnet" at the Chicago in second round, with Four Aces topping the vaude side. Loop has bangup second week prospects with "Vanishing Prairie." In the third round, "Susan Slept. Here" is still tall at the Woods while traffic continues fast at Grand for "Black Shield at Falworth." Neat returns loom for "Valley of Kings" in fourth round at Monroe.

Another great week looms for "Seven Brides" in fifth at Maculai.

irth round at Monroe.

Another great week looms for even Brides" in fifth at McVicks, Seventh session of "Magnifiat Obsession" still is hot at ited Artists. "Caine Mutiny" is derately buoyant at State-Lake the minth while "Cinerama" ain is colossal in 57th week at lease

e. Estimates for This Week

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)

"'Dragnet" (WB) with Four Aces
onstage (2d wk), Looks *mash \$68,000. Last week, \$95,000.

Grand (Nomikos) (1,200; 98\$1.25)—"Black Shield of Falworth"
(U) (3d wk), Fine \$14,000 after last
week's \$21,000.

Loop (Telem't) (600; 90-\$1.25)—
"Vanishing Prairie" (Disney) (2d
wk), Lively \$16,000. Last week,
\$20,000.

c). Lively \$16,000. Last week, 0.000. McVickers (11.6.S) (2.200; 65-25)—"7 Brides for 7 Brothers" -G) (5th wk). Great \$27,000, Still iding. Last week, \$34,000. Monroe— (Indie) (1,000; 65-87) "Valley of Kings" (M-G) (4th c). Tidy \$4,400. Last week, \$6,000. Oriental (Indie) (3,409; 98-\$1.25) "Broken Lance" (20th). Sockon 0,000. Last week, "Knock on 00d" (Par) (4th wk), \$21,000. Palace (Eitel) (1,484; \$1.25-\$3.40) "Cinerama" (Indie) (57th wk). ghty \$48,000 after \$47,000 last leek.

osevekt (B&K) (1,400; 65-98 uel in Jungle" (WB) and "Out (Rep). Fancy \$21,000. Las "Ring of Fear" (WB) (2d wk)

NU. -ste-Lake (B&K) (2,700; 98-))—"Caine Mutiny" (Col) (9th Okay \$27,000. Last week

28,000.
Surf (H&E) Balaban) (685; 95)—
Earrings Madame De" (Indie) (4th k). Trim \$3,000. Last week, \$3,400. United Artists (B&K) (1,709; 98-1,25)—"Magnificent Obsession" (7th wk). Winding at fine \$16,00 in 5 days after \$24,000 last reek.

oods (Essaness) (1,198; 98-)—"Susan Slept Here" (RKO) vk). Brisk \$29,000, Last week,

,000. World (Indie) (697; 98)—"La nde" (Indie) (4th wk). Fine 400 after last week's \$6,000.

L'ville Loaded With H.O.s; 'Valley' Okay at \$10,500, 'Obsession' Sock 7G, 5th

Louisville, Aug. 31.
Holdovers are the rule on the tain stem this week. "Valley of lings" and "Overland Pacific" eing the only frech Louisville, Aug. 31.
Holdovers are the rule on the main stem this week. "Valley of Kings" and "Overland Pacific" being the only fresh pix. Former at the State looks okay. "Magnificent Obsession" in fifth stanza at the Kentucky, "Ring of Fear" in second week at the Right all are doing excellent biz. Weather has been in the 90's, but downtown houses have come through the hot spell well on profit side of ledger. Estimates for This Week. Rentucky (Switow) (1,000; 50-75). "Magnificent Obsession" (U) (5th wk). Terrific entry for this house, and still going strong. Sock \$7,000.
Mary Anderson (People's) (1,000; 15-\$1).—"Ring of Fear" (WB) (2d wk). Winds up 4-day run at nice \$4,000. Last week, \$8,900. "75-\$1).—"Ring of Fear" (WB) (2d wk). Winds up 4-day run at nice \$4,000. Last week, \$8,900. "75-\$1).—"Broken Lance" (20th) (2d. wk). Holding up at eke \$11,000 after last week's \$18,000. "State (Loew's) (3,000; 50-75). "State (Loew's) (3,000; 50-75). "Walley of Kings" (M-G) and "Overland Pacific" (UA). Heading for okay \$10,500. Last week, "Apache" (UA) and "Scarlet Spear" (UA) (2d wk), \$7,000.

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i. e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement

'Window' Bright \$22,000, Buffalo

Buffalo, Aug. 31.
Although only two newcomers here this round, biz generally shapes up big. "Rear Window" is standout, smash at Paramount, "Waterfront" also is sock in second week at Century. "Broken Lance" shapes nice in second Center Theatre stanze.

Estimates for This Week
Buffalo (Loew's) (3,000; 50-80)—
"Her 12 Men" (M-G) and "LoneGun" (UA). Mild \$11,000. Last
week, "7 Brides for 7 Brothers"
(M-G) (2d wk), \$13,000; 50-80)—
"Rear Window" (Par) and "Thunder Pass" (Indie). Sockeroo \$22,000. Last week, "Duel in Jungle"
(WB) and "Security Risk" (AA),
\$10,500.

\$10,500. Center (Par) (2,000; 50-80)— "Broken Lance" (20th) (2d wk), Good \$10,000 in 8 days. Last week,

3,000. Lafayette (Basil) (3,000; 70-\$1.25) "Caine Mutiny" (Col) (2d wk). Largeste (Basil) (3,000; 70-\$1.25)

"Caine Mutiny" (Col) (2d wk).

Offish \$15,000. Last week, disappointing although \$20,400.

Century (Buhawk) (3,000; 65-\$1)

"On Waterfront" (Col) (2d wk).

Solid \$15,000. Last week, \$20,000.

'EGYPTIAN' HUGE 21G, BALTO; 'RONDE' BIG 5G

around. In the wake of strong bally and a special preem showing, it is terrific at the New. "La Ronde" is rated brisk at the Cinema after a skirmish with state censorship board. "Vanishing Prairie" continues big in its second week at the Film Centre. "About Mrs. Leslie" is fairly good at Keith's.

Estimates for This Week
Century (Loew's-UA) (3,000; 25-60-90)"Magnificent Obsession" (U2d wk). Nice \$7,500 after \$11,500 opener.
Cinema (Schwaher) (468-50-41)

(2d wk). Nice \$7,500 after \$11,500 opener.
Cinema (Schwaber) (466; 50-\$1)
—"La Ronde" (Indie). Fancy \$5,000 or near. Last week, "Seven Deadly Sins" (Indie) (4th wk), \$3,000.
Film Centre (Rappaport-Mechanic) (960; 50-\$1)—"Vanishing Prairie" (Disney) (2d wk). Potent \$7,000 after \$8,000 opener.
Hippedrome (Rappaport) (2,100; 50-\$1,25)—"Caine Mutiny" (Col) (7th wk). Dipping to \$5,500 after okay \$6,800 in sixth round.
Keith's (Schanberger) (2,400; 30-46-80)—"Mrs. Leslie" (Par). Fairly good \$7,500. Last week, "Living It Up" (Par) (5th wk). \$5,000.
Little (Rappaport) (310; 50-\$1)—"Personal Affair" (U). Starts tomorrow (Wed). after reissue of "Mudlark" (20th). drew sparse \$2,500.

"Mudlark" (20th) drew sparse \$2,500.

Mayfair (Hicks) (980; 20-44-70)—
"Golden Mask" (U). Opens tomorrow (Wed). In shead, "Make Haste To Live" (Rep), mild \$3,300.

New (Mechanic) (1,800; 50-\$1.25)—"The Egyptian" (20th). Tilted scale and strong promotion pushing this to glant \$21,000 or near. Last week, "Her 12 Men" (M-G) (2d wk), \$4,800.

Playhouse (Schwaber) (420; 50-\$1)—"Man With Million" (UA) (7th wk). Good \$3,000. Last week, \$3,500.

Stanley (WB) (3,200; 30-80)—
"Duel in Jungle" (WB). Drab
\$6,000. Last week, "Robinson Crusoe" (UA), \$7,000.

Tewn (Rappaport) (1,600; 35-51)

—"T-Brides for 7 Brothers" (M-G).
Begins tomorrow (Wed.) after
"Broken Lance" (20th) (4th wk),

Estimates for This Week
Broadway (Parker) (1,890; 90\$1.25)—"7. Brides for 7 Brothers"
(M-G) (4th wk). Tall \$8,500. Last
week, \$9,300.

week, \$9,300.

Fox (Evergreen) (1,536; \$1-\$1.50).

—"Broken Lance" (20th) (3d wk).

Loud \$13,000. Last week, \$15,500.

Guild (Indie) (400; \$1).—"Fanfan
Tulip" (Indie) (2d wk). Steady
\$3,000. Last week, \$2,800.

Liberty (Hamrick) (1,875; 65-90).

—"Apache" (UA) and "Captain
Kidd, Slave Girl" (UA) (2d wk).
Neat \$7,500. Last week, \$1,600.

Oriental (Evergreen) (2,000; \$1-\$1.25).—"Garden of Evil" (20th)
(4th wk). So-so \$3,000. Last week,
"High and Mighty" (WB) (6th wk),
same.

Same, Orpheim (Evergreen) (1,600; \$1-81,25)—"King Richard, Crusaders" (WB). Okay \$8,000. Last week, "Garden of Evil" (20th) (3d wk).

\$5,800.

Paramount (Port-Par) (3,400; 75-\$1)—"Gone With Wind" (M-G) (reissue) (2d wk). Stout \$16,000. Last week, \$20,000.

'Prairie' Wham \$10,500, D.C. Ace

Washington, Aug. 31.

Mainstem biz continues in the upper register, with at least one sock newcomer helping boost the already solid average. "Vanishing Prairie" at bandbox Dupont shapes near new record. "Seven Brides" in second stanza at Loew's Capitol paces the holdovers and continues sensational. Although all midtown houses donned their brightest lights for the American Legion convention, "Cinerama" at the Warner was sole pic making a strong, direct play for out-of-town biz. "Magnificent Obsession" still is rated bright in third round at the Palace.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Capitol (Loew's) (3:434; 70-95)—
"7 Brides for 7 Brothers" (M-G)
(2d wk). Fast \$28,000 after \$35,000
opener. Stays.
Columbis (1,174; 60-80)—"Valley
of Kings" (M-G) (2d wk). Big \$8,000, after better than hoped for
\$12,000, smash, first week. Holds.
Dupon' (Lopert) (372; 65-\$1)—
"Vanishing Prairie" (Disney). Boff
\$10,500, and in for longrun. Last
week, "Beauties of Night" (UA)
(4th wk). \$3,000.
Keith's (RKO) (1,939; 75-\$1.25)—
"Caine Mutiny" (Col) (6th wk).
Very steady \$13,000 after \$15,000
for seventh. Continues.
Metropolitan (SW) (1,200: 60-80)
—"Bounty Hunter" (WB). Fair \$7,000. Last week, "Duel in Jungle"

Very steady \$13,000 after \$15,000 for seventh. Continues.

Metropolitan (SW) (1,200; 60-80)

"Bounty Hunter" (WB). Fair \$7,-000. Last week, "Duel in Jungle" (WB), \$7,500.

Palace (Loew's) (2,370; 65-95)—
"Magnificent Obsession" (U) (3d wk). Bright \$13,000 after \$16,000 last week. Holds again.

Playhouse (Lopert) (435: 55-\$1)

—"Mrs. Leslie" (Par) (6th wk). Okay \$3,500 after \$4,000 last week, Stays.

Stays.

Warner (SW) (1,300; \$1.20-\$2.40;

"Cinerama" (Indie) (43d wk)

Sock \$23,000 second week in row

Stays.
Trans-Lux (T-L) (600; 70-\$1)—
"Man With Million" (UA) (7th wk)
Sturdy \$4,000 after \$4,900 last
week. Continues.

Brando Smash \$27,000, Cleve.; 'Million' 12G

Cleveland, Aug. Sf.
Only two newcomers here this
week but both are doing well. "On
Waterfront" is headed for a sockeroo stanze at Palace while "Man
With Million" is rated nice at
State. "? Brides For 7 Brothers"
continues smash although on moveover to Stillman where it is in its
fourth week downtown. "Caine
Mutthny" shapes okay on sixth
round at the Allen. "Broken
Lance" still is great in fourth Hipp
week.

week.

Stimates for This Week

Allen (S-W) (3,000; 70-\$1.25)—
"Caine Mutiny" (Col) (6th wk).

Okay \$10.000. Last week, \$14,000.

Hipp (Telemi') 13,700; 60-90)—
"Broken Lance" (20th) (6th wk).

Great \$16,000. Last week, \$16,600.

Ohio (Loew's) (1,200; 80-90)—
"Crossed Swords" (UA) and "Chal(Continued on page 31)

Crusaders' Lively 8G, Port.; 'Wind' 16G in 2d Portland, Ore., Aug. 31. City is nearly 100% holdover this frame. Lone newcomer, 'King Edward and Crusaders' shapes okay at Orpheum. 'Gone With Wind' still is stout in second Paramount round. 'Broken Lance' is especially big for third session at the Fox. 'Apache' is raled neat on first holdover round at Liberty. Estimates for This Week B'way Eases Pace But 'Egyptian' Pyramids to 131G, 'Dawn'-Vaude 'Dragnet' Brisk 31G, 'Richard' Too many overly-extended long-ending today (Wed.) looks lift of the Broadway standard of the standard of the Broadway (Wed.) looks lift in the Broadway (Col) due i Pyramids to 131G, 'Dawn'-Vaude 25G, 'Dragnet' Brisk 31G, 'Richard' 30G

Too many overly-extended longruns are cutting into the Broadway
first-run overall total this stanza.
Despite the return of hot weather
last week, the deluxers enjoyed
one of their strongest Saturdays
(Aug. 28) in some time, but hurricane weather yesterday (Tues.)
proved a headache for many
houses. Numerous key houses are
launching fresh product later this
week for the long Labor Day weekend—and this should help.
Prize newcomer, of course, is
"The Egyptian," which is soaring
to a terrific \$131,000 or close opening week at the Roxy. This is the
best the house has enjoyed since
"The Robe" preemed as initial
CinemaScope production last Sept.
17. "Egyptian," which is playing at
a lower scale, is attracting nearly
as many people as "The Robe."
"Dawn at Socorro" and vaudeville is heading for a big \$25,000 or
near opening week at the Palace.
"Shield For Murder" looks very
mild \$6,000 at the Globe, being
third newcomer.
Greatest coin still is going to "7
Brides For 7 Brothers" and stageshow at the Music Hall. It is heading for a sockeroo \$168,000 in the
sixth session winding up today
(Wed), giving the Hall its greatest
first six weeks in the history of
this huge theatre. "7 Brides" in
sow set to go a seventh and eighth
prior to launching "Brigadoon."
"Dragnet" looks to hold at smash
\$31,000 in second round at the Victoria, pic continuing on naturally.
"King Richard and Crusaders" is
now set to go a seventh and eighth
prior to launching "Brigadoon."
"Dragnet" looks to hold at smash
\$31,000 in fourth frame at the
\$2,000 for fifth week at the Criterion.
"Dragnet" looks to hold at smash
\$31,000 in fourth frame at the
\$2,000 for fifth week at the Criterion.
"Create of the state "Living It Up" continues
stoutly with \$20,000 in prospect for
current (6th) week at the Criterion.
"And the study with \$30,000 proposed for
current fifth week at the Criterion.
"And the study with \$30,000 proposed for
current fifth week at the Criterion.
"And the study with \$30,000 proposed for
current fifth week at the Criterion.
"And

ending today (Wed.) looks like okay \$3,000 after \$4,000 for third week. "Cangaceiro" (Col) due in tomorrow (Thurs.).

Palace (RKO) (1,700; 50-\$1.60)—

"Dawn at Socorro" (U) and 8 acts of vaudeville. This week winding of the second of the se

of September, according to present plans.

Sutton (R&B) (581; 90-\$1.50)—
"High and Dry" (U). Opened yesterday (Tues.) after benefit preem
Monday (30) night. In ahead, "Man
With Million" (UA) (9th wk), was
fair \$5,500 after \$6,700 in eighth
week.

Trans.Lux 86th St. (T.L.) (459.

fair \$5,500 after \$6,700 in eighth week.

Trans-Lux 60th St. (T-L) (463; \$1.51.50) — "Little Kidnappers" (UA). Opens today (Wed). In ahead, "Her 12 Men" (M-G) (3d wk), finished at oke \$3,400 after \$5,000 for second.

Trans-Lux 52nd St. (T-L) (540; \$1.51.50.—"Lill" (M-G) (78th wk). The 77th round ended Monday (30) held at great \$6,700 same as in 76th week. Stays on.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Dragnet" (WB) (2d wk). Holding with sock \$31,000 on near fiter \$40,000 for first stanza, one of biggest openers ever here and best in several; years. Stays on indef at this gait. Starts its third week Friday (3).

Watner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (85th wk). The 64th session ended Sunday (29) was socko \$41,000 after \$40,500 in previous week. Continues on.

'Duel in Sun' Sockeroo \$19,000, K.C.: 'Susan' 7G. 2d, 'Obsession' 8G, 6th

Zd, UDSCSSION OL, OL
Theatre row doesn't have a nev
comer current session, the reissue
"Duel in Sun" being sole new et
try. It's strong day-and-date i
four Fox Midwest houses. Hole
overs in all other spots, "Sus
Slept Here" showing surprisin
strength at the Missouri whil
"Caine Mutiny" at Midland an
"Magnificent Obsession" at Orph
um are still strong. "Broke
Lance" is tapering in third wee
at Tower. Weather switched bac
to hot, sultry temperatures to ab
biz after early August cool spell.
Estimates for This Week
Esquire, Upstown, Fairway, Cry

nad" (WB) (reissues). Opened yesterday (Tues.). In ahead, "Bullets or Ballots" (WB) and "St. Louis Kid" (WB) (reissues) (3d wk), modest \$6,000 after \$8,000 in second.

Mayfair (Brandt) (1,736; 79-\$1.80)
—"Duel in Sun" (SRO) (reissue). GSRO) (reissue) and "Security (SRO) (reissue). Agache" (UA) (8th wk-5 days), fair \$8,000. Seventh week was \$12,000.

Normandie (Trans-Luk) (592; 95-\$1.80)—"Adventures Robinson Cruisoe" (UA) (4th wk). Current round:

(Continued on page 31)

Continuous V'Vision Flow at Par; **Lazy 8' Cameras Slowing Exhib**

Hollywood, Aug. 31.

True to the promise made last March by prexy Barney Balaban that Paramount would have a continuous flow of VistaVision pictures going into release, the studio has now backlogged seven completed VV features and has three currently before the caneras even before the first, "White Christmas," has opened. Latter makes its initial bow next month at the Radio City Music Hall, N. Y., but before that time Paramount will have launched two new VistaVision features.

tures.
While the industry not already

launched two new VistaVision features.

While the industry not already committed to CinemaScope has been slow to signal acceptance of VV lensing, main stumbling block has been the "lazy 8" cameras. Most of those either converted or specially built are on the Paramount lot and, although Technicolor is making some conversions, cameras remain in short supply with manufacturers reluctant to build without orders on hand.

A number of announcements of upcoming VV productions have been made since the successful demonstration staged at the studio March 2, but only one independent has taken actual steps at lensing. As a result, the first non-Paramount VV production will be "Girl Rush," the Rosalind Russell starrer which Frederick Brisson's Independent Artists will make at RKO. It's set for September rolling, using VV camera conversions furnished by Technicolor.

Paramount now has six converted Stein cameras, plus two Technicolor VV cameras on lease. This week the studio will take delivery on four new Mitchell cameras especially designed for the bigscreen process. These are said to represent the first modernization of the camera and projection since sound, and to be the greatest change in cameras in more than 25 years.

Nine Cameras Due

By Dec. 1 Paramount will have

Nine Cameras Due

Nine Cameras Due

By Dec. 1 Paramount will have
a total of nine Mitchell VV cameras. Two will be high-speed, capable of shooting 96 frames a minute, or four times regular speed, and will be fused for special effects. The studio is also receiving a converted Bell & Howell for the title and inserts department, and another will be delivered in five weeks. More of these will come later for various uses.

Paramount, a holdout from the first against the anamorphic lensing processes, such as 20th-Fox's CinemaScope, and stereophonic sound on the ground that it could not continue to serve all of its customers in all types of theatres if switching to squeeze-lensing, is higher today on VistaVision than it was when the possibilities were first uncovered in September, 1953, when "White Christmas" scenes were tested.
"Christmas." starring Bing Croswhen where tested.

first uncovered in September, 1953, when "White Christmas" scenes were tested.

"Christmas," starring Bing Crosby and Danny Kaye with an Irving Berlin score, started lensing Sept. 21, 1953, after Paramount had completed various tests with a converted Stein camera. This lone camera was used alongside a conventional camera when the picture rolled and for the first 10 days both methods of lensing were used. It was then that studio toppers made the decision that hereafter VV would be used, and a second converted Stein was brought in, Trade demonstrations around the world have been held since March of this year to show off the photographic quality of the "lazy 8" lensing. The term derives from the fact that negative is exposed to two frames at a time while running horizontally through the camera, instead of the conventional, four-sprocket-hole frame fed vertically through a standard camera.

"Gain In Quality

initial release, but houses equipped with variable prismatic expander lenses and the large curved screens necessary for the anamorphic ratio will be supplied upon demand.

With VistaVision, Paramount is recommending Perspecta stereophonic sound, a three-track optical sound controlled to horns behind the screen. However, all prints, regular or squeezed, will carry a standard photographic sound track, with a control track for Perspecta, standard photographic sound track for Perspecta, so that they will reproduce on any standard optical sound head in any projector anywhere in the world.

any projector anywhere in the world.

A recent survey by the studio of 149 theatres in the 32 exchange centers revealed that 93% can play the recommended 1.85-1 aspect ratio at full screen width up to 50 feet. Only 30 of these key theatres could handle a picture width of more than 50 feet.

"White Christmas" was followed by "Three Ring Circus" (formerly "The Big Top") on the VV production line and since its completion lensing has been finished on "Air Command," "We're No Angels," "Run For Cover," "Love Is A Weapon" and "Two Captains" (formerly "Blue Horizons").

Now shooting are "Lucy Gal-

(formerly "Blue Horizons").

Now shooting are "Lucy Gallant," "To Catch a Thief" and
"Eddie Foy and the Seven Little
Foys." All Id are in Technicolor.
Down for September starts, also
in Technicolor, are Alfred Hitchcock's "The Trouble With Harry"
and a new Martin & Lewis comedy;
"You're Never Too Young."

Foreign Prods

Continued from page 5

the O'Brien kind of reasoning doesn't take into account a number of human factors. "It's a fallacy of human factors. "It's a fallacy to say that all that's needed is the showing of British, French, Italian or any other foreign films on the circuits," was one comment. "There's just one thing missing—people have to come in and see these pictures, too."

people have to come in and see these pictures, too."

'Forcing' of Pix

While they can summon a number of good arguments against any "forcing" of foreign language pix on U.S. theatres, American industry observers also are fully aware that pure reason doesn't always enter into the argument. They know, for instance, that there is a wide misconception abroad about the potential of the U.S. market for foreign imports and that these misunderstandings largely spring from a failure to græsp the true composition of the American audience.

"That's why Europeans are often so astounded when one of their big hits doesn't make out over here," commented one of the indie importers this week. "They think tastes are largely the same, and that what's a hit in Europe is automatically a b.o. success in the U.S. When that doesn't happen, there is big disappointment all around, and, naturally, someone ests blamed."

Example of this is cited in connection with J. Arthur Rank's "A

gets blamed."

Example of this is cited in connection with J. Arthur Rank's "A Queen is Crowned" which, in the opinion of the Rank people, didn't get the kind of playoff in the U.S. it deserved. John Davis, Rank's top exec. blasted American exhibs for failing to give "Queen" a proper whirl. Actually, the film was weakened by thorough two coverage of the Coronation and a lack of interest in some parts of the country.

of the Coronation and a lack of inlearning. The term derives from the
fact that negative is exposed to two
frames at a time while running
horizontally through the camera,
instead of the conventional, foursprocket-hole frame fed vertically
through a standard camera.

Gain In Quality
By reducing this double frame
negative in the optical printing to
the regular 35m single frame, the
VV process reduces grain, eliminates fuzziness and "gives a bigger,
brighter and better picture" when
projected in the various widescreen
aspect ratios up to 2 to 1 or higher.
Same gain in quality is claimed
for squeeze printing the VV negative for 2.55-1 anamorphic projection via prismatic projection lenses
such as the SuperScope (Tushinsky).

Paramount's offer to furnish
exhibitors wishing them with
squeezed prints has had no test
yet as "White Christmas" is the

Masons' \$1,500,000 Libel Suit on Marriage Bustup

July On Matriage Dustup

Los Angeles, Aug. 31.

James and Pamela Mason filed
\$1,500,000 libel suit in Superior
Court against Erskine Johnson,
Hollywood columnist, the L. A.
Daily News and Fawcett Publications. Complaint says Johnson
wrote, and the other defendants
published, a story that the Mason
marriage was going on the rocks.

Actor and his wife want \$1,000,000 from the columnist and \$250,000 aplece from the News and
Fawcett.

20th's Sixmonth \$3,096,545 Net Soars Over '53

CinemaScope and related fac-rs boosted 20th-Fox half-year rnings to \$3,096,545, compared

CinemaScope and relatestors boosted 20th-Fox half-year earnings to \$3,096,545, compared with a net of \$158,309 for the same period in 1953, the company reported last week (26).

The \$3,096,545 net for the 26 weeks ended June 26, 1954, was after \$2,600,000 in taxes and brought per share earnings up to \$1.17 on the 2,644,486 shares of common outstanding. Per share earnings last year for that period were \$.06.

were \$.06.
Second quarter earnings for 1954
were \$1.048,515, compared with a
net loss of \$865,656 for the same
quarter in 1953. The company last
week declared a 40c. per share
quarterly cash dividend payable
Sept. 30, '54 to stockholders of record Sept. 10, 1954. First quarter
divvy was the regular 25c. with
10c; added as a bonus.

Half-year comparison showed a

10c: added as a bonus.

Half-year comparison showed a drop in film rentals of more than \$500,000. However, other operating income was up by about \$1,000,000 and dividends by more than \$500,000. Amortization, taken on the same basis as in prior years, was down to \$27,869,351 for 1954 compared to \$33,205,273. Participation in film rentals was \$3,533,366 this year, compared to \$4,264,988 in '53, Film distribution and administrative expenses were up 988 in '53. Film distribution and administrative expenses were up about \$1,000,000—to \$14,245,290—in 1954. Film rental drop has no real significance other than that 20th took in almost the same in 1954 but with far fewer pix.

Whereas taxes on the 1954 net came to \$2,600,000, the \$153.309 earnings in 1953 required no tax provisions at all.

Earnings of 20th-Fox for 1953 before taxes were \$8,210,887. It's been estimated by 20th execs, on the basis of current earnings and pix forthcoming, *hat this figure may well double in 1954.

Cites Danger Continued from page 5

need a number of weekly changes, he points out.
"Without realizing it, the film companies may be digging their graves by spending huge amounts on every picture in the effort to make it a super-special boxoffice smash. There can be to much of good things.
"If the market holds more big

smash. There can be to much of good things.

"If the market holds more big attractions than the buying public can digest there will be heavy losses on costly and meritorious pictures—losses that could easily wipe out profits on others.

"Before this present splurge on big pictures, we'd have only the occasional super-special. But now they're in profusion mainly because of the industry belief it's the only sort of fare that can bring people into theatres and defeat tv. However, there has been a general increase in patronage, too, for the socalled program pictures as tv's novelty wears off."

Kane is confident that the producers eventually will find that their own and exhibition's health dictates a more balanced output of meritorious but less costly pictures, punctuated with occasional

dictates a more balanced output of meritorious but less costly pictures, punctuated with occasional super-productions, instead of a "flood" of the latter.

He does recognize that fewer theatres and pictures and longer runs may bring purchasing potential into better. line with the Jarge amount of costly output. But he still believes that "nearly every picture" can't be a socalled "big" one, as at present.

Inside Stuff—Pictures

The Schenectady (N.Y.) Union-Star in an editorial Thursday (26) on the recent report of the N.Y. State Joint Legislative Committee on Problems of the Aging, which criticized motion pictures for portraying senior citizens as "gabby grandpas, meddling aunts and ancient tramps" and showing old age as "a trap, a pit, a helpless end," declared that "What gets us is everybody is becoming so sensitive, so touchy. If every movie, every novel, every play, were watered down to spare anyone's feelings, they would be exceedingly dull, and highly inaccurate. Life doesn't run that way."

"What gets us is everybody is becoming so sensitive, so touchy. If every movie, every novel, every play, were watered down to spare anyone's feelings, they would be exceedingly dull, and highly inaccurate. Life doesn't run that way."

"Movies are entertainment," continued the editorial. "They should be viewed always in that perspective. In entertainment one of the most important things is to be able to 'laugh at ourselves." Although the writer "never saw a newspaper movie that didn't exaggerate, didn't irritate professionally, didn't present an 'unfair picture,' he "neverlost any sleep over it."

The editorial cited Lewis Stone in the Hardy series "of a few years back" as one example of motion pictures "in which older persons have been accorded due respect." Pointing out that "the movies have been blamed, from time to time, for being unfair to about every group, from ministers to gangsters," the Union-Star said, "in many instances the charge probably stands up."

Universal Consolidated Oil Co. is reported having completed its 20th-Fox No. 2 well, which did about 750 barrels of oil daily of 24-degree gravity crude. It is a 7,000-foot well in the previously-discovered deep zone in the Beverly Hills oil field. Los Angeles basin, and located on the film company's 260-acre lot. This well, together with the No. 1 well, have been shut in, awaiting installation of needed tankage and pipeline facilities. Universal company plans to start a third well on the same property in the next 30 days.

Certain Chicago theatres are getting a sizable hypo this week from the International Brotherhood of Electrical Workers, Local 1031, Entertainment committee of the IBEW has bought out two special shows of "Cinerama" and purchased 2,400 tickets from Balaban & Katz for its membership. Largest local in the entire AFL, 1031 also stages an expensive weeklong vaude bash with topdrawer headliners several times a very times a year.

RKO is concentrating on exploitation possibilities of philately. Ideas based on the stamp-collecting gimmick are being planned for most upcoming RKO releases. It was first tried with King Bros. "Carnival Story," which was made in Germany, Pressbook advised exhibs where they could obtain "genuine stamps issued in Germany," for use on reminder postcards.

Ozoner Nat'l Necessity, Sez Tex. Head; Biz Boff Deep in Heart of Drive-Ins

'High' to Test

tains one or more names known to American audiences. The Alec Guinness pix, for instance, have done increasingly well with the rise of Guinness as a b.o. attraction. Even so, these films haven't played the larger circuits where the money is. played the he money is.

A number of coproductions both

A number of coproductions both in Britain and on the Continent are now using American performers. If "High and Dry," which preview audiences have received very warmly, manages to break new ground, observers feel it'll be a further tipoff to where the key to the U. S. market is hidden. It's noted at U that Britain in the past has turned out some pix with high commercial appeal, such as "Blue Lagoon" and several outdoor adventure stories like "Ivory Hunters."

Trouble is that such pix have a tendency to copy Hollywood. Execs close to the field feel that whatever solution is found must preever solution is found must pre-serve the distinctive national ap-peal of a film while at the same time encompassing the elements which would make it attractive to the American public.

NCA Lambasts

Continued from page 7 failure to provide sufficient prints.

prints.

NCA demands to know "why, in almost every case, does the additional clearance or later availability result in the distributors being able to offer the picture against much weaker competing product, or, in a 'short market'."

It also asks "why, in almost every case, does the later availability on a percentage picture result in the distributor getting what he considers more favorable playing time, e. g., holidays, school vacations, etc?"

"By every common sense rule,"

"By every common sense rule," the bulletin concludes, "it would seem that when availabilities are altered due to 'print shortage,' it would adversely affect the distributor about half the time and be fit him in the other half of

"When it works out that the claimed shortage's result is always to benefit the distributor or increase reptals then, we say, the shortage is phony."

auto, has become a national convenience, and not a luxury, said Preston Smith, Lubbock, retiring prez of the Teaxs Drive-In Thea tre Owners Assn.

At the three-day convention of the group which closed last Tues-day night (24), Smith declared that drive-in theatres are a needed form of entertainment for the en-ting family. He pointed with the tire family. He pointed out that many persons who are sick or lame find a haven in the ozoners.

sind a haven in the ozoners.

Smith also pointed out that big factors in the upswing of drive-in theatre business throughout the state are improved screens and sound, and a higher calibre of films now being produced. He announced that there are now 175 members in the state group and some 400 drive-in theatres, with the number increasing annually.

Claude C. Ezell, prez of the International Assn. of Drive-Ins, said that drive-in construction is up all over the world. He said the outdoor type of theatre was catching on rapidly in Latin America, Australia and South Africa. There has

tralia and South Africa. There has also been a "tremendous" develop-ment of drive-in houses in this country, he added.

country, he added.

Jack Farr of the Trail Drive-In,
Houston, newly-elected prez, reported that his city is the hotspot
of the drive-in theatre business in
the United States. Many innovations in this state are quickly
picked up in other parts of the
country, he declared. Returned
from a recent trip to the northwest
and Canada, he said that Texas
was the heart of the drive-in theatre industry.

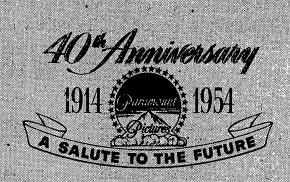
Other new officers includ-

Other new officers include Arthur Landsman, San Antonio; E. L. Peck, Dallas, and Dub Blank-enship, Lubbock, veepees; Charles L. Feus, Dallas, and Dub Blankenship, Lubbock, veepees; Charles Weisenberg, Dallas, secretary, and Tim Ferguson, Grand Prairie, treasurer. Three board members of the executive committee included Eddie Joseph, Austin; DonDouglas, Dallas, and Rubin Frels, Victoria.

Metro's Lillian Roth Bio

Metro nabbed the rights yester-day (Tues.) to the Lillian Roth bio, "I'll Cry Tomorrow." M-G report-edly shelled out \$100,000 for the tome.

Paramount had been an active bidder for the yarn detailing Miss Roth's comeback trail, but stalled when Metro exceeded its bid of \$75,000.



"PARAMOUNT PRESENTS"

Through the past forty years, "Paramount Presents" has been your assurance of motion pictures packed with entertainment values, pictures that have consistently built the economic welfare of our industry. Last year this long record was climaxed when Paramount presented more outstanding attractions than any company.

As the 1954-55 selling season begins, "Paramount Presents" takes on new meaning-for our studio has been completely converted to quality product for delivery in quantity, yet statured, picture by picture, to today's new selective market. Already in release are

KNOCK ON WOOD

LIVING IT UP

ABOUT MRS. LESLIE

Their strong performance will be surpassed by even - greater product ahead in

PARAMOUNT'S SALUTE TO THE FUTURE...

Phenomenal in first dates as Variety

reports: "New York terrific - Los Angeles whopping - Philadelphia highs broken!" Eager showmen are

booking it for September and

October when its big Paramount

preselling is red hot!



JAMES STEWART. Alfred Hitchcock's REAR WINDOW

Color by TECHNICOLOR

Co-starring

GRACE KELLY · WENDELL COREY
THELMA RITTER

with RAYMOND BURR . Directed by ALFRED HITCHCOCK . Screenplay by JOHN MICHAEL HAYES . Based on the short story by CORNELL WOOLRICH



CROSBY · KELLY · HOLDEN

In A Perlberg-Seaton Production

THE COUNTRY GIRL

A surprise vehicle to catapult Crosby to new distinction! He's teamed with Oscarwinner Holden and beautiful Grace Kelly who's a beautiful new marquee name. Produced by WILLIAM PERLBERG + Written for the Screen and Directed by GEORGE SEATON From the play by Clifford Odets



WILLIAM GRACE FREDRIC MICKEY HOLDEN · KELLY · MARCH · ROONEY

In A Periberg-Seaton Production

THE BRIDGES AT TOKO-RI

Dramatic thunderbolt of personal emotion and explosive action. The best selling novel, about our jet pilots in the Pacific, first appeared in a special issue of LIFE..,

George Pal's new interplanetary thriller

dwarfs all the wonders of "The War of The Worlds" and "When Worlds Collide."

Dramatic effects never to be equalled -

or even imagined!

Color by TECHNICOLOR

with Robert Strauss • Charles McGraw • Keiko Awaji
Directed by Produced by

MARK ROBSON · WILLIAM PERLBERG and GEORGE SEATON

Screenplay by Valentine Davies . From the novel by James A. Michener



CONQUEST OF SPACE

Color by TECHNICOLOR

Produced by George Pal • Directed by Byron Haskin Screenplay by James O'Hanlon • Adaptation by Philip Yordan, Barré Lyndon and George Worthington Yates Based on the Book by Chesley Bonestell and Willy L'ey



BOGART · HEPBURN · HOLDEN SABRINA

WALTER HAMPDEN - JOHN WILLIAMS MARTHA HYER - JOAN VOHS

Produced and Directed by BILLY WILDER
Written for the Screen by Billy Wilder, Samuel Taylor and Ernest Lehman
From the play by Samuel Taylor

Four Academy Award winners (Producer Wilder and three "Oscar" stars) pool their talents in a richly mounted and very hilarious comedy. It's all about The Chauffeur's Daughter, The Big Business Man and The Playboy—and it puts a new glow in that old word, "love"...



DOUGLAS MANGANO ULYSSES

Color by TECHNICOLOR

Co-starring ANTHONY QUINN with ROSSANA PODESTA

Directed by MARIO CAMERINI • Screenplay by Mario Camerini, Hugh Gray, Ben Hecht, Ivo Perelli and Irwin Shaw Based on Homer's Odyssey • A LUX FILM • Produced by DINO De LAURENTIIS and CARLO PONTI History's most famous story—with the star who's perfect for its heroic lead. The fabulous saga of a daring voyager and the beautiful women he fought for and won!



MANGANO · WINTERS · RENNIE VITTORIO KATHERINE GASSMAN · DUNHAM in MAMBO

Produced by DINO DELAURENTIIS and CARLO PONTI Directed by ROBERT ROSSEN Two women, battling for one man in the sultry, romantic backgrounds of modern Italy! Glamorous Silvana Mangano and those American headliners, Shelley Winters and Vittorio Gassman.

PARAMOUNT'S
SHOW BUILDERS
BUILD
BOXOFFICE
REVENUE...

PARAMOUNT NEWS

"The Eyes and Ears of the World"
104 issues a year



Your public looks for it, wants it—is entertained and informed by it, because it's the top news on film.



The most diversified program of shorts offered by any company. Favorite cartoons, sports reels and miscellaneous subjects.



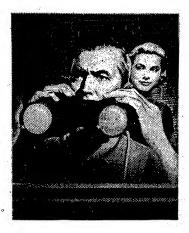
Phenomenal in first dates as Variety

reports: "New York terrific – Los Angeles whopping – Philadelphia highs broken!" Eager showmen are

booking it for September and

October when its big Paramount

preselling is red hot!



JAMES STEWART. Alfred Hitchcock's REAR WINDOW

Color by TECHNICOLOR

Co-starring

GRACE KELLY · WENDELL COREY
THELMA RITTER

with RAYMOND BURR • Directed by ALFRED HITCHCOCK • Screenplay by JOHN MICHAEL HAYES • Based on the short story by CORNELL WOOLRICH



CROSBY · KELLY · HOLDEN

In A Perlberg-Seaton Production

THE COUNTRY GIRL

A surprise vehicle to catapult Crosby to new distinction! He's teamed with Oscarwinner Holden and beautiful Grace Kelly who's a beautiful new marquee name. Produced by WILLIAM PERLBERG • Written for the Screen and Directed by GEORGE SEATON From the play by Clifford Odets



WILLIAM GRACE FREDRIC MICKEY HOLDEN · KELLY · MARCH · ROONEY

In A Periberg-Seaton Production

THE BRIDGES AT TOKO-RI

Dramatic thunderbolt of personal emotion and explosive action. The best selling novel, about our jet pilots in the Pacific, first appeared in a special issue of LIFE...

George Pal's new interplanetary thriller

dwarfs all the wonders of "The War of The Worlds" and "When Worlds Collide."

Dramatic effects never to be equalled -

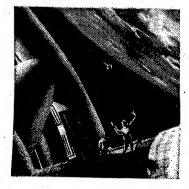
or even imagined!

Color by TECHNICOLOR

with Robert Strauss • Charles McGraw • Keiko Awaji
Directed by Produced by

MARK ROBSON · WILLIAM PERLBERG and GEORGE SEATON

Screenplay by Valentine Davies . From the novel by James A. Michener



CONQUEST OF SPACE

Color by TECHNICOLOR

Produced by George Pal • Directed by Byron Haskin Screenplay by James O'Hanlon • Adaptation by Philip Yordan, Barré Lyndon and George Worthington Yates Based on the Book by Chesley Bonestell and Willy Ley



BOGART · HEPBURN · HOLDEN SABRINA

WALTER HAMPDEN - JOHN WILLIAMS MARTHA HYER - JOAN VOHS

Produced and Directed by BILLY WILDER
Written for the Screen by Billy Wilder, Samuel Taylor and Ernest Lehman
From the play by Samuel Taylor

Four Academy Award winners (Producer Wilder and three "Oscar" stars) pool their talents in a richly mounted and very hilarious comedy. It's all about The Chauffeur's Daughter, The Big Business Man and The Playboy—and it puts a new glow in that old word, "love"...



DOUGLAS: MANGANO ULYSSES

Color by TECHNICOLOR

Co-starring ANTHONY QUINN with ROSSANA PODESTA

Directed by MARIO CAMERINI - Screenplay by Mario Camerini, Hugh Gray, Ben Hecht, Ivo Perelli and Irwin Shaw

Based on Homer's Odyssey • A LUX FILM • Produced by DINO DE LAURENTIIS and CARLO PONTI

History's most famous story—with the star who's perfect for its heroic lead. The fabulous saga of a daring voyager and the beautiful women he fought for and won!



MANGANO · WINTERS · RENNIE VITTORIO KATHERINE GASSMAN · DUNHAM MAMBO

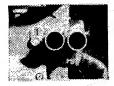
Produced by DINO DELAURENTIIS and CARLO PONTI Directed by ROBERT ROSSEN

Two women, battling for one man in the sultry, romantic backgrounds of modern Italy! Glamorous Silvana Mangano and those American headliners, Shelley Winters and Vittorio Gassman.



PARAMOUNT NEWS

"The Eyes and Ears of the World"
104 issues a year



Your public looks for it, wants it - is entertained and informed by it, because it's the top news on film.

PARAMOUNT SHORTS

The most diversified program of shorts offered by any company. Favorite cartoons, sports reels and miscellaneous subjects.





"PARAMOUNT PRESENTS"

ITS SALUTE TO THE FUTURE



Soon VistaVision will be a dazzling reality in theatres, bringing the ultimate in presentation of screen entertainment thru its unsurpassed

FLEXIBILITY · COMPATIBILITY · SIMPLICITY · ECONOMY

VistaVision is more than a great motion picture technical achievement. It introduces a whole new concept of screen entertainment. Your audience will see more and enjoy more. VistaVision will give them a new visual sensation...as real and as big as life itself.

Across America and throughout the world, exhibitors, exhibitor - organizations, industry technicians and the press have acclaimed it. And now VistaVision is ready for the public!

Coming VISTAVISION Attractions

COMPLETED OR IN PRODUCTION

White Christmas

Irving Berlin's score. Technicolor. Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen

Air Command

Technicolor. James Stewart, June Allyson

We're No Angels

Technicolor: Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone

Love Is A Weapon

Technicolor. John Payne, Mary Murphy, Francis L. Sullivan

The Court Jester

Technicolor. Danny Kaye

Blue Horizons

Technicolor. Charlton Heston, Fred MacMurray, Donna Reed, William Demarest

The Desperate Hours

William Wyler Production. Humphrey Bogart. Based on the famous novel

The Vagabond King

Technicolor. Kathryn Grayson, Oreste Kirkop

The Covered Wagon

Famed epic of America's pioneers. Alan Ladd and star cast.

The Magnificent Devils

Deborah Kerr and other important marquee names

3 Ring Circus

Hal Wallis Production. Technicolor. Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor

To Catch A Thief

Alfred Hitchcock Production. Technicolor. Cary Grant, Grace Kelly

Run For Cover

Technicolor. James Cagney, Viveca Lindfors, John Derek, Jean Hersholt

The Eddie Foy Story

Technicolor. Bob Hope

Lucy Gallant

Technicolor. Jane Wyman, Charlton Heston

You're Never Too Young

Technicolor. Dean Martin and Jerry Lewis

The Trouble With Harry

Alfred Hitchcock Production

The Rose Tattoo

Hal Wallis Production. From the play by Tennessee Williams. Burt Lancaster, Anna Magnani

The Loves of Omar Khayyam

An exotic spectacle based on the career of Persia's romantic adventurer

The Mountain

Spencer Tracy heading topflight cast



THE FIRST MOTION PIC VISIA

IRVING

BING CROSBY ROSEMARY CLOC Color by TI

WITH DEAN JAGGER . Lyrics and Music by

Directed by Michael Curtiz · Dances an Written for the screen by Norman Kra

'White Christmas' is by far the greatest motion pi

SOON ... WORLD PREMIERE

HERE!...

URE TO BE GLORIFIED BY

ISION





Produced by Robert Emmett Dolan

Musical Numbers Staged by Robert Alton na, Norman Panama and Melvin Frank

ture I have ever been associated with!" - Irving Berlin

. RADIO CITY MUSIC HALL

"PARAMOUNT PRESENTS"



DEMILLE'S GREATEST...AND IN

VISTAVISION

From "The Squaw Man" to "The Greatest Show On Earth," Cecil B. DeMille has spanned the four decades of Paramount's history with the industry's outstanding money pictures ... including such memorable boxoffice grossers as "Reap The Wild Wind," "Union Pacific," "Northwest Mounted" and "Samson and Delilah." With all the magnificence of VistaVision, the picture that the whole world is waiting for, is now in production.

Cecil B. DeMille's THE TEN COMMANDMENTS VISTAVISION Color by TECHNICOLOR

With The Biggest Cast Ever Assembled . . .

Amusement Stock Quotations

(N.Y. Stock Exchange) For Week Ending Tuesday (31)

	1954	Week		 1 m/1.1			1460
High			19 VO 100s	l.Weekly High		Tues.	Change
2036	141/2		٠,	Ξ.	Low	Close	for weel
71	4156	Am Br-Par Th CBS, "A"		201/4	19	19	- 1/4
691/2	411/2	CBS, "B"	25 · 11	63% 64	601/6	601/2	33/8
317/a	1934	Col. Pic.	60		611/4	611/4	-31/2
121/8	91/4	Decca	399	305%	29	29	— 7⁄8
631/4	463/4	Eastman Kdk.	86	13 60¼	117/8	13	+ 1/2
1834	131/4	Loew's			58%	58%	-11/8
83/4	61/8	Nat. Thea.		183/4	171/2	18	+ 1/2
357/8	26½	Paramount	54	8½ 34%	.8	81/8	- 3/8
371/2	28	Philco	61	351/4	331/8	337/8	-1
35	221/2				33%	333/4	-11/8
30 . 7	27/8	RCA		327/8	301/4	30%	2
83%	41/2	RKO Thea.	62 113	63/4	63/8	65%	+ 3/8
57/8		Republic	107	81/4	73/4	73/4	1/2
123/4		Rep., pfd.	15		51/8	51/8	— ¾
	10½ 11¼	Stanley War.		125%	121/2	121/2	
181/2	1834			181/4	171/2	18	+ 1/4
26%		20th-Fox		26%	241/4	253/4	+ 1/4
261/8	181/2	Univ. Pix.		261/8	24%	253/4	+ ½
183/4	135/8	Warner Bros.		181/4	17%	175%	— ¾s
773/4	631/8	Zenith	28	721/8	69	69	-31/2
		Americ	an St	ock Exc	hange		
6	35/8	Allied Artists	57	41/2	43/8	43/8	— ½
141/4	91/8	Du Mont	120	133/8	121/8	13	+ 1/2
141/2	113/4	Technicolor .	139	131/2	13	13	- 1/2
33/4	. 23/4	Trans-Lux	: 5	31/4	31/8	31/4	+ 1/8
		Over-the	.Cou	inter Se	curities		
					Bid	Ask	
		sts, pfd				93/4	— 1/8
		ords				10½ 3%	
		nc				348 21/2	Ξ
		Prod			. 3	31/2	+ 1/8
						431/2	-11/2
	Theat Disner	res				12½ 14½	-1 ¹ /2
Wait	Disne						1
		(Quotations fu	rnish	ea oy Dr	eyjus & C	20.1	

Amer.-Anglo Film Labor

Stage Employees, on the other.
Eventually, O'Brien opined, such a committee might take in other unlons too. At first, only two or three men would serve on the committee, which would constitute the official channel of complaint by any labor party on either side. "You shouldn't look for miracles," O'Brien commented, "but it's a great step forward." Both the U. S. and the British groups will have to officially approve the setting up of the committee,
O'Brien's visit to the U. S., which

of the committee.
O'Brien's visit to the U. S., which he feels was long overdue, was precipitated by a Hollywood Films Council resolution, transmitted to Douglas Fairbanks Jr., who is making ty pix in London. The Council expressed itself in the strongest terms against "runaway" tv film production from Hollywood at a time when, due to slackening production, employment had dipped. The Council also has taken other steps to pressure tv film producers and makers of theatrical pix from taking their cameras abroad.

What's the Fuss About?

What's the Fuss About?

What's the Fuss About?

The British hold the position that, with Hollywood taking out \$23,000,000 a year via theatrical film showings in England, there must be a certain reciprocity; that the Council's position violates a traditional U. S. policy favoring free trade, and that anyway U. S. ty film activity in Britain isn't worth making a fuss over.

O'Brien said that, in his meet with the Council, he was told that the group didn't have Britain so much in mind as the cheaper labor countries like Mexico, Italy and France. "I made it quite clear—and I believe they understood me well—that the British unions will never accept the view that Britain is a cheap labor-producing country, that we will not be tied up in the Council's or anyone else's mind with Mexico, France or Italy; that we are an old trade union movement where everyone gets paid exactly the negotiated contract rate."

He added that, if British film wages were lower than those in the U. S. films, even though it would take some adjusting.

O'Brien, after confabs with Mo-film Picture Assn. of America prexy Eric Johnston in Washington, then attended and addressed the IATSE convention in Cincinnati and from there went to the Film Council. After that he atended a Regina, Can., labor conwow at Santa Barbara.

O'Brien attended and addressed the IATSE convention in Cincinnati and from there went to the Film Council. After that he atended a Regina, Can., labor conwow at Santa Barbara.

O'Brien attended and addressed the IATSE convention in Congress and — before returning east—spoke at a S. Cal. labor powwat Santa Barbara.

O'Brien expressed his deep appreciation extended him during his stay by such men as Johnston, wallsh, Ralph Hetzel, Motion Picture Export Assn. v.p., Y. Frank Freeman and E. J. Mannix on the Coast, who gave him a rundown on the new systems, etc. The British liabor leader expects to report to his organizations Immediately the proposition and the pr

the National Assn. of Theatrical and Kine Employees, on the one hand, and Richard F. Walsh, International Alliance of Theatrical Stage Employees, on the other.

Eventually, O'Brien opined, such a committee might take in other unlons too. At first, only two or three men would serve on the committee, which would constitute the official channel of complaint by any labor party on either side.

Contain the Massamazed at the failure of so large a section of the American industry to recognize the vital contribution of the foreign market to that he and his British labor colleagues were in accord with the Countribution of the foreign market to the foreign market to that he and his British labor colleagues were in accord with the Countribution of the American industry to recognize the vital contribution of the foreign market to that he and his British labor colleagues were in accord with the Countribution of the foreign market to that he and his British labor colleagues were in accord with the countribution of the foreign market to that he and his British labor colleagues were in accord with the countribution of the foreign market to that he and his British labor colleagues were in accord with the countribution of the foreign market to the fore

selves," he stated.

Small Ratio

He stressed that the Film Council hadn't appreciated the British position until he had explained it. Among the points he made on the Coast—apart from the fact that tv film production for the U.S. in Britain was negligible—was that the ratio of British pix on British screens also is very small, in his screen also in the O'Brien dock Most of the rest are American.

When he first arrived in the U.S. in July, O'Brien declared that, unless a settlement was reached and the American unions' position was properly modified,

reached and the American unions' position was properly modified British film labor would support a retaliatory boycott move against U. S. films in British theatres. He said at the time that British exhibs could do very well without U. S. films, even though it would take some adjusting.

O'Brien, after confabs with Motion Picture Assn. of America prexy Eric Johnston in Washington, then attended and addressed the IATSE convention in Cincinati and from there went to the Coast for his powwow with the Film Council. After that he attended a Regina, Can., labor con-

'Caine' Again Champ

Continued from page 4 :

sure of being the biggest moneymaker for the team.

"Broken Lance," with Spencer
Tracy as its star, copped fourth
money, never rising higher than
second in weekly ratings. "Cinerama" (Indie) again finished in the
top five category by landing fifth
position, many spots noting that
summer visitors in different key
cities helped the pic in the 11 keys
where it was playing as the month
ended.

"Gone With Wind" (M-G) (reis "Gone With Wind" (M-G) (reissue), which was third in July, landed sixth spot, again spelling out in no mild terms just what this film is going to mean for Loew's (Metro) earnings currently.

"Apache" (UA), sixth-place win ner in July, displayed further eviner in July, displayed further evidence of staying power by finishing seventh last month. "Knock On Wood" (Par), which was 10th in July, landed eighth place after being fourth an earlier month this

'Susan' Moves to Ninth

"Susan Slept Here" (RKO) man-aged to cop ninth position as a re-sult of its showings the two weeks sult of its showings the two weeks it was on release extensively. "Garden of Evil" (20th), fifth in July, wound up 10th. "Francis Joins Wass" (U) finished 11th while "Ring of Fear" (WB), rather disappointing boxofficewise, placed 12th. "Valley of Kings" (M-G) and "High and Mighty" (WB) were the two runner-up pics. Latter was second in July, with a total gross of more than \$1,000,000 that month. "Coins in Fountain" (20th), first

Coins in Fountain" (20th), first "Coins in Fountain" (2011), nas, in June and among the Golden Dozen in July, continued doing biz, winning a runnerup spot one week last month. "Man With Million" (UA) wound up 12th one stanza and was a runnerup pic twice in August

in August.
"About Mrs. Leslie" (Par), which "About Mrs. Leslie" (Par), which caught on in very few keys, managed to win runnerup classification one week. "Duel in Sun" (SRO), out again, did nicely in several keys. "Weak and Wicked" (AA) was rated good in several cities where opened.

Future Product Shapes Big

where opened.

Future Product Shapes Big

Final week in August served as
sort of a preview of forthcoming
product for exhibs, with some five
or six new entrants figured to gross
in boxcar numbers. One of these,
"Seven Brides For Seven Brothers" (M-G), showed enough outstanding strength to cop first place
in the final week of the month. It
grossed better than \$395,000 that
week, "Brides" is now heading for
more than \$1,300,000 gross at the
N. Y. Music Hall, where an eightweek run appears certain.

"Rear Window" (Par) also shapes
as an outstanding money picture;
based on its initial week in some
four or five representative keys. It
still was great on its third week in
N. Y. and still racing along in a
fourth session. "Waterfront" (Col),
too, looks like a smash winner,
grossing around \$175,000 nationally
in the first stanza out in release to
any extent.
"Dragnet" (WB), based on first

any extent.
"Dragnet" (WB), based on first
weeks in Chicago and N. Y., also
looms as a stock grosser. "King
Richard and Crusaders," also from
WB, also shapes fairly well, judging from playdates thus far.

Italo License

Continued from page 5 =

vides for a grant of two permits to U now, bringing its immediate allocation to 22. Come May, MPEA will examine the Italian situation to find how many permits haven't been picked up by its member companies. There is a firm expectation that there will be quite a few. Out of this surplus, MPEA will then assign an additional two to U and return one to RKO. It's uncertain whether the extra license granted by the Italians will also be returned.

Pickup of only 90% of the li-

granted by the Italians will also be returned.
Pickup of only 90% of the licenses provides a loophole for the Americans in that no official "shifting" will take place. In April, the Italians will simply be informed of who is to get the remaining licenses. Whole problem stems from U's contention that it occupies a new and more prominent place within the industry and that the divvying up of the Italian permits, based on last year's schedule, was unfair and unrealistic as far as U was concerned.

Film, Pix Theatre Shares Hold Up Stoutly in Droopy Mkt.; 2 New Highs

Bottleneck in Supply Of C'Scope Lenses Hits Brit.: Stall 111 Exhibs

London, Aug. 24.

A bottleneck has developed in the supply of anarmorphic lenses and exhibs, who have placed orders for C'Scope installations, are being told they'll have to wait until the end of the year for deliv-Theatre owners who have not yet signed contracts are being advised they may have to wait until next year before they are able to retool

Exclusive concession for the manufacture and supply of anarmorphic lenses is held by Taylor, Taylor & Hobson, a J. Arthur Rank subsidiary. Company also is busily engaged in the manufacture of op tical equipment for other types of widescreen processes.

At the present moment, 111 contracts are awaiting completion, and exhibitors are being warned that exhibitors are being warned that they cannot expect deliveries to start until November. Apart from the three major circuits, there have already been 461 C'Scope conversions in Britain, including about 30 to date by the Granada group. These have full stereophonic sound. The Shipman and King circuit, controlling about 42 theatres, have also indicated that they will embark on a gradual switchover.

The Associated British group.

switchover.

The Associated British group, which controls just over 400 film theatres, intends to retool as many of their properties as possible. Already, they've completed about 120 installations. The Rank circuits (Odeon and Gaumont-British) have limited their conversions to a total of 75 theatres, but are undertaking a complete switch to Vista-Vision.

MEX TOURIST TRADE SOARING THIS YEAR

Mexico City, Aug. 24.

Mexico City, Aug. 24.
Optimism about tourism and its other benefits for Mexico is mostly limited to official-dom. While there are few pessimists because visitor trade is an established, important industry here, some contend that this biz continues to benefit only scattered sections of Mexico. Tourism yielded Mexico a net profit of \$165,122,000 in 1953, it is officially stated. The gross return was \$302,307,000, the coin spent by visitors.

But Gustavo Ortiz Hernan, gov-

the coin spent by visitors.

But Gustavo Ortiz Hernan, government's tourist de part ment chief, declares that since July 1, tourism, particularly American, has been "unprecedented." He points to turnaway biz by local hotels, remarks that this upswing is the result of coordination of the tourist trade and the government's efforts to attract wisitors. However, he cites no figures regarding the number of tourists and their spending. Much complaint continues over

Much complaint continues over expectations that the 8c peso would draw tourists because of more-perdollar was not fully realized. Some blame this failure on the fact that private and government tourist organizations did not make the most of this cheaper peso. Others stress that ment private have released of this cheaper peso. Others stress that many prices have risen so high the dollar doesn't buy much more than the 11.6c peso.

Bring Their Own Lunches

Bring Their Own Lunches
Tourist caterers say "there are quite a few of them, but most of the tourists seem to have left their spending money home or are bringing their lunches with them." A check of spots depending mostly on trippers reveals that spending is way down this season.

Limiteed benefits to Mexico from tourism are caused by overconcentration of that trade in only three belts—along the L. S. border, here and Acapulco, the Pacific portresort. Official and private interests are huddling on this. Headed by Alberto Amaya, counselor of the government's tourist department, means are being sought to spread visitors to other sectors of the country,

Motion picture and film theatre shares in last week's market surprised everyone by the way this segment of the amusement group held up against four successive days of selling in Wall St. It was strictly a "down" stanza on the stock market, with the averages of such representative groups as in-dustrials, rail and utilities taking a beating all along the line. But picture and theatre stocks sported gains or just about held even. And Loew's as well as 20th-Fox hit new highs for the year—all in the face of general and persistent selling.

Loew's went into new high ground on Wednesday (25) and then hit a new '54 peak of 1834 Friday (27), closing the week at this price. It was an advance of better than one point for the week. this price. A superior of the week. Report that the company's corporate realignment had been completed, spelling perhaps an early breakup into theatre and film production distribution companies sparked this move. Actual breakup became effective this week.

Successful launching of "The Successful launching

up became effective this week.
Successful launching of "The
Egyptian" in N. Y. at the Roxy and
several New Jersey cities, followed
by upping the dividend to 400quarterly, pushed 20th-Fox to a
new peak of 25%. It showed a
gain of one point on the week. A
great earnings statement also was
contributory.

General Processor Faviorement

contributory.

General Precision Equipment raised its quarterly dividend from 40c. to 50c., placing it on a \$2 annual basis. The company's shares held about even for the week, although coming within half a point of the 1954 high of 48% at one time. GPE is reported to have improved its business to such an extent that it will show better than \$6 per common share for 1954. extent that it will snow better than \$6 per common share for 1954. While such earnings apparently would justify a higher dividend, the directors followed a conserva-tive policy by only boosting the divvy to \$2 a year.

divvy to \$2 a year.

Both ABC-Paramount common and preferred held near the year's best prices, both showing plus signs on the week's trading. Same was true of National Theatres, which refused to retreat much below the 834 top. Stanley Warner was another theatre stock which held virtually unchanged, to close around the best '54 price.

Columbia Pictures, which was up

around the best '54 price.
Columbia Pictures, which was up 138 on Friday (27), continued near the year's peak. Bullishness in Col shares is understood now to be wrapped up in a fight to gain control of the company from the present management. Current dividend is recognized as not reflecting the current earnings pace of the correction. Republic issues recurrent earnings pace of the cor-poration. Republic issues re-mained near their recently estab-

Paramount Pictures did very well to wind up at 34¼ because selling ex-divyy. This compares with the '54 peak of 35%. Technicolor ran into some selling but still managed to close at 133%, off from prayious week by only threefrom previous week by only three eighths.

Universal common wound up at Universal common wound up at 25½, only half a point from the year's highest quotation. Decca moved up along with it but did not go into fresh territory. Warner Bros. closed unchanged on the week and near the 1954 peak. RKO Theatres firmed up to finish half a point from the best of the year.

See \$2 Divvy From Fox

See \$2 Divvy From Fox
A \$2 dividend payout for 1954,
based on the expectancy of rising
earnings for the year, is seen for
20th-Fox in a report on the company by Hayden, Stone & Co., Wall
Street brokerage firm.
Highly optimistic in tenor, the
report said a combination of factors made likely a rise in earnings
to perhaps \$3.25 to \$3.50 a share
compared to \$1.65 last year. It
also made mention of 20th's two
oll wells and plans for a third, the
profits on all of these to be shared
equally between 20th and Universail Consolidated Oil.

Cinema Guild Inc. has been chartered to conduct a motion picture exchange business in Mount VernAND NOW WARNE

Judy Garland

Sistem

THE MOST ANTICIPATED E

Septemi

RKOPANTAGES THEATRE, L



TECHNICOLOR.
STEREOPHONIC SOUND



R. BROS. PRESENT

Taines Mason

15 Born®

VENT IN SHOW BUSINESS



Film Reviews

Tine Young Lovers
Odile Versois and newcomer David Knight. A sturdy b.o. proposition with strong exploitation possibilities which may make it a profitable entry in the U. S. market.

It is a development of the elementary boy meets girl theme. It is a development of the mentary boy meets girl theme. It is as development of the daughter of an Iron Curtain legation. The girl finds she's being follows and to stripper himself. Miss O'Hara looks good and Knox handles himself capably. Little kaughter of an Iron Curtain legation. The girl finds she's being follows and the Legation fear that confidential information is getting into the hands of the wrong people, so the girl is ordered home after she's told her father she's expecting a baby and the boy is placed under arrest pending removal to Washington. In the end, they both make a successful bid for freedom.

The script adroitly emphasizes

pecting a baby and the boy is placed under arrest pending is placed under arrest worlds, and there is no third place to go. From the Embassy point of view, any man is a suspect if he keeps questionable company, while the girl is accused of betraying her country and the revolution. The plot unfolds tenderly by pinpointing the emotions of the young lovers without indulging in unnecessary politics, using rare touches of humor to releve a tense situation with great skill.

Under Asquith's polished direction, the two leading players bring a genuine freshness to their roles, and give point to the arty touchs used by the merger to bring home the sensitive side of the story.

Odile Versois and David Knight dominate the screen and elevate the plot. Joseph Tometty, David Kossoff, Paul Carpenter and Theodore Bikel play the leading support roles, each contributing a measure of sincerity and conviction. Jack Asher's camerawork is excellent. Frederick Wilson has edited with a sure touch.

Myro.

Garden of Eden (COLOR)

Exploitation drama filmed in Florida nudist camp. Good prospects for ballyhoo b.o. in special bookirgs.

Hollywood, Aug. 31.

Excelsior Pictures release of Walter Bibo production. Features Mickey Knox Jamie O'Hara, Karen Sue Trent, R. G. Armstrong, Director Darket with a sure touch.

Asher's camera (Tri-Art Color), Boris Kaufman; editor, Paul Farlewest, music, Robert McBride, Previewed Aug. 24, "54.

Exploitation drama filmed in Florida nudist camp. Good prospects for ballyhoo b.o. in special bookirgs.

Hollywood, Aug. 31.

Excelsor Pictures release of Walter Bibo production. Features Mickey Knox Jamie O'Hara, Karen Sue Trent, R. G. Armstrong, Jamie O'Hara, Karen Sue Tr

Asincere, rather than sensational effort to present the case for nudism is made in "Garden of Eden." On that score, it comes off okay, since it bears the stamp of approval of the American Sunbathing Assn. As a feature release, it is obvious that it falls in the exploitation class and should capture a goodly share of the ballyhoo be. in the situations that book that type of subject.

Walter Bibo produced for Excelsior Pictures Corp., and uncovers the subject of nudism through the medium of a stock drama that permits the principal action to take place at the Lake Como Club in Florida. There's aparticular skill shown in the direction by Max Nosseck, nor a the original script he wrote with Nat Tanchuck, although, by developing a respectable sense of humor in some portions and an okay idyllic feel in other spots, the offering gets by sufficiently. Only the most persnicketty of viewers will be offended. Most will know what they are buying and won't be looking for quanty entertainment.

With few exceptions, the performers (sic) on view ware trainment. covers the subject of nudism through the medium of a stock drama that permits the principal action to take place at the Lake Como Club in Florida. Thereform of the complex in the complex

Die Kleine Stadt Will Schlafen Gehn (Little Town Will Go to Sleep) (GERMAN)

Prisma release of Koenig production.
Stars Gustav Froehlich and Jester Naefe.
Directed by Hans H. Koenig. Screenplay,
Hans H. Koenig. Scamera, Kurt Hasse; muse.
Werner Bochmann. At Hill, Berlin.
Running time, 90 MINS.
Peter Bruek

sie, werm...
Peter Bruck Gustav Froenne.
Running time, 90 min...
Running time, 10 min...
Ingrid Altmann Jester Naefe
Friedrich Altmann Herbert Huebner
Friedrich Altmann Herbert Huebner
Fritz Waldvogel Gerf Froebe
Pritz Waldvogel Hermann Pieiffer
Burgermeister Alexander Golling
Charlotte Altmann Gerda Maurus
Fraeulein Von Dobereck,
Ingeborg Moravski
Margit Symo

derful supporting players, such as the late Haraid Paulsen, a lawyer with bribing intentions; Herbert Huebner, as a respectable official with an unsavory romance; and Bobby Todd, a philosopher collect-ting photos of nudes. Jester Naefe, absent from the German screen for two years, provides the roman-tic interest, but does not do too well.

well.

This low-budget film has a nice musical score by Werner Bochman who also wrote the title song. Technical contributions ably back the entertainment. Kurt Hasse's lensing is often very good.

Horn.

Die Sonne Von St. Moritz

Die Sonne Von St. Moritz
(The Sun of St. Moritz)
(GERMAN).

Berlin, Aug. 17,

NF relase of Berna production. Stars
Signe Hasso. Winnie Markus and Karleinz Boehm. Directed by Arthur Maria
Rabenait. Screenplay by Curt J. Braun,
based on novel by P.O. Hoecker: camera.
Ernst W. Kalinker, munic, Bert Grund.
At Delphi Palast, Berlin Running time,
11 mins.
Prank Karlheinz Boehm
Dert Boeker Frank Karlheinz Boehm
Lorde Engelhofer. Winnie Markus
Yvonne Beeril. Ingrid Pan
Paul Genzmer. Claus Biederstaedt
Dr. Mayr. Erik Frey
Herr Thuregg. Heinrich Gretter

Another variation on the eternal riangle tone man and two women is used in this German film. To give it international exploitation values, pic stars Swedish actress Signe Hasso and has mainly been shot against the Swiss Alps. Pic has the ingredients to lure the average local patron, but because of some flaws this does not look likely to appeal to U. S. patrons.

A young doctor falls in love with the wife of a dangerously ill man. Latter dies of an overdose of medicine deliberately given him by his wife. Her lover deserts his duty as a doctor and doesn't report this to authorities, but leaves her. Later, she attempts to win him back the has meanwhile fallen for another woman't rying some blackmail. Although the dangerous woman gets killed in a bobsied accident, his doctor's conscience urges him to go to the police with his second femme sweetheart willing to wait for him.

Unfortunately, the basically interesting story has not been exploited to advantage. The story-telling lacks plausibility, too often bordering on the banal. Arthur Maria Rabenalt's direction is not very imaginative, but obviously he was handicapped by the material. Acting is varied. The most polished performance is given by Miss Hasso as the dangerous woman. Karlheira Boehm, usually a good actor, is not more than a sympathetic doctor in this. Others, with the exception of Claus Biederstaedt, turn in more or less mechanical performances.

Technically, the film has the standards of an average German production. Some fine camera shots of the Swiss Alps are standout.

Hans.

Bride With a Dowry (Musical-Color)

Bride With a Dowry

(Musical-Color)
(RUSSIAN)
Artkino release of Mosfim próduction.
Stars Vera Vasilieva, Vladimir Ushakov.
Stars Vera Vasilieva, Vladimir Ushakov.
Stars Vera Vasilieva, Nadashkin, B. Motorusov. At Stanley, N.Y., Aug. 20, 26, Ruming time 105 MiNS.
Vladimir Ushakov.
Maxim Vladimir Ushakov. MINS.
Vera Vashilieva
Vladimir Ushakov
V. Dorofeyev
L. Kumicheva
G. Kozhakina
K. Kanayeva
D. Dubqy
G. Iyanov Running time Olga Maxim Avdei Spiridonovich Vasilisa Pavlovna Muraviev
Semyon Ivanovich G. Ivanov
Silanti Romanovich A. Pribylovsky
Lukeria T. Peltzer
Nikolai Kurochkin, V. Doronin, of the
Maly Theatre

standing is adjusted, but before this transpires there are the usual musical comedy song interludes, ensembles and group chorusing. With a real plot and less yammering about collective farms, the something. Because the music by N. Budashkin and B. Mokrousov for the most part is tuneful, a couple of the numbers have real like.

ple of the numbers have real lilt.

Miss Vasilieva, wha carries most of the plot burden, not only is one of the comeliest actresses in Russian pictures but also one of their better thespians. Ushakov, who plays opposite as her sweetheart, shapes as a comer, having he-man qualities and signs of acting ablity. Both try their hands at singing, but for Miss Vasilieva, another person's vocalizing appears to have been dubbed in—and not too well.

Supporting cast all creditable.

Supporting cast, all creditable, is headed by G. Kozhakina, V. Dorofeyev, L. Kuzmicheva, K. Kanayeva and D. Dubov. Nikolai Kurochkin and V. Doronin are in for specialties.

Kurochkin and V. Doronin are in for specialties.

N. Vlassov and S. Shenin contribute sterling work with their cameras whenever given an opportunity. Many of their traveling shots are excellent. But neither has quence, which is confined strictly to the limits of a single, modestly-furnished room. Direction of T. Lukashevich and B. Ravenskikh too often follows the stage musical comedy technique with few touches of originality.

The Sovcolor still does not impress although more even in hues than in previous efforts. The trouble is that the reds are not reds, the browns not browns and even one sunrise scene is so unrealistic that it looks staged. However, Sovcolor now has reached the stage where it compares favorably with some recent efforts by American companies, which still are far from perfect.

U.S. 'Isolationist'

Continued from page 5 book a certain number of British features every year, O'Brien maintained.

Asked what incentive these ex-Asked what incentive these exhibs would have to go for such a scheme, the British labor spokesman opined that it was time for U. S. exhibition to drop its "isolationist" attitude and to start thinking in terms of the entire industry. Ing in terms of the entire industry. This again was a reminder that Hollywood takes out \$23,000,000 out of Britain, and that, without this coin, production—and subsequently exhibition—would suffer.

quently exhibition—would suffer.
O'Brien expressed himself as being sharply opposed to the idea of Britain or any other country buying up showcases in the U. S. to spotlight their films. "I'm not in favor of foreigners coming into a country and buying up theatres," he said. He emphasized that this view extended also to American theatre holdings in Britain.

There is no organized U. S. re-

There is no organized U. S. resistance to British films, O'Brien noted, adding he wasn't sure just where the blame for their limited American performance should be put. O'Brien has in the past favored the setting up of an American office to promote British pix.

20th Eyes

Continued from page 3 =

but left the clear implication that

Venice Fete

Continued from page 2 =

is on hand, affirmed the IPA decision to have only one big competitive fete next year. Cannes will have it next year but Venice is getting in its innings this year via the calibre of films entered and the stressing of quality rather than quantity. Unfortunate weather has not helped matters here and is also holding up exteriors on shooting of the Ilya Lopert pic "Summertime" (UA) in Venice.

At a press conference Mr. Ottavio Croze, new director of the tavio Croze, new director of the Festival, said he regretted the de-cision by the IPA to approve only one competitive festival each year, but denied reports that Venice would not hold its fete next year. Both he and the mayor of Venice emphasized that the festival will emphasized that the festival will take place here next year as always, whether competitive or not. This year, it was also pointed out, the festival kudos return to their original form, with one grand prize going to the best all-round film, four silver lions of St. Mark for the top direction, best script, best music and all camerawork. Performances will be rewarded by the two traditional Volpi cups.

"Bear Window" (Par) seat this

"Rear Window" (Par) sent this year's fete off to a good start Aug, 22, with an overflow crowd of opening nighters according the James Stewart starrer a strong reception. Inauguration here was given the full treatment, with tv, newsreels, radio and scores of photographers recording matters for all of Italy and the world.

French Pic on 2d Night

Second night featured a French pic, "Grishi," already released in France and given a mixed reception here. Star Jean Gabin's performance was singled out for praise. Third nighter, Japan's "The Seven Samurai," drew crix first raves, as it once more showed the talent of director Akira Korosawa, whose "Rashamom" won the Venice Grand Prize here in recent years. "Samurai" was cut down one hour for the Venice showing. venice Grand Frize nere in recent years. "Samurai" was cut down one hour for the Venice showing. Also impressing audiences on the same night was the Yank short, "A Time Out of War," by Denis Sanders, which had previously won a prize here in the documentary fes-

Fourth session was fete's first double feature, the Mexican entry, "El Rio Y La Muerte," and Bulgaria's first festival participant, "Poem on Man." This bill also provided festival's first empty seats. Carboning the Soviet line, the curtainer was replete with party slogans and in general followed the structure of Russian pix. Some signs of disapproval were noticeable during projection, among the relatively few diehards left in the theatre. With Eric Johnston not expected Fourth session was fete's first

With Eric Johnston not expected here until Sept. 2, Yank interests are repped by Eugene Van Dee for MPAA, and Andrew Smith for the U. S. government, In addition, Sam Spiegel is personally supervising presentation of his indie production, "Waterfront" (Col)...

duction, "Waterfront" (Col).

U. S. is again handing out the festival's most useful publicity giveaway, a plastic folder brief-case, to each accredited newsman (there are about 500). Case holds Yank press info, stills of MPAA pix, a pen, etc. MPAA also has a window signpost listing its entries, a stand for press information and handouts and a daily giveaway newspaper.

Italy's 'Juliet' May Miss Fete

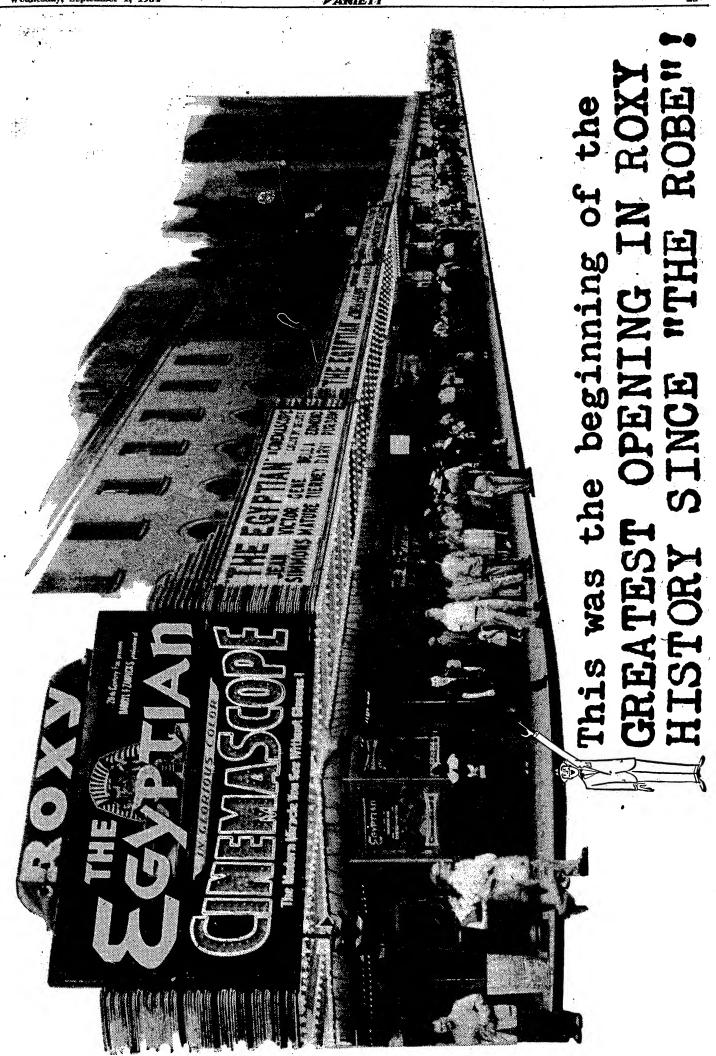
Italy's 'Juliet' May Miss Fete.

A few items have been silently dropped from the Festival feature list and others added. "Gold of the Pharoahs" goes in as another French entry. It was shot in a widescreen system, called Cinepanoramique, by Marc De Gastyne. Status of "Romeo and Juliet" is still in doubt, with time given as a factor. "Juliet" is one of three Italian Technicolor pix skedded for festival, and Techni labs in London are reported doing their best to enable all three to show here. Others are "Senso" and "Sesto Continente."

Paramount had hoped to run a

Continente."

Paramount had hoped to run a preview of its VistaVision "White Christmas" here on the final night of the festival (Sept. 7) or on following evening: The festival screen was enlarged to handle the showing. However, a print will not be ready in time, and plans for this preem, have been cancelled.



Arg. Exhibs Struggle to Live Up To Vaudfilm Law; Scour Legit Field

Buenos Aires, Aug. 24.

Argentine exhibitors generally still are strongly opposed to the government-forced vaude in film theatres but they are displaying fresh showmanship and organization, as far as first-runs are concerned. They apparently are resigned to having to put up with the vaudefilm law, at least for the present.

Buenos Aires, Aug. 24.

H'wood Takes Play From Soviet Pix in India.

Soviet Pix in India.

Hollywood, Aug. 31.

Soviet pictures lag far behing the vaudefilm law, at least for the present.

signed to having to put up with the vaudefilm law, at least for the present.

A majority of the amateurish acts which were foisted on exhibs by the employment board of the Labor Ministry at the outset now have been weeded out. Some exhibs have displayed ingenuity by improvising vaude turns out of legit talent because genuine vaudeville acts are not numerous enough to supply all pix houses with talent.

This in itself has defeated the designs of backers of the law since they had hoped to create a new demand for tango vocalists. Exhibs were smart enough to book only talent with boxoffice appeal. Huddles with disk dealers, agents and nitery managers have been productive of obtaining improved acts in many of the better houses. Oddly enough, the general public so far has displayed so little interest in the vaudeville part of the cinema shows that they often time their arrival at the theatre to coincide with the start of the feature film.

Many cinema managers may be

feature film.

Many cinema managers may be seen in nightclubs probing for suitable talent which is not easy to uncover here. They have the added burden of locating suitable pianos when an act requires accompaniment since there is a woeful scarcity of these instruments in the country.

Admish Boost to 63c Looms in Arg.; Exhibs Worry With Apold Away

Buenos Aires, Aug. 24.

Buenos Aires, Aug. 24.

Departure of Raul A. Apold,
President Peron's press and public relations secretary and entertainment czar here, for a trek to
many European countries caused
considerable surprise in show biz
circles here. He is to visit France,
Italy, West Germany and Great
Britain at the invitation and ex-Britain at the invitation and expense of each country. Invitations are reported to stem from the desire of the nations involved to return the courtesies extended by Apold to foreign film delegations during the recent Mar del Plata during the film festival.

film festival.

Although the Central Bank continues granting import permits for U. S. pix, the Entertainment Board (which operates under instructions from Apold) is delaying issuance of release permits. Result is that American distribs fear these will not be forthcoming until Apold returns

Latest report is that the Economic Board may allow first-runs to boost their net prices to 63c, with the cost of obligatory vaude acts included in this amount. There would be a 10 centavo tax (about 1c) on each ticket, with this coin to provide cash awards to the best register productions.

coin to provide cash awards to the best native productions.

The cost of vaude turns would have to be paid out of grosses, with the balance to be split between exhibs and distribs according to their own arrangements.

Mex Govt. Cracks Down On Outlaw Radio Stas.

Mexico City, Aug. 31.

Mexico City, Aug. 31.

Rash of illegally operating radio stations which got so bad it hampered duly authorized services is being crushed by the Ministry of Communications and Public Works, ruler of air affairs down here. Outlaw stations, mostly small and functioning in the provinces, have no authorization whatever to broadcast. Most of them operate commercially — actually selling time, but mainly for whatever the buyer will pay. Some are run just buyer will pay. Some are run just for the amusement of the operators, and get by via passing the hat.

Broadcasts of the outlaw stations do not in any way endanger Mexi-co's political security, the Ministry atressed, but some blue stuff gets on the air.

Soviet Pix in India

Hollywood, Aug. 31.
Soviet pictures lag far behind
Hollywood product in India, according to Chapalakanta Bhattacharya, head of the Department
of Journalism at the U. of Calcutta, of Journalism at the U. of Calcutta, in town as a guest of the Assn. of Motion Picture Producers. American and Indian films are well patronized, he said, while Communistic pix attract only those who have a "special interest" in Soviet life and politics.

People of India, he added, attend film shows for the same reason other people do—for entertainment and release from the monotony of daily life.

Swiss TV Time

Zurich, Aug. 24. In the week of Aug. 22-28, Switzerland's youngest show biz Switzerland's youngest show biz baby, television presented a record number of 28 hours of telecasts, nearly three times as much as ordi-narily skedded. This is the highest number of tv transmissions here since the Eurovision programs. In-creased telecasts are due to an un-usual number of sports events in and around Switzerland during this period including the higgele period, including the bicycle world's championship of profes-sional cyclists at Solingen, Ger-many; the world's championship of bicycle-ball at Cologne, Germany, and the famous "Grand Prix" au-tomobile races of Berne, Switzertomonue races or Berne, Switzer-land, being some of the events. Sports telecasts of this nature, in-cidentally, are helping considera-bly to popularize tv in this country, which is very sports-conscious. A number of special tele pro-grams are skedded in connection

with the annual Radio and TV Ex with the annual Radio and TV Exhibition at Kongresshaus, Aug. 26-30, as well as with the Zurich "Seenachtfest." (fireworks by the lake), Aug. 28, biggest of its kind ever held here. A big cabaret program will be telecast for the occasion.

Swiss tele subscribers have increased with most of them in Zurich. Though slowly gaining ground here, tv is still far from having any noticeable influence on any

any noticeable influence on any other show biz, particularly the film industry. A considerable part of tele subscribers are public restaurants and cafes, with home twill very negligible because of the lack of variety in programs and small number of weekly telecasts.

1st Swiss Tinter To Be Sequel to 'Heidi'

As its 30th anni pic, Praesens Film Zurich, Aug. 24.
As its 30th anni pic, Praesens Film Zurich announces a sequel to last year's "Heidi," which emerged as "Praesens' all-time top grosser in Switzerland. New pic, again based on a story by Johanna Spyri, will be tagged "Heidi Can Use What She Léarnt," and it will be the first full-length tinter ever done in Switzerland. Color will be lyx Eastmancolor.

done in Switzerland. Color will be by Eastmancolor.

Screenplay is by Richard Schweizer and Max Haufer. Contarty to the original "Heidi," direction will not be by Italian Luigi Comencini, but by Swiss director Franz Schrater. Emili-Berna, wet Swiss cameraman, will do the lensing, part of which again will be done on location in theh Grisons mountains. For all main roles, the cast will be an exact duplicate of rotations for an inair rotes, the cast will be an exact duplicate of the first "Heidi" feature, with moppets Elsbeth Sigmund and Thomas Klameth again assigned to their original voies.

Legit Bits Abroad

Playwright Ben Levy attending festival shows in Edinburgh with his actress wife Constance Cumming, and planning final touches to an untitled new comedy for her ... David Tearle, author of new play "The Miracle of San Pietro," preemed at Dundee (Scot) Repertory Theatre, is son of Edmund Tearle and a cousin of the late Godfrey Tearle.

Hope It's No Stiff

Mexico City, Aug. 31.
Exhibitors' here stress that recent development in the

a recent development in the film biz here does not mean that the picture industry is dead in Mexico City.

The Brothers Arrangoiz, local undertakers, are the first morticians in Mexico to become exhibs. But it is just participation. They're stockholders in the newest first-run, the Cine Paris, French film showcase.

Metro Sets Moodabe Deal for New Zealand: **Needed C'Scope Cinemas**

Sydney, Aug. 24.
Metro has completed a deal with
Mike Moodabe, toppier of the
Amalgamated pic chain covering
New Zealand for product buys, it
is reported here. Metro formerly
sold to the Kerridge-Odeon loop,
in which J. Arthur Rank has a
50% stock sayso.

50% stock sayso.

The Moodabe Circuit is mainly controlled by 20th-Fox via a stock deal made some years ago. Interesting angle is that Moodabe has C'Scope - equipped his theatres while Robert Kerridge, chief of K-O (probably because of the Ramk edict), has refused to buy. Topper announced some time ago that he was against widescreen via the C'Scope setup because he bethat he was against winestreen via the C'Scope setup because he be-lieved patrons did not desire this type of presentation. Kerridge at the time pointed to the outstand-ing success scored over his chain by 2-d product. Kerridge is also opposed to dual bills.

Metro's swing away was evi-ently influenced by the fact that Moodabe's loop has C'Scope, and will be set for top Metro product lensed for widescreen.

WALTER WANGERS VISIT EDINBURGH FILM FEST

Edinburgh, Aug. 31.

Walter Wanger and Joan Bennett, who planed in for the film festival here, attended British preem of Wanger's "Riot in Cell Block 11" at the Cameo. The Wangers are set to return to Hollywood this week, where she will join cast of "Mother Sir," which he will produce he will produce.

"Cell 11" to date has been re-fused a certificate by the British Board of Film Censors.

U's Baronat Sanguine Of 'Miss Universe' Talent

Tokyo, Aug. 24.

Baronat said, "We organized the ternational exec here for U-I's first ternational exec here for U-I's first Oriental sales conference, and the man who did much in setting up three past "Miss Universe" contests, feels that the contests have brought lots of beauty but little talent. He was inclined to tab this method of obtaining new talent as disappointing. U-I likely would continue the contests in the hope that "sooner or later we might find the formula that has evaded us so far—beauty and brainpower; then it will have been worth the trouble."

Fortunat Baronat, Universal-In-Fortunat Baronat, Universal-Incontest so as to find new talent and new faces to put before our public. Well, we got the beauty apgle alright, but the talent comes in very tiny pieces." He said that most of the entrants in past contests had been models with very little acting training and most, of them with small desire for a dramatic career.

Mobelia Process For Herb Wilcox's 'Spring'

London, Aug. 24.

London, Aug. 24.

Herbert Wilcox has used the Mobelia process on his production of "Lilacs in the Spring," which will enable the completed pic to be screened on normal widescreens as well as on those of varying height and width. The system calls for an extra slip of blank film punched to cue a projector attachment, which automatically adjusts lens focus and screen masking to required dimensions.

The film, based on last year's le-

quired dimensions.

The film, based on last year's legit hit, "The Glorious Days," stars Anna Neagle and Errol Flynn. Republic has distribution rights in the eastern hemisphere and United Artists will release in the western hemisphere.

Jazz, \$1.50 Filets Draw 'Em to Juarez: Lively Trade in Booze, Divorces

"VARIETY'S" LONDON OFFICE S. Martin's Place, Trafalgar Squar

100% Pay Tilt for Mex Cabaret Acts Still Low

Mexico City, Aug. 24. Although rank-file local union Atthough rank-file local unionized cabaret performers won a 100% pay hike, their pay, dollar slanted, still remains mighty low. The tilt, broadly, is from a base of \$2 nightly to \$4 per night. The wage upbeat includes emcees. The barkers in tails now get \$2.40 nightly, somewhat better than the old \$1.44.

old \$1.44.

Dance unit members, including outfits billed as ballets, now draw \$2.80 per night. The old scale was \$1.60. Hillbilly bands and other unconventional music troupes, which have four or more tooters, are glad to perform for \$2 per. They hall that as a nice upping from \$1.60.

Col Quits Mex Pix World Distrib

Columbia Pix has quit the worlddistribution of Mexican films. Such action had long been pending. It was consummated with the sale to Cinex, which the Mexican government recently organized to place Mexican pix in the foreign market, of "Cantinflas" productions which Col had taken over for playdating in the U. S., Hawaii and Alaska. Posa Films, producer of "Cantinflas" pix, refunds to Columbia the coin paid on future bookings.

bookings.

Deal was made for, Columbia by Joseph A. McConville and his son Joseph, Jr. and Lacy W. Kastner, and for Cinex by its prexy, Eduardo Garduno and manager Alfonso Pulido Islas. Columbia and Posa cancelled their deal for worldhandling of the comic's films. Cinex will pay Columbia \$250,000. Coincident with the Columbia arrangement, Cinex bought pix from Manual Reachi, Internacional Cinematograpica, Mauricio de la

Cinematograpica, Mauricio de la Serna and Churubusco. Overall deal comprised 25 pix—seven ready for release and the others in production. Cinex announced it in production. Cinex announced it would put up anticipatory coin for the companies which sold their films. Cinex recently bought out Azteca. Films, one of the two distributors of Mexican pix in the

Top Japanese Cinema Patrons Males in 20s

Tokyo, Aug. 24. Japanese males in their 20s are

the biggest patrons of motion pictures, according to a survey recently completed by the Japan Moson recure Federation. The JMPF said that 64% of the total male population are film fans against 53% for the femmes. The survey revealed that women between 25 and 29 years of age seldom go to pix shows. tion Picture Federation. The JMPF

JMPF said that 58% of the popu-JMPr said that 35% of the population, some 50,000,000, persons attended the cinema, losing interest as they grow older. Young people in their 20s see one to three films a month; oldsters in their 40s and a month; others in the rays amonth, beyond see less than one a month. Around 83% of the 20-24-age group go to the films, making them the best clients. Nearly 50% of the farmers and fishermen have never seen a film in their lives.

C'Scope Perks in Hawaii

Honolulu, Aug. 31.

CinemaScope took its greatest stride in Hawaii when 15 theatres of Consolidated Amus. Co., the Islands' major chain, were ear-marked for the widescreen installa-

Walkiki, Kuhio and Princess in Honolulu, and the Palace in Hilo already have it. Hawaii Theatre, Honolulu, and Lihue Theatre, Kauai, are due for next installa-tions.

Juarez, Mex., Aug. 31.
This little Mexican town is rapidly becoming the liveliest and most
modern nightspot along the border,
A 15c trolley ride from El Paso,
Tex. (roundtrip), Juarez has blossomed in the past five years with music bars, soft and hot American jazz, full floorshows including trampoline acts and knife throw-ing, and \$1.50 filet mignons.

ing, and \$1.30 filet mignons.

Even if the rest of the nation hasn't discovered the new and modern Juarez, Texas has, and nearly every night the six-foot twoers with huge Stetsons can be found around the half-block long bar at the Crystal Palace or the circle bar at the Tivoli.

Of course on hack streets and

at the Tivoli.

Of course, on back streets, and under murky signs, there is still to be frequented (who wants to?) the tequila dives and soto establishments (jigger 5c Americano).

And even today, at most corners along Lerdo and the Ave. of Sept. 13 the lone male will hear the famous Juarez night cry: "Taxee, mistaire! Sex show. Only wan dollaire!"

laire!"
Ever since the World War II
years, when Ft. Bliss brought 100,000 American soldiers to this part
of Texas, Juarez has known pros-

of Texas, Juarez has known prosperity.

Despite the midnight curfew, and despite even the guardhouse, solders flocked to Juarez (as Tia Juana) to indulge in the rigorous fleshpot activities. During the war years the military kept a constant police patrol at the border of the Santa Fe bridge, and staggering infantrymen returning from mad hellraisin' in Juarez were dutifully bundled into jolly wagons and restored to citizenship and sanitation. Now, with several new and modern hotels, and with the growth of an up-to-date marketing area, fundamentally notable for fine silver and leather goods, and imported perfumes at reduced prices, Juarez is taking on the aspect of a semi-American city.

Low Prices Lure

And, of course, added to this is the growth of Juarez as a relatively inexpensive, reliable divorce market. The divorce rates here in

inexpensive, reliable divorce mar-ket. The divorce rates here in Juarez vary from \$150 to \$250, and this is far less than Nevada, where the rate for the attorney is fixed at \$350. Moreover, a divorce in Juarez takes less than three min-tures and providing the incongeli-Juarez takes less than three min-utes and, providing the incongeli-adado mate doesn't get lost finding the palace municipal, or casa ciu-dad Juarez, matrimonial termina-tion can be obtained between

As for prices, this is the great lure of Juarez today. Last spring the Mexican government devalued the peso, and as a result the ex-change is fantastically favorable change is fantastically favorable to Americans. Money used to be five to one American, and now it is 20 Mexican to one Americano, and if you buy your money at a bank and spend only Mexican you can do remarkably well.

The finest place to eat in Juarez is still the back street restaurant run by Dominguez, where true Spanish style cooking a la Mexico can be had, or else fine steaks and chops, and at prices less than half the American equivalent.

the American equivalent.

Native Hostelries

Native Hosterries

For color, a visit to Juarez is not complete without a stop at some of the older places, the more native hostels.

hostels.

There is the Bar of Nuevo York near the town plaza a mile from the bridge, where the true mariachis can still be found playing for the benefit largely of Mexican customatic and the restriction of the benefit largely of Mexican customatic and the restriction of the programment. the benefit largely of Mexican customers. There is the restaurant called Neuva Poblano, whereto the native Juarezite goes for his meal out—a restaurant producing an array of Spanish dishes not to be found anywhere else in that part of the country. The prices are still microscopic, and all in Mexican peso, not American dollar.

In this same area, the city of Juarez has built and remodeled two picture palaces which now feature

Juarez has built and remodeled two picture palaces which now feature Mexican and American films, and have huge bright-lighted marquees, and in every sense make the old part of the city look new. Once, the town park, which is adjacent, was a nighttime congregating place for ferectous stray dogs and hopeless drunks, but all this is changed and the grass grows green, the benches are painted and the dogs

Peace for British Film Biz Looms As 4 Assns. Huddle on Eady Fund

London, Aug. 31.

A peace pact for the British picture industry may be negotiated tomorrow (Wed.) when the four major trade associations resume their discussions on the future of the Eady Fund. Hopes have been running high, during the past few days, and trade toppers are showing, their first signs of optimism since the Cleavage of optimism since the Cleavage of optimism since the Cheavage of optimism

now being examined by the exhibs' accountants.

Origin of the present dispute can be traced to the prelim confabs started the latter part of last year on the future of the Eady Ievy. The CEA submitted a hardship claim and contended that unless the government approved an admission tax concession, their contribution to the production pool would be limited to a maximum of \$4,450,000.

The producers accepted the CEA argument and supported the exhibstax relief claim in Parliament and the press. The April budget brought a tax concession worth \$9,800,000 and the RFPA lost no time in claiming their share, even asserting that the minimum Eady coin necessary for production to prosper would be around \$9,800,000. This represented an increase of \$1,400,000 on the estimated revenue under the schedule then operating.

Producers Surprised

Producers Surprised

Producers Surprised

To the surprise of the producers, the CEA nixed the claim for extra Eady income. It instructed CEA members to pay their levies at the lower rate as from the current financial year which started this month. This decision led to the walkout of the two Rank circuits. It was followed by a decision by some of the other major groups to pay the difference between the old rate and the new into a suspense account for eventual distribution.

Assuing that mediuers were be-

account for eventual distribution.

Arguing that producers were being deprived of their due share of the tax concession, the BFPA appealed to the Board of Trade to arbitrate, but governmental action will only be necessary if the current negotiations fail to produce a settlement. Any demand for legislation would have to wait until after the present Parliamentary recess in October, and the industry doesn't want to wait that long nor is it particularly anxious to attract more state control of its affairs.

Too Many First-Runs Prompts U.S. Distribs To Rush Out '54-'55 Pix

Lisbon, Aug. 24.

Lisbon, Aug. 24.

Because the number of big firstrun theatres built or being constructed is running ahead of the
available cinema patrons, American distributors this year are firstin the market with their lineups of
new product, Naturally, they want
to get the choice playdates set.
Tinters and C'Scope productions
appear to predominate in lists
of pix so far issued, mainly from
20th-Fox and Warner Bros.

WB, which is represented here

20th-Fox and Warner Bros.

WB, which is represented here
by S.I.F., lists six C'Scope productions including "A Star Is Born."

"Lucky Me", is another, A number
of pix, which siready have played
in the U. S., including "Dial M for
Murder," are also on the lineup
for the coming season. Of all the
WB films, only four are in blackand-white.

There are 31 films in 20th-Fox'

season.

For Helping Brit. Variety

London, Aug. 31,
All the artists who helped raise the coin to finance the project by participating in a midnight matinee at the Coliseum some years ago, will have their names on a commemorative plaque when the Hurlingham National Playing Field is opened next month. The London tent of the Variety Club promoted the gais to aid the National Playing Fields Assn.

Among the artists whose names

tional Playing Fields Assn.

Among the artists whose names will appear on the plaque are Tony Curtis, Rhonda Fleming, Ava Gardner, Jimmy Van Heusen, Dorothy Kirsten, Janet Leigh, Jimmy McHugh, Frank Sinatra, the Wiere Bros., Mildred Seymour and Orson Welles, The playing fields will be inaugurated Sept. 11 by Dr. Roger Bannister, Britain's champ mile runner.

In Aussie Pubs

Edict by Aussie brewers, who control majority of saloons here, to stop free films as boost for beer biz cued local publicans introducing live talent as a trade uplift. ing live talent as a trade uplift. It is the first time here that vaude talent (strictly local) has been booked by the beer loop, Idea looks like it would pay off.

Soured over the exit of free pix, a majority of Aussie saloonkeepers blame major pix circuits here for the pressure put on by the brewers. They aver that the pic loops put in undercover blasts to politicians to have the brewers (alleged financial supporters of top political parties) yank out pix.

The hars are now waiting to see

The bars are now waiting to see whether vaude-revue chains here will put in a squawk over the dating of homebrew talent. Understood that Actors' Equity here has no objection to members playing the beer loop.

'SHIELD' IN 3 SCREEN **VERSIONS FOR BRITISH**

London, Aug. 31.

Simultaneous release in three versions is being arranged for Universal's C'Scope pic, "Black Shied of Falworth." It will be offered as an anamorphic subject with either stereo or optical tracks, and in conventional form in ratios from 1.33:1

The first CinemaScoper to go out The first Cimemascoper to go our on normal general release in Britain, "Shield" has been slotted into the Gaumont circuit opening Nov. 8. U is prepping its trailers in the three forms to meet the needs of individual theatres.

Yank Soprano Set For **Wexford (Ireland) Fete**

Wexford, Ireland, Aug. 24.

Marilyn Cotlow, who made her debut at N. Y.'s Metropolitan Opera in 1948, has been signed for a lead role in "La Sonnanbula," a

opera in 1948, has been signed for a lead role in "La Sonnaphulis," a lead role in the features would be using by kalles. The opera has not been surger in the sund of the leat role will be sund by will include Shakespeares "Midsummer Night's Dream," "Coriolanus" or "Julius Caesar"; "Coriolanus" or "Julius Caesar"; "Coriolanus" or "Julius Caesar"; "Coriolanus" o

Next Ross production for 20th-Fox, "Alexander the Conqueror," will be filmed abroad with a sec-ond unit shooting backgrounds in

Ballet Highlights Aussie Season

Sydney, Aug. 24.
Highlight of the winter legit season is the click of the Borovansky
Ballet, presented by J. C. Williamson Theatres on behalf of the
Education in Music and Dramatic
Arts Society.

Arts Society.

In every key where this troupe has played sellout business has resulted, not from longhair payers but from the general run-of-the-mill public. Unusual angle to its success is that the majority of the troupe's talent is local. Founder-director Edouard Borovansky not only runs the outfit, but also operates his own ballet school.

Current sellout season at the

crates his own ballet school.

Current sellout season at the 2,800-seater Empire here has amazed even the oldest show biz in habitant. Borevansky is featuring "Swan Lake," "Petrouchka," "Graduation Ball," "Scheherzade," "Candide," "La Boutique Fantasque," "Coppelia," "Les Amantic Eterneis" and "Prince Igor."

Principal dancers include Kath-leen Gorham, Jocelyn Vollmar, Christine Hubert, Peggy Sager, Vassile Trunoff, Paul Grinwis, Ron Paul, Eve King and Joan Potter. Kurt Herweg is musical director,

Anglo-U.S.-French Plays Top '54-'55 Swiss Legit Season; Classic to Open

Zurich, Aug. 31. The 1954-55 legit lineup at

Schauspielhaus is dominated, to an unusually high degree, by contemporary authors of predominantly Anglo-U. S.-French origin. While the season opening, Sept. 4, will classic. Shakespeare's Twelfth Night," the second preem, Sept. 9, will be the first Swiss per-formance of T. S. Eliot's "Confidential Clerk," and then a revival of Ibsen's "Wild Duck" opens Sept 11. Slated for production in the course of the season are Swiss course of the season are Swiss preems of Herman Wouk's "Caine Mutiny Court Martial," John Patrick's "Teahouse of August Moon" Christopher Fry's new "The Dark Is Light Enough," Thornton Wilder's "Matchmaker" and Jean Giraudoux' posthumuous "For Lucretia."

Schauspielhaus also will stage German-language preems of Julien Green's second dramatic opus "The Enemy" and Jean Anouilly's "Leo-Green's second uramana by a lenemy" and Jean Anouillt's "Leocadia" among others. Four world-preems are skedded: Gerhart Hauptmann's posthumous "Magnus Garbe," adapted by Carl Zuckmayer; a new Curt Goetz comedy, "Hollywood"; Swiss author A. J. Welti's "Hiob" and Affred Gehri's third and last in his "Sixth Floor,"

Demainder of the new legit line-

Ross Sees CinemaScope Going Over Big in Europe Hollywood, Aug. 31. CinemaScope is going over big in major cities of Europe, according to producer Frank Ross, who checked in at 20th-Fox after an 11-week tour of England, France and Italy. In and around Milan, he added, no less than 39 theatres are equipped with that system and the fans over there are strong for it. Next Ross made in Europe With 171 Houses; Gives Indies Breal By HAROLD MYERS London, Aug. 31. Creation of a fourth major Bri theatre Musical, Songs for Die ish theatre With 171 Houses; Gives Indies Break

London, Aug. 31.

U.S. songwriter Sam Coslow, who has been here for some months prepping a new musical for Emile Littler, has written eight numbers for the British film version of last season's legit hit, "As Long As They're Happy." The production moved into Pinewood Studios last Thursday (26) after three days on location in the London area.

Jack Public Politics of Song Coslope and Cosl

area.

Jack Buchanan will be repeating, his original stage part and Jean Carson has been inked for the femme lead. Jerry Wayne, who originally came over for the London production of "Guya and Dolls," has a featured role.

2 Rank Outfits In Sharp Gains

London, Aug. 31.

In a preliminary financial statement for the year ended last June 26, two out of three companies in the J. Arthur Rank Group showed

ment for the year ended last June 28, two out of three companies in the J. Arthur Rank Group showed big improvements in gross earnings. One torporation, Gaumont-British, showed a gain in net profit of better than \$1,000,000. G-B net rose from \$800,000 to \$1,853,700 in the year, with the ordinary dividend being raised from 742% to 12½%. The Gaumont-British gross soared to \$10,158,000 as against \$8,748,200 a year ago.

Odeon Theatres gross roared ahead to \$21,571,000 for the year, an increase of \$2,425,900 over the previous year. As a result, the company restored the dividend with a 15% distribution on the common stock. However, because of increased taxation, Odeon net profit dipped to \$2,887,000 as compared with \$3,333,500 a year ago. An additional \$1,784,180 was wiped off the bank loan, making a total of \$31,132,400 reduction in the last five years.

British and Dominions Film Corn trading profit was down

British and Dominions Film Corp. trading profit was down \$250,000 to \$755,000, but the divry stayed the same at 5%. Full group report is due out Sept. 15.

GERMAN PIC PRODUCER TO JAPAN FOR SHOTS

Tokyo, Aug. 24.

Tokyo, Aug. 24.
Eberhard Melchaner, productionmanager for Gloria Films, of Mumich, West Germany, has arrived
here to make prelim plans for
shooting the Japan background
scenes for the company's "Case of
Dr. Sorge." Pic is based upon the
wartime activities in Japan of Russian spy Richard Sorge.

Director Viet Harlom will arrive
shortly and shooting will take

Director Viet Harlom will arrive shortly and shooting will take about four weeks. It will be done in and around Tokyo with stars of of the film, Kristina Soederbaum and Paul Mueller, who will come to Japan with Harlom. An important role in the film will be chosen by Harlom. Pic, first German-Japanese coproduction.

Norm Thomson Acquires Jap 'Teahouse' Rights

Jap 1eanouse rights to Tokyo, Aug. 24.

Japanese rights to "Teahouse of the August Moon," John Patrick's Pulitzer prize-winning play now running on Broadway, have been acquired by Norman Thomson, former employee of the U.S. Army Motion Picture Service in Japan, according to an amouncement from the U.S. Embassy here. Bernard Dekle and the star of "Teahouse," Mariko Niki, also share in ownership of the rights. Thompson is expected to return

Thompson is expected to return here from N. Y. soon to arrange for stage presentations of the play here in both Japanese and English Miss Nikl, although a Tokyo revue star before her success in the Broadway play, is not to appear in the Japan productions.

Creation of a fourth major Brittheatre circuit was accomplished last week when the Essoldo Group acquired control of S. M. Associated Cinemas, giving a combine booking strength of 171 houses. The 65 S.M. theatres were involved in the takeover.

involved in the takeover.

By far the biggest theatre deal since the last war, the Essoldo buy involved the acquisition of assets valued at over \$7,000,000 although the purchase price is not being disclosed. W. Southan Morris, managing director of the S. M. group, remains with the company on a longterm pact. Soi Sheckman heads Essoldo.

Contracts for the deal were sig-natured by the two parties last Wednesday (25), and the takeover took immediate effect. For the time being, Essoldo will run S. M. as a separate company. Complete integration of the two circuits will be determined in due course in the light of experience.

Apart from the actual coin in-volved, the deal has particular local significance as it may lead to a complete reorientation of the British booking system which has hitherto been determined by the three major circuits, Odeon and Gaumont-British (both controlled by Rank) and Associated Eritish Cinemas.

Long Agitated for Fourth Circuit For some time, certain sections of the industry, notably the studio unions, have been agitating for a fourth circuit in order to establish greater booking freedom for independents and to end the make or break grip held by the majors. Under the rigid releasing system, which compels many indie theatres to play the circuit releases, producers have claimed that there's little hope of any gravy for a picture squeezed out of the major circuits.

Although the combined strength of the Elsoldo-S.M. group is substantially below the three top circuits, major and indie distribs believe that the deal will change the balance of power and encourage the producer who does not have an affiliation with the circuits. The two Rank groups control around 550 theatres, and ABC more than 400.

Seen as Good News for 20th-Fex Takeover by the Essoldo circuit here of the 65-theatre S. M. Asso-ciated Cinemas is seen here as spelling good news for 20th-Fox since both of these indie circuits are committed to Cinemascope, Essoldo, which is expanding, has some 30 houses equipped for C'Scone.

This is of importance to 20th-Fox which depends on the indies in Britain to carry the C'Scope ball. The Rank circuits have 75 C'Scope installations but 20th-Fex isn't booking its C'Scopers with them.

Edwardian Dress Is Out For 'Teddy Boy' Juves At Liverpool Filmhouses

Liverpool, Aug. 31,
"Teddy Boys," latest form of
juve problems in England, are to
be banned from the Capitol Theatre in the Edge Hill district of
Liverpool. Large posters at each
of the theatre boxoffices announce:
"Youths wearing Edwardlan dress
will not be admitted to this cinema. By order of the management."
For some time "Teddy Powe"

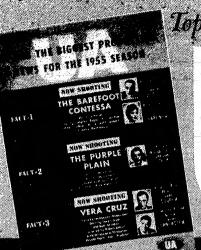
ema. By order of the management."

For some time "Teddy Boys" have been causing annoyance to other patrons. Wearing old-fashioned-cut drapes and drainpipe pants, they have been going to the cinema in gangs, not so much to see the show as to display themselves to the rest of the audience, particularly the girls.

W. I. Sneakman chaliman of a

particularly the girls.

W. J. Speakman, chairman of a
Liverpool exhib group and a former national prexy of the British
Cinematograph Exhibs Assn., said
the "Teddy Boys" in his district
were hundreds strong. Trouble
susually started, he said; when the
lights went up during the intermission, and it was quite a job to get
them to settle down quietly to see
the film.



FACT #4

Topping its unprecedented product for

NO. 2 IN A SERIES OF ADS

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

SHOOTING IN SEPTEMBER

NOT AS A STRANGER

Co-starring Olivia DeHavilland · Robert Mitchum
Frank Sinatra · Gloria Grahame
Broderick Crawford · Charles Bickford
Produced and Directed by
Stanley Kramer



SHOOTING IN SEPTEMBER

GENTLEMEN FACT #5 MARRY BRUNETTES

Starring Jane Russell Jeanne Crain
Directed by Richard Sale Assoc. Prod. Robert
Waterfield Produced by Robert Bassler



RUSSELL

NOW SHOOTING

THE KENTUCKIAN

CINEMASCOPE in Color
Starring Burt Lancaster with Diana Lynn
Dianne Foster Directed by Burt Lancaster
A Hecht-Lancaster Production
Produced by Harold Hecht



LANCASTER

FACT#6





Clips From Film Row

CHICAGO

Marvin Gold promoted to ad manager of Filmack Trailers. Herb Greenblatt off to N.Y. to set up living quarters before as-suming RKO domestic sales man-ager post.

suming Akt deficiency ager post.

Sam Chernoff, ILE manager here elected prexy of B'nai B'rith Cinema Lodge, and will be installed this week. Jack Kirsch reelected chairman of board.

McVickers' booked solid with single-features until December. "Brigadoon" opens Sept. 17 for four weeks with "Betrayed" and "Black Widow" fellowing.

Loop Theatre to be only downtown house showing Marciano-Charles closed circuit telecast Sept. 15.

Charles Lindau enrolled his Kedzie and Louis Theatres in booking-buying department of Allied Theatres. Other recent additions to Allied membership are Holiday Theatre, Park Forest: Lans Theatre, Lansing Eim Theate, Wauconda; and Holly Theatre, Chicago.

ot TOA, doing strong job getting members.
First-run biz is hooming.
Biz at first-runs here has been smash for the last few months.
Harold Lorrimer, Liberty manager, to Denver for two weeks.
Three drive-ins installed C'Scope equipment with more set.
Frank Pratt, former Portlander and now from Bellingham, Wash, in town for a few days.
Journal Drama editor Arnold Marks back to work after two stanzas at Seaview, Wash.
Herb Larson, Oregonian drama editor, recovering from pneumonia.

ST. LOUIS

St. Louis delegates to the national convention of the Colosseum of Motion Picture Salesmen of America, in Chicago, next November, will be chosen Sept. 11.
Robert Brinton, Table Grove, Ill., took over the Vermont, Ill., from K. C. Kessler; begins operation when baseball season ends.

gins operation when baseball season ends.

The Idaho, in Sumner, Ill., dark for several months, relighted by Curtis Dunn.

The Mars, in Martinsville, Ill., reopened after being dark since last May 1.

Mrs. W. A. Wright resumed operations of her National, in Avon, Ill., now that all the personnel is back from vacationing.

Ermon Russell, who took over ownership of the Royal, Royalton, Ill., shuttered the house for indefinite period.

The Main, in Altamount, Ill., closed by A. T. Wehlert.

PHILADELPHIA

Linda Graubard, songstress daughter of local cafe man, left for Hollywood with a WB contract. Jack Beresin, vending company head and former International Chief Barker, Varlety Clubs, named chairman of entertainment division for the Philadelphia United Fund Drive.

Merben-Maytair Associates reopened the Tacony, former Stanley-Warner nabe in northeast Philly.

MINNEAPOLIS

pendently by Don Swartz, set for minimum of three weeks at local loop Lyric and two weeks at St. Paul Riviera. Paramount bought it for all its "A" houses.

Paul Riviera. Paramount bought at for all its "A" houses.

Little Falls, Minn., theatre that changed its name to 3-D when those pix were in vogue, now has reverted to the Ripley, which it formerly was called.

DALLAS

Francis Barr, of local publicity department of Interstate Theatre Circuit, promoted to assistant adpublicity director for chain in office of Frank O. Starz. Barr succeeds Robert B. Kelley, who resigned following 30 years with Interstate circuit. He has been with Interstate for 21 years.

Jack Ettinger joined Arch Boardman Booking Service; formerly was booker at local Paramount exchange.

Robert H. Park, chief counsel for Jefferson Amus. Co., and East Texas Theatres, Inc., for the last eight years, resigned to join a Houston oil firm in similar capacity.

PORTLAND, ORE.

J. J. Parker's United Artists set to shutter this week:
Al Forman, prexy of Oregon unit of TOA, doing strong job getting members.
First-run biz is hooming.
Biz at first-runs here has been smash for the last few months.
Harold Lorrimer, Liberty mana.

1. Deniver for two weeks.
Theatre also rounded out same annual control of the last few months.
Theatre also rounded out same annual control of the last few months.

KANSAS CITY

Jack Bunker Paramount house manager here, moved to Rock Island, Ill., as Rocket Theatre manager. William Rudolph made house manager at Paramount here. Venerable safe of Isis Theatre resisted would-be robbers who spent several hours last Thursday morning trying to batter it open. Strips of steel were hammered off the base, wedges driven in the door and the wall. but the safe refused and the wall, but the safe refused to yield. Manager Joe Borders and detectives figures it the work of

detectives figures it the work of amateurs.

Terrace Drive-In, Wichita, purchased by Mrs. T. H. Slothower from George Sproule.

Annual fall convention of Commonwealth Theatres, Inc., will be held at Hotel President Sept. 14-16. Circuit expects about 150 managers and execs to attend.

Dickinson circuit switching its Glen Theatre to arty policy, opening today (Wed.) with "Hobson's Choice." House has Ralph Gregory, former booker for circuit, as manager. Glen will- be second arthouse in town for Dickinson, other house in town for Dickinson, other being midtown Kimo.

Fox Midwest circuit sold the Orpheum, Joplin, Mo., to Don Crockett. Circuit had recently closed this 800-seater, but formerly operated it with second-run policy. Dickinson Operating Co. sold the Ritz, Negro house, in Topeka, Kans., to William Bradshaw.

LOS ANGELES

LOS ANGELES

W. C. Ricord resigned as comanager of Fox West Coast's city.
district, comprising the circuit's
first subsequent-runs in Los Angeles, Dave Ross, Ricord's co-manager, is operating alone.
Producer Jack Eisenbach's "Boyhood of Moses," expanded from
50 to 90 minutes for theatrical release, will be distributed through
the Independent Producers Film
Exchange.
Sol Lesser handed RKO the release rights to "Quest of a Lost
City," a feature-length documentary filmed in Guatemala by Dana
and Ginger Lamb, husband-andwife exploration team.

MINNEAPOLIS

Birger Ronning, Paramount salesman, recuperating in U. S. Veterans hospital here after major operation. Lee J. Doty. Universal office manager, in Fairview hospital for treatment of heart condition.

Lee J. Doty. Universal office manager, in Fairview hospital for treatment of heart condition.

"Egyptian" scheduled for Minneapolis Radio City and St. Paul Paramount, Sept. 2 and 9, getting one of biggest advance exploitation and ad campaigns ever staged for a film in Twin Cities.

W. J. Heineman, United Artists weepee in charge of distribution, here to help set up territory runs for "Sitting Bull," produced by W. R. Frank, local circuit owner. For fourth consecutive week, box-office soared to encouraging heights over entire United Paramount Northwest circuit, according to Harry B. French, chain's prexy.

Relssued "Duel in Sun," being distributed in this territory inde-

Chi Cleanup Drive Cues 'Egyptian' Ad Changes

Chicago, Aug. 31, "The Egyptian," set to premiere "The Egyptian," set to premiere here in mid-September when "Caine Mutiny" winds up its run at the State-Lake, must first have its ad campaign altered before daily newspapers will run its advance copy. Dailies, responding to increasing Catholic pressure to clean up sexified ad blurbs and art work, are asking 20th-Fox to tone down some of the displays from the company's pressbook.

Several newspapers have set ad deadlines for theatremen a day earlier than usual. It's understood the dailies have added special proofreaders to scrutinize copy for sex allusions.

Loew Splitaway

= Continued from page 5 =

treasurer; Harold J. Cleary, veepee treasurer; Harold J. Cleary, veepee and comptroller; Eugene Picker, veepee; John Murphy, veepee; Eliot Rosenthal, secretary; Archie 1946, and entered a decree on Dec. 31, 1946. All parties appealed the decision to the Supreme Court.

Further Inquiry
The Government's main appeal
to the High Court was based on
the Expediting Court's rejection of the Government's divorcement plea. The Supreme Court rendered its decision in May, 1948, and or-dered further inquiry into the matter of divorcement and the question of individual theatre divestiture.

divestiture.

Further hearings were held during 1948. On July 25, 1949, the Expediting Court rendered its decision, followed by a decree on Feb. 8, 1950. It ordered the filing of a plan of divorcement within six months of the date of the decree, the filing within one year of plans for divestiture of theatre interest, and ordering ultimate divorcement within three years of the data of the decree.

Prior to the Expediting Court's

Prior to the Expediting Court's decision of July 25, 1949, Para-mount and RKO entered into consent judgments, providing for complete divorcement, divestiture of certain theatres, and dissolution of joint interests in theatres.

certain theatres, and dissolution or joint interests in theatres.

Loew's, WB and 20th appealed to the Supreme Court, which in June, 1950, affirmed the judgment and thereafter denied a petition for rehearing. WB and 20th then entered into consent judgments. Loew's then also decided to end the lengthy litigation and started negotiations with the Government looking toward a consent judgment. After prolonged confabs, a judgment was agreed upon between Loew's and the Dept. of Justice and approved by the Court on Feb. 6, 1952. It provided that Loew's separate its holding by Feb. 6, 1954. The film company later received a sixmonth postponement, with the split officially taking place today (Wed.).

Divorcement

= Continued from page 5 =

Weltman, assistant secretary, and Leonard Pollack, Matt J. Madden, Weltman, assistant secretary, and Leonard Pollack, Matt J. Madden, and Jacob Stillman, assistant treasurers. The formation of the new company moves Picker, in charge of the N.Y. metropolitan theatres, and Murphy, in charge of out-of-town theatres, into the company officer bracket.

officer bracket.

The officer lineup was approved by the new six-man board of the theatre company which met for the first time Monday (30), It consists of Vogel, Friedman and Cleary as three "inside" members plus Thomas J. Connellan, retired v.p. of the National City Bank; Thomas L. Norton, Dean of the Baruch School of Business of the College of the City of New York, and Frank Pace Jr., foriner secretary of the Army and now executive v.p. of General Dynamics.

Dynamics.

Under the consent decree judgment half of the board directors required the okay of the U.S. District Court and is subject to its direction until a distribution of the stock has been made. The three "outside" directors were given the root by the court. nod by the court.

The new board of the production-distribution company is scheduled to meet today (Wed.), at which time the slate of officers of the new Loew's Inc. will be approved.

DCA's New Sales Plan; Fringe Houses To Get 'Secondary Selling' Status

Par Brass Continued from page 3

speakers roster include Schwalberg, E. K. (Ted) O'Shea, distribution v.p.; Jerry Pi'kmar, ad-pub v.p. and Oscar A. Morgan, shorts and newsreel sales nead.

Par's annual sales drive, which runs through the balance of the year, got underway Monday (30). First stanza in the campaign is being, billed "A. W. Schwalberg Anniversary Week." A subsequent week in the sales push will carry Morgan's banner.

In addition to "Christmas," films to be discussed at the sales huddle and covered in the drive include Alfred Hitchcock's "Rear Window," starring James Stewart and Grace Kelly; Billy Wilder's "Sabrina," starring Audrey Hepburn, Humphrey Bogart and William Holden, "Mambo," lensed in Italy under Robert Rossen's direction with Shelley Winters, Sylvano Mangano and Vittorio Gassman in lead spots, "The Bridges of Toko-R." with Holden, Miss Kelly, Frederic March and Mickey Rooney; George Pals "Conquest of Space," science fiction entry, "Country Girl," with Buil, Crosby, Holden and Miss Kelly: "Three Ring Circus," Dean Martin-Jerry Lewis comedy, and "Air Command," James Stewart and June Allyson, and June Allyson.

Facelift Job

Continued from page 5 system and theatremen began to

convert in earnest.

"The story property is still the heart of the picture," says Daily."But we want the picture shown to the public without flaws and in the most effective manner."

the most effective manner."

Par thinks the best effective way to project its pix is on a screen measuring 1.85 in width to each single unit of elevation. President Barney Balaban and studio chief Y. Frank Freeman have stated that any further accent on width would mean a loss of height that would impair the picture.

Daily says the amount of coin

Daily says the amount of coin spent by theatremen in the past couple of years could only be a matter of conjecture. Some paid only a few thousand dollars for screen and projection equipment. Others have done complete remodeling jobs. The total tab apparently is in the tens of millions.

In the V'Vision production proc-ess film is fed into a camera horiess film is fed into a camera horizontally and two frames are exposed at the same time. Effect is that the area covered is two and a half times the standard 35m frame, This kingsize negative is then optically printed to standard 35m release print size. Purpose, of course, is to provide for widened screen projection with maximum pleture definition and lighting.

First V'Vision film is "White Christmas," which opens at N. Y.'s Radio City Music Hall in October. It's reviewed on Page 6 of this issue of Variety.

Cleve. Agencies On Teleblurb Unfair List

Hollywood, Aug. 31.

Screen-Actors Guild-has placed two Cleveland advertising agencies. Foster & Davies, Inc., and Griswold-Eshelman Co., on its unfair list.

Agencies are charged with re-fusal to sign Guild pacts for tele-blurbs and industrial films. Members have been advised not to work for any films made by the two com-

TERRY O'NEILL'S EUROPE O.O.

TERRY O'Neill.'S EUROPE O.O.
Terry O'Neill, Interstate Television's eastern sales chief, left for Europe late last week. Purpose of the junket is twofold, with the salesman out to investigate possible celluloid buys in England and to go to the Saturday (4) start of the British Pathe convention in Monte Carlo.

Striking departures from the traditional manner of selling and distributing films, on an industry-wide basis, conceivably could come about when the newly-formed Disabout when the newly-formed Dis-tributors Corp. of America swings into fullscale operation. For years, major company execs have been anxious to cut costs on peddling pix to relatively small money ac-counts. DCA has a plan designed to accomplish this; if it works, others doubtless will follow suit.

others doubtless will follow suit.

DCA's idea is to devote its major sales effort to up to 4,000 theatres. These are the firstruns and the better nabe and suburban situations. The balance of exhibition is being placed in a "secondary selling" category. The new outfit, which is headed by Fred J. Schwartz, hopes to license these accounts on a mass basis. Large groups of theatres with the "secondary" billing would be sold at the same time through central agencies, such as local exhib trade associations.

It's figured in major company.

associations.

It's figured in major company circles that close to 80% of domestic distribution revenue comes from 3,500 to 4,000 theatres. And covering the field for that 20% balance is commensurately more expensive in terms of distribution overhead and man hours. One distribution v.p. in N. Y. claimed that his company actually loses money in servicing outlying, low flat rental situations but continues the practice "to keep the theatremen in business and give our pictures the widest circulation."

The plan to bring trade organi-

The plan to bring trade organizations into the booking act is a surprise feature of the DCA program. Each such exhib unit will have to set up special machinery for such an operation and make adjustments in organizational constitutions. But according to Schwartz this tune of calling to adjustments in organizational constitutions. But according to Schwartz, this type of selling will mean savings to exhibitors in the form of lower rentals. If the theatremen can be convinced of this, undoubtedly they'll give the plan

a try.

Not to be overlooked, in this connection, is the fact that DCA has 30 exhib stockholders scattered around the country. They all are locally prominent and could spearhead movements toward establishing the booking agencies,

N. Y. Dailies

Continued from page 3 =

the hoax, Carlo won't tell. Official version is that he and pressagent Jim Moran cooked up the idea as a gag. The "Maharajah" and party arrived at the Roxy. Fox distributed his picture to the press. The N. Y. Herald Tribune, smelling a rat, thumbed through its reference books, couldn't find a place called "Barata" and so informed 20th, where the reply was: Be careful. The guy may be a phony. Whereupon the Trib ran the picture anyway. So, without checking, did the N. Y. Post.

checking, did the N. Y. Post.

If anything went wrong with the hoax, it was Carlo fluffing his lines at the Roxy. He was supposed to tell the tv audience that he was a maharajah in love with Gene Tierney and had brought her a ruby. However, at the crucial moment, he got stagefright.

a tury. However, at the crucial moment, he got stagefright.

After it was all over, the Indian Consulate General took some interest in the maharajah. So did the Jewish newspapers, since Carlo had done a portrait of Chaim Weizmann, the late Israell president. Both the Post and the N. Y. Telegram interviewed Carlo. The Post made up for lost time by running a picture and two separate stories in one edition. The Tele never ran a word. The Tribune, three days late, and never mentioning its original blooper, ran some paragraphs on the hoax. All papers gave credit to "The Egyptian."

What intrigued them most was that Barata, Carlo's fake kingdom, means "cockroach" in Portuguese.

British Pathe convention in Monte Carlo.

Like many video distribs, O'Neill is going to 0.0. the potential of the new English commercial video setups as well as see what vidpix BBC has for U.S. consumption.

Dallas—The Interstate Theatre Circuit and Dallas Symphony Orchestra are joining to sponsor the closed-circuit telecast Oct. 7 of the New York Philharmonic Symphony, which will be shown at the Tower Theatre.





FOLLOW THIS PICTURE TO THE BOX-OFFICE!

It is the hardest-hitting melodrama in years. (Powerful love story, too!)
M-G-M backs it with a
TV campaign destined to be the Talk of the Industry!

Briefs From the Lots

Hollywood, Aug. 31.

Benedict Bogeaus bought Kenneth Perkins' mag yarn, "Bow Tamely to Me," and signed Barbara Stamwyck as femme lead. Howard Hughes borrowed Marla English from Paramount for a 20-week period. Columbia handed Vince Edwards a term contract: "Frank Nugent signed with 20th-Fox to revise the script of "The Tall Men," Clark Gable starrer. Tominy Rail will act and dance in "My Sister Eileen" at Columbia handed in "The Racers" at 20th-Fox . Lancaster-Hecht switched titles, from "The Gabriel Horn" to "The Kentuckian" Lolumbia handed Guy Thomaian a termer as dialog coach with "Dead Pigeon" as his first assignment. Second oil well, 750 barrels a day, was brought in on the 20th-Fox lot.

Ginger Rogers will star in Counding The The The Commandments."

barrels a day, was brought in on the 20th-Fox lot.

Ginger Rogers will star in Columbia's "Dead Pigeon," starting Sept, 8. r. UI assigned Albert J. Cohen to produce "A Day Called Tomorrow," based on a story by Luigi Pirandello . . Fred Sweeney swings from Bob Hope's "Eddie Foy and the Seven Little Foys" to Pine-Thomas "Lucy Gallant" Warners borrowed Philip Carey from Columbia for the Mannion role in "Mister Roberts" . Dana Andrews' stand-in, Jerry Sheldon, drew a role in "Strange Lady in Town" at Warners . . Sam Katzman signed Mike Mazurki for a heavy role in "Riot on Pier Six" . f. Joan Greenwood checked in from London for her American film, bow in Metro's "Moonfleet" . Thayer Roberts plays William the Conqueror in UT's "Lady Godiva of Coventry."

Metro's cartoon department will be clered until Sert 20 with the

the Conqueror in UI's "Lady Godiva of Coventry."

Metro's cartoon department will be closed until Sept. 20, with the personnel on a mass vacation for three weeks ... Shirley MacLaine, currently in "The Pajama Game" in N.Y., signed a film contract with Hal Wallis ... Edward G. Robinson reforms and plays the district attorney in Columbia's "Dead Pigeon." ... Iron Eyes Cody portrays an Indian chief in Panorramic's "White Feather" as well as functioning as technical advisor. ... Bernie Hynes appointed publicity director of Schenck-Koch Productions ... Paul Sunlap will compose and conduct the scores for two Leonard Goldstein productions, "Black Tuesday" and "Stranger on Horseback."

Damy Kaye's next starrer.

compose and conduct the scores for two Leonard Goldstein productions. "Black Tuesday" and "Stranger on Horseback."

Danny Kaye's next starrer. "Court Jester." starts Oct. 22 at Paramount, with Norman Pannas producing and Melvin Frank directing for Dena Productions. Edward Wheeler makes his film bow in Panoramic's "White Feather." Frederick Brisson importing two Italian actresson, Spohia Loren and Eleanora Rossibrago, for "Girl Rush." Mark Stevens brought in "Ketchikan," his first directorial job, one day ahead of schedule . Vanessa Productions will make a screen version of "Festival," upcoming Broadway play by Sam and Bella Spewack . "Gambler's Lady" will be John Champion's next indeproduction for Allied Artists . Alan Michelson drew a role in "The Silver Chalice" at Warners Paramount signed Raymond Burr for a key role in the William Wyler production in Warners "Strange Lady in Town." . Booth Colman drew a part in "Moonfleted Hours." . Geronimo Kuthle will portray an Indian in Warners "Strange Lady in Town." . Booth Colman drew a part in "Moonfleted Paramount's "Sabrina" a "B" rating because of "light treatment of marriage" . Phil Karlson returning to Columbia to directing from the New Yord Corned Wide, currently starring in "The Big Combo." will costar with Michael Wilding in "The Scarlet Coat" at Metro . Republic signed James Logan for a serial for the Sept. 15 Rocky Marciano-Ezrard Charles championship bout. Same tap was taken for the first production at U.

Cornel Wide, currently starring in "The Big Combo." will costar with Michael Wilding in "The Scarlet Coat" at Metro . Republic signed James Logan for a serial for the Sept. 15 Rocky Marciano-Ezrard Charles championship bout. Same tap was taken for the first production at U.

Cornel Wide, currently starring in "The Big Combo." will costar with Michael Wilding in "The Scarlet Coat" at Metro . Republic signed James Logan for a serial for the Sept. 15 Rocky Marciano-Ezrard Charles championship bout. Same tap will be sold the telecast are the Orpheum, with ca

TNT Deals

= Continued from page 5 =

admission tab. For seats selling up to \$2.99 he gets 50%, from \$3 to \$3.30 his share is \$1.50, from \$3.31 to \$3.50 it's \$1.60, from \$3.51 to \$4 it's \$1.75, and from \$4.01 and over it's \$2.

Halpern maintains that his 50% Halpern maintains that his 50% deal was prompted by a desire to aid the smaller situations which sell seats at a lower price scale. On an overall basis he says it's a 1% or 2% difference from his previous terms. He admits that the terms are slightly higher for the big key city houses. However, he points out he's gearing his terms with a view toward drawing in markets which have lower admission prices and is therefore considering the longrange aspect. sidering the longrange aspect.

\$4 Scale At D.C. Showcase
Washington, Aug. 31,
Capitol Theatre, Loew's 3,432seat showcase, will carry the telecast of the Marciano-Charles cast of the Marciano-Charles heavyweight fight here Sept. 15 House is scaled at \$4 for mezzanine and \$3.50 for orchestra and balcony, including the 10% admission bite.

Seats will not be reserved and no standing room will be sold, it was announced by Orville Crouch. Tickets went on sale today (Tues.).

Suit in RKO-Stolkin Deal

Los Angeles, Aug. 31.
Milton Friedman's stockholder suit against RKO, demanding an accounting of the Ralph Stolkin deal, was thrown out of Superior Court.

Action, filed April 14, 1958, charged Howard Hughes and Ned Depinet made huge profits when file Stolkin syndicate bought RKO and then gave it back to Hughes.

FRO Guarantee

Continued from page 3

Lupino outfit, is offering all its product under the guarantee plan, negotiating theatre by theatre, city hegorating theatre by theatre, by city and situation. As explained by Levin, the system is similar to bidding, except that exhibs sign for the picture before it goes into production.

Levin and Young are currently in New York for the opening of "Private Hell" Friday (3) at the Paramount. They regard the Labor Day weekend engagement as something of a coup, since they feel this is the first indie-produced and this is the first indie-produced and indie-distributed film to play the Broadway showcase. This accomplishment plus the number of other engagements set for the picture, Levin feels, is due partly to exhib reaction against the 50% terms demanded by the major distribs for most of the current product available.

able.

Based on the reception of the guarantee plan, Young, who is prexy of the production company, is planning a schedule of six pictures for 1955. This is Filmakers' most ambitious program to date. It has completed four pictures this year and is weighing the start of a fifth. Young is currently negotiating for a property which Miss Lupino will direct. Company's first experience as an indie distrib was with Filmakers' "The Bigamist," released before the introduction of the guarantee plan. "Mad at the World" and "Crashout" will follow "Hell" as guarantee pictures. "Hell" as guarantee pictures.

Outside Producer Outside Producer
"Crashout," produced by Hal
Chester, was partially financed by
Filmakers. "This is the first time
we've financed the work of an outside producer," said Young. "We
liked the story and thought it was
a worthwhile investment. We don't
know if we'll do it again in the
future."

Pergarding the release of outside

Regarding the release of outside films. Levin said his company would distribute other producers' pictures on a limited basis. "We're pictures on a limited basis. "We're not soliciting outside pictures," he said, "but if we run across the right product and can make the right deals, we'll do it. We have a capable production company in our own right, but if we can attract the right kind of producers, we'll handle them."

handle them."

The guarantee plan, according to Levin, is geared mainly for the main and sub-key situations. For subsequent selling to nabes and later-date situations, Filmakers sales org, made up of its own men and indie reps in various territories, will serve as the selling agent. Outfit is repped in 28 exchange cities.

Decision to form a distribution company, according to Young, was prompted by dissatification with the treatment received from major distribs. Filmakers previously re-

the treatment received from major distribs. Filmakers previously released through RKO. "We always came in second," said Young. "The same thing happens to every independent producer who releases through a major company. It's too expensive and it takes too long to collect your money. We're our own bosses and we can devote full time to selling each of our pictures individually."

Young said the production com-

dividually."
Young said the production company is attracting star names "because of our record so far." Company, he pointed out, works on a deferment and percentage basis.
Young and Miss Lupino, who serve Young and Miss Lupino, who serve as writers and producers, with Miss Lupino on occasions lending her services as performer and director, work on deferment basis. Name performers hired for the pix are given a percentage. Working on this basis, Young noted that "The Bigamist" was brought in at a negative cash cost of \$50,000. He said that in seven and half months of release it had grossed \$700,000, representing some 5,500 domestic dates. "The Bigamist." Young said, "proved we were right in organizing our own distribution company. We paid off our negative cost in 90 days."

'Star' Outstanding Pre-Sold Pic Of **Recent Times Due to Garland Aura**

'Duel in Sun' Prints Lost in Hub Blaze Boston, Aug. 31.

of undertermined origin caused damage estimated at nearly \$100,000 in Hub's film district last week completely destroying the Embassy Film Releasing Corp. storage building on Piedmont St. Considerable water damage also was reported by Eddie Comi, whose Massachusetts Theatre Equipment office and warehouse is adjacent to the Embassy storage stall. Embassy execs report that sixty prints of "Duel In the Sun" for which the company was the New England distrib, were lost in the blaze. the blaze.

This is the second fire of major proportions in this area within a week, the Town House restaurant less than two blocks away being gutted by a mysterious blaze last week.

Print 'Mystery'

since Metro couldn't supply a

print.
Distribs' answer is almost uniform. Universal, for instance, said it had put out 475 prints on "Glenn Miller Story" and, anticipating the demand, had ordered 450 prints on "Magnificent Obsession." "There's no deepdyed plot here to make exhibitors play behind their availability," a U exec held. He added that the company was aware that this today die faster than ever and that this necessitated a fast playoff. In the past, U used to buy around 325 Technicolor prints.

"You can keep increasing the print volume, but eventually you run into the law of diminishing returns," he stated.

Same attitude is taken at 20th-Distribs' answer is almost uni-

turns," he stated.

Same attitude is taken at 20thFox whose prexy, Spyros P.
Skouras, recently engaged in a
correspondence on the print situation with Independent Theatre
Owners of Ohio. Replying to a
charge of "false economy" in putting out insufficient prints, Skouras
cited the cost of a fourtrack magnetic C'Scope print as between
\$650 and \$800.

Execs at 20th say, what with Execs at 20th say, what with the still limited number of situations equipped for stereo sound, it costs them \$75 to service each booking. More than 400 prints were made on "The Robe" for domestic distribution. Due to the limited number of installations, a good many of these prints are sitting on the shelf, of no use to the company. As for the optical prints of C'Scope pix, 20th claims that they're just slow coming through.

At Metro, it's said that a Tech-

At Metro, it's said that a Technicolor film usually requires 425 prints. On its CinemaScopers, Metro turns out 275 magnetic and between 125 and 150 optical prints. between 125 and 150 optical prints. However, like 20th, it has difficulties getting the latter made. Exec at M-G blamed the industry's fast switch to color as one important factor. He pointed out that, by 1955, M-G's own plant would be in a position to turn out 2,500,000 feet of Eastman color print a week.

He opined, too, that the dropout of the "little" picture may have something to do with the shortage claimed by exhibs. "They used to buy all sort of films," he said. "Now, everyone wants to buy the big pictures. When the major companies had small attractions for sale, the theatres went to the competition in the hope of getting them cheaper. So we dropped the so-called B's. Now you have the consequences." He opined, too, that the dropout of the "little" picture may have

sequences."

There's a strong feeling on the part of the distribs that, with the evolving pattern of moving up clearances, it'll be a good while before this situation is worked out. "We've got to use our head," was one distrib comment. "These prints are expensive. There's no use having them unless you know they can be working. Somewhere along the line there must be a cutoff point." It's evident that the distribs consider a quota of between 400 and 450 prints on a major pic as representing that point.

Warner Bros. "A Star Is Born" one of the outstanding pre-sold pictures in recent film history. Although only in her early 30s, actress is already a show biz legend. Mere announcement of her
return to films, from which she
had been absent since she made
"Summer Stock" for Metro in
1950, touched off a barrage of
publicity that far surpassed expectations. Without solicitation,
WB ballyhooligans were swamped
with requests for material on Miss
Garland. actress is already a show biz leg-

with requests for material on Miss Garland.

The buildup started on Sept. 7, 1952, when the announcement of "A Star Is Born," first appeared in print. The film was scheduled to start after the birth of Miss Garland's baby in January, 1953. However, actual production did not start until October and the film remained before the cameras for some nine months. It was a long production period by Hollywood standards and the stanza was marked by all sorts of rumors relating to difficulties on the set. However, it all contributed to the remarkable buildup. Column breaks, newspaper and wire service stories, magazine articles and picture layouts poured in. No less than a dozen separate magazines used headlines on feature stories about Miss Garland called "A Star Is Re-Born." These included such topline publications as Look and Collier's.

Vaude Hypo

Vaude Hypo
Plagued by illness and personal
difficulties since her 1950 film appearance, Miss Garland made a
sensational comeback at the Palsensational comboack at the Palace, N. Y., where she personally revived the two-a-day in an unprecedented 19-week run. The Palace vaude stint started a flood of rumors about her future picture plans and resulted in keeping name constantly before public.

Her hold on fans is evidenced in the unusual number of requests pouring into the Astor and Victoria Theatres, N. Y., asking when tickets for the picture can be bought. "Star" is set to open at both theatres for day-and-day runs early in October. World preem will be held at the Pantages Theatre, Hollywood, Sept. 29.

Heavy Ad Campaign
Realizing the hot property it has on its hands, WB is giving "Star" unprecedented backing. According to pub-ad chief Mort Blumenstock, the largest national magazine and Sunday supplement advertising campaign in WB history has been set to herald the Cinema-Her hold on fans is evidenced

tising campaign in WB history has been set to herald the Cinema-scope - Technicolor production. Scheduled to begin end of September to coincide with the world preem, it's estimated that the national ad campaign will reach a total readership of 170,000,000. The ad campaign will run from September through the end of the year. In addition, "Star" will receive day-and-date newspaper ad campaigns to coincide with national playdates and a tv spot campaign in the various distribution areas.

areas.

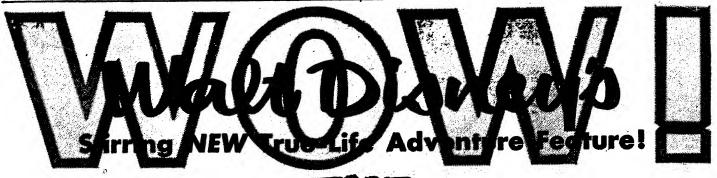
Plans for the New York opening are now in works. Talks with officials of City Investing Co., operators of the Astor and Victoria, are set for after Labor Day. Numerous preem ideas have been advanced but no final decision has been made.

made.
One thing is certain about the New York engagement. Miss Garland's name will be up in lights in perhaps the largest letters yet seen on the Main Stem. WB will construct a giant spectacular over both the Astor and Victoria Theatres. It will cover one whole block extending from 45th to 46th Sts. on Broadway.

McConnell Pic Bicg To Go On Despite His Death

Hollywood, Aug. 31.
Warners is going ahead with the screen biography of Capt. Joseph McConnell in spite of his recent death. Picture will go before the cameras late this year.

Henry Blanke will produce "Triple Jet Ace" with Alan Ladd in the title role and June Allyson costarring as his wife.



KING THE NAT ING RECOR

NEW YORK CITY - FINE ARTS:

2ND CONSECUTIVE RECORD-BREAKING WEEK!

ALL-TIME HIGH - TOPS "LIVING DESERT"

LOS ANGELES - FINE ARTS:

SAN FRANCISCO - CINEMA:

SMASHES ALL-TIME RECORD! HOUSE

"LIVING DESERT" RECORD! TOPS XMAS WEEK

CHICAGO - LOOP:

BALTIMORE FILM CENTER:

FIRST WEEK DOUBLES "LIVING DESERT" RECORD!

"LIVING DESERT" ALL-TIME HOUSE RECORD!

DENVER ALADDIN:

WASHINGTON DUPONT:

CRACKS POPULAR PRICE OPENING DAY RECORD!

Buena Vista Film Distr. Co., Inc. 477 Madison Avenue New York, New York

Buena Vista Film Distr. Co., Inc. 2400 West Alameda Avenue Burbank, California

Buena Vista Film Distr. Co., Inc. 20 North Wacker Drive Chicago, Illinote

Buena Vista Film Distr. Co., Inc. 2017 Young Street Dallas, Texas

Buena Vista Film Distr. Co., Ir Florida State Theatre Building 128 East Forsythe Street Jacksonville, Florida



Picture Grosses

ST. LOUIS

Grass" (AA). Fair \$12,500. Last week, "Susan, Slept Here." (RKO) and "Outcast" (Rep), \$16,500. Loew's (Loew's) (3,172; 50-75)—"7 Brides for 7 Brothers". (M-G) (2d wk). Socko \$30,000 after \$35,000 initial frame, Pageant (St. L. Amus.) (1,000; 82)—"Mrs. Leslie" (Par) (2d wk). Hep \$3,500 following \$5,000 opening stanza.

Hep \$3,500 following \$5,000 opening stanza.

Richmond (St. L. Amus.) (400;
82)—"Earrings of Madame De"
(Indie). Fine \$3,000. Last week,
"Young Wives' Tales" (AA), \$2,000.
St. Louis (St. L. Amus.) (4,000;
69)—"Broken Lance" (20th) (3d
wk). Good \$7,500 after \$10,000 in second

second.
Shady Oak (St. L. Amus.) (800;
82)—"Madame De" (Indie). Swell
\$4,000. Last week, "Young Wives'
Tales" (AA), \$3,500.

'JUNGLE' GOOD \$7,000. OMAHA; 'LIVING' 11G, 2D

Omaha, Aug. 31. Omaha, Aug. 31.

Strong holdovers are the potent grossers here this stanza, with "Living It 'Up" still socko at the Orpheum in second round. "Caine Mutiny" is holding well in fourth State session, "Duel in Jungle" shapes okay at the Omaha. Warmish, rainy days are not helping biz.

Estimates for This Week

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—
"Bullet Is Waiting" (Col) and
"Dangerous Cargo" (Indie). Modests \$4,500. Last week, "Susan Slept
Here" (RKO) and "Big Chase"
(Col), \$6,000.

Omaha (Tristates) (2,000; 50-75)
"Duel in Jungle" (WB) and
"Crime Wave" (WB). Good \$7,000.
Last week, "Valley of Kings"
(M-G) and "Bitter Creek" (Rep),
\$6,500.

Orpheum (Tristates) (2,890; 60-80)—"Living It Up" Par) (2d wk). Fancy \$11,000. Opener was \$17,-

500.
State (Goldberg) (875; 75-\$1)—
"Caine Mutiny" (Col) (4th wk).
Great \$4,500 after \$5,500 for third.
Set for \$36,000 this month.

'Zero' Hot \$10,000, Prov.; 'Obsession' Fat 8G. 3d

"Hell Below Zero" at Locw's State leads a fairly moderate session around here. Majestic with "Gorilla At Large" looks good. Third round of "Magnificent Obsession" at RKO Albee shapes solid, "Living It Up" at Strand is rated happy in second stanza.

Estimates for This Week

Estimates for This Week
Albee (RKO) (2.200; 50-70) —
"Magnificent Obsession" (U) and
"Highway Dragnet" (AA) (3d. wk).
Very nice \$8,000. Last week,
\$12,000.
"Gorilla At Large" (20th) and
"Princess of Nile" (20th). Good
\$9,000. Last week, "Broken Lance"
(20th) Ad wk) \$10,000

"Princess of Nile" (20th). Good \$9,000. Last week, "Broken Lance" (20th) 42d wk), \$10,000. State (Loew) (3.200; 50-70) — "Hell Below Zero" (Col) and "Prisoner of War" (M-G), Fine \$10,000. Last week, "Valley of Kings" (M-G) and "Golden Mask" (UA), \$11,000. Strand (Silverman) (2,200; 65-90) — "Living It Up" (Par) and "Javanese Dagger" (Par) (2d wk). Good \$7,800. Last week, \$12,000.

KANSAS CITY .

(Continued from page 9)

"Gilbert and Sullivan" (UA) (3d wk) Light \$1,200. Last week, same. Midland (Loew's) (3,500; 75-\$1,25)—"Caine Mutiny" (Col) (4th wk). Oke \$7,500, and will hold. Last week, \$8,500. (50): 50-80)—"Susan Slept Here" (RKO) and "Champagne Safari" (Indie) (2d wk). Nifty \$7,000. Last week, \$12,000.

'Lance' Loud \$20,000 in Denver; 'Window' Great 18G. 'Crusaders' Oke 9G

Denver, Aug. 31.

"Broken Lance" is packing the Center Theatre currently to holdover biz, initial round being great. "Rear Window" looms nearly as big with smash takings at Denham. It also is holding. "Susan Slept Here" is rated good at Orpheum while "King Richard and Crusaders" shapes okay at Paramount. "Vanishing Prairie" is trim in second round at the Aladdin, and stays a third.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Vanishing "Prairie" (Disney) (2d wk). Trim \$4,500. Stays on. Last week, \$8,000.

week, \$8,000.

Broadway (Wolfberg) (1,200; 50-85)—"Her 12 Men" (M-G) (3d wk).
Lean \$4,500. Last week, \$6,000.

Centre (Fox) (1,247; 60-\$51)—"Broken Lance" 20th). Great \$20,-000. Last week, "High and Mighty" (WB) (5th wk), \$11,000.

(WB) (5th wk), \$11,000.

Denham (Cockrill) (1,750; 50-85)

—"Rear Window" (Par) Smash
\$18,000 or near. Last week, "Living It Up" (Par) (3d wk), \$8,000.

Orpheum (RKO) (2,600; 50-85)—
"Susan Slept Here" (RKO) and
"Angle on Murder" (Col). Good
\$10,000. Last week, "Valley of
Kings" (M-G) and "Operation Diplomat" (Indie) (3d wk), \$6,000.

Paramount (Wolfberg) (2,200;
50-85)—"King Richard and Crustaders" (WB). Okay \$9,000 or
better. Last week, "Magnificent
Obsession" (U) (3d wk), \$12,000.

Vogue (Pike) (442; 74-90)—

Vogue (Pike) (442; 74-90) —
"Dreams of Love" (Indie). Good
\$2,000. Last week, "Scotch on
Rocks" (Indie), \$1,800.

'River' Fast \$32,000. Mont'l; 'Wind' \$28G, 2d

Montreal, Aug. 31.

"River of No Return" is booming here this week to land best returns of any newcomer. It is closely followed by "Gone With Wind," which still is smash in second at Loew's. "Crossed Swords" is rated good at the Princess.

the Princess.

Estimates for This Week

Palace (C. T.). (2,625; 60-51)—
"River No Return" (20th). Mighty
\$82,000. Last week. "3 Coins In
Fountain" (20th) (4th wk), \$14,000.
Captol (C. T.) (2,412; 45-75)—
"Mrs. Leslie" (Par). Fair \$13,000.
Last week. "Susan Slept Here"
(RNC). \$17,500

"Mrs. Leslie" (Par). Rair \$13,000. Last week. "Susan Slept Here" (RKO), \$17,500. Princess (C. T.) (2,131; 40-65)— "Crossed Swords" (UA). Good \$10,-000. Last week, "Wild One" (Col) (2d wk), \$11,000. Loew's (C. T.) (2,847; 50-85)— "Gone With Wind" (M-G) (2d wk). Smash \$28,000 following \$33,500

Smash \$28,000 following \$33,500 opener.
Imperial (C, T.) (1,789; 43-68)—
Prince Valiant" (20th). Dull \$8.
000. Last week. "How To Marry Millionaire" (20th) and "Silver Lode" (20th). \$10,500.
Orpheum (C, T.) (1,048; 40-65)—
"Jungle Man-Eaters" (Col) and "Outlaw Stallion" (Col). Good \$7.
000. Last week, "Lone Gun" (UA), \$10,000.

CLEVELAND

(Continued from page 9) (Continued from page 9)
lenge Wild" (UA) (2d wk). Fair
\$5.000. Last week, \$8.000.
Lower Mall (Community)
60-90—"Seven Deadly Sins" (Indie) (4th wk). Oke \$3,000. Last
week, \$3,200.
Palace (RKO) (3,000: 75-\$1)—
"Waterfront" (Col). Sockeroo \$27.000 for Marlon Brando pic. Last
week, "Susan Slept Here" (RKO),
\$14,000.

Dublin, Aug. 31.

Ronald Ibbs Co., Dublin Players, sailed last Saturday (28) on the Brittanic for its fourth-tour of the U. S. under Clark H, Getts' direction.

Group includes former Abbeyites and Dublic Cate always: Jose

and Dublin Gate players. Josle MacAvin, company manager says the tour will last nine months and carry through 36 states with a repertory of six plays.

Allied Cites

= Continued from page 7 =

This he maintained, despite the fact that the board's "emergency" statement said that it was "shocked and amazed by the insensitive at-

statement said that it was "shocked and amazed by the insensitive attitude of the sales heads towards the exhibitors critical problems." The exhib org's board decided on the Government appeal following meetings in New York with the various sales chiefs.

Reprisals Planned
While Abram F. Myers, Allied's general counsel, has been entrusted with the job of drafting for presentation to Allied's 1954 convention "a bill suitable for introduction in the next session of Congress." the exhib org is planning reprisals against Warners and Columbia. While not specifically stated and couched in extremely careful language, the reprisal action nevertheless implies some sort of boycott of the films of these two companies.

Allied's prexy Ben Marcus has been authorized to appoint an Emergency Defense Committee that will be charged with "the responsibility and duty of formulating and averageing to Allied regional asso-

will be charged with "the responsi-bility and duty of formulating and expressing to Allied regional asso-ciations, for their individual in-formation, guidance and action in the conduct of their respective formation, guidance and action in the conduct of their respective businesses, their bonafide opinions and recommendations relative to the policies and practices of several film companies either in general or in relation to particular pictures." Although individual exited the property tracescrib the property have to act pictures." Although individual exhibs do not necessarily have to accept the recommendations of the committee, they will be told whether or not it's advisable to pass up the picture or pictures of a particular company, according to an informed Allied source.

Allied units have been requested to form committees to cooperate with the Emergency Defense Committee "in the collection and dissemination of pertinent inform-

Committee "In the collection and dissemination of pertinent information," to offer suggestions, and to interpret and explain to their members the recommendations of the Defense Committee. However, it is stressed that it's up to the exhibitors "to take such action theretened their corrections independent."

it is stressed that it's up to the exhibitors "to take such action thereto as their respective judgments dictate and as may be most beneficial to them."

Not Too Deeply

Allied apparently does not want the Government in the film business too deeply, since it describes the proposed bill as one "which if enacted would afford its minimum of regulation necessary in the public interest to preserve the theatres of the United States for the use and employment of the Ameraires of the United States for the use and employment of the American people and for other purposes" (a profit to exhibs for their investment and efforts). This can only be achieved, according to the Allied board, "by a just and equitable division of the boxofffice dollar as between the distributor and the exhibitor, thereby preserving the profit incentive without which no business can survive in our free American economy."

The Allied board stated that it

(Continued from page 9)

"Gilbert and Sullivan" (UA) (3d wk) Light \$1,200. Last week, same. Midland (Loew's) (3,500; 75-\$1,25)—"Caine Multiny" (Col) (4th wk). Oke \$7,500, and will hold Last week, \$8,500.

Missouri (RKO) (2,550; 50-80)—"Susan Slept Here" (RKO) and "Champagne Satari" (Indie) (2d wk). Nifty \$7,000. Last week, "S12,000. Last week, "Good of the will be subjected by the strength of the same of the sa

Dublin Players Sail On 9-Month U.S. Tour Alltime Low of Term Writers at Majors; Only 25 as Slicing Deals Continue

'Musketeers' Adds Trio Of Scribes, Seeks Stager

Italian Film Export is seeking a new director for its "Three Musketeers" vidfilm series now being lensed by Thetis in Italy. Three new writers—George Foss, Peter Barry and Don Manklewicz—were brought in recently to complete the 39 half-hours First 13 will be in the U.S. by Oct. 10.

Joe Lerner directed the first seven of the "Musketeers" scripts.

Joe Lerner directed seven of the "Musketeers" seven of the "Musketeers" scripts. Also being done as part of the overall "Musketeers" project is feature film, and it should be in the U.S. by sometime in October

COMPO Poll Of 'Bests' Bogs Down

The Council of Motion Picture The Council of Motion Picture Organizations' proposed audience participation poll to select the "bests" in motion pictures appears bogged down. Originally scheduled to get off the ground this fall, the all-industry gimmick designed to spur interest in picturegoing seems to be having trouble getting out of the barrier gate. Some cynical industryites who have witnessed the disappearance of other well-intentioned "booster" ideas fear the poll may have the same fate as the industry tv show and the long-proposed travelling exposition.

fate as the industry tv show and the long-proposed travelling exposition.

COMPO has had no meetings to implement the poll plan and none is immediately scheduled. The only positive action taken recently was Allied States Assn's approval of the idea at its recent board meeting. The delay in setting up a positive plan for the conducting of the poll, it's indicated, may be due to the necessity of receiving full approval of the various components making up COMPO. So far, only Allied has given the idea an official nod.

Advocates of the plan discount the pessimist wailing by pointing out that the whole idea cn be put in motion in 45 days. However, even this time period would be beyond the original early fall target date. A later date would cause a conflict with other "bests" awards and could conceivably detract from the N. Y. Film Critics citations and Academy Awards.

First 'HQ' Cop-Pic Rolls Out of Studio

New firm. Headquarters Productions Inc., has finished the first in a series of half-hour telepix about New York's police force starring Jay Jostyn. Outfit, helmed by Thomas Prezioso, is seeking a national bankroller but indicated it'll shoot the remaining 12 in the first cycle if one isn't lined up within the next three weeks.

Shot at the Bedford Studios in N.Y., story, called "Headquarters," is based on the files of ex-city detective George O'Connor. Scripts are being done by Maurice Barrett.

'Living' Shapes

"Living" registered \$31.000 in New Orleans as against \$17,000 for "Money From Home." Gross in Chicago of \$92,700 was nearly twice as much as "Caddy" opening session, and went to better than double in the second week.
"Living" registered \$14,000 in Jacksonville opening week as against \$7,000, the biggest done by any previous Martin & Lewis comedy there in the big winter season. In Baltimore the picture ran for three weeks, which is unusual in itself, and got nearly double the money grossed by "Money From Home." The story is much the same in other keys where "Living" has opened.

The fact that most exhibitors have played up sexy cutouts of Sheree North, featured in the pic in much of the advertising and bally is regarded as being a plus factor. Continued from page 4

Hollywood, Aug. 31. There's an alltime low of around 25 term writers working at the major motion picture studios, as the lots continue the trend of

the major motion picture studios, as the lots continue the trend of slicing term deals.

Trend began a couple of years ago, when the studios began slicing number of writers on their payrolls in favor of hiring them on a picture-to-picture basis. It also fit in with the Hollywood pattern of fewer but bigger pictures on the various production skeds. For the first time in history, it's believed, one studio—RKO—has no writers on the payroll, either terms or others.

Since the new/pattern began, writer employment slid from 200 about two years ago, to 123 last Sept. 1. Then it dipped to an all-time low of around 90 last November, rose to 109 last January, and appears to be stabilizing, with the

ber, rose to 109 last January, and appears to be stabilizing, with the present figure at 108.

Metro has the largest number of term contract writers. 16, but nine of those aren't working currently, being on vacation or between assignments. Figure reps a drop of three from that of a year ago

ago.
Only at UI has the number of termers been upped in the past year, with five under contract as

termers been upped in the past year, with five under contract as compared to four a year ago. At 20th-Fox. which had four term scribblers a year ago, there's only one today.

UI, which last year took over the top spot in employment of writers. continues to lead the field, with 28 writers on its payroll, seven over the figure last Sept. 1. It's the exception to the rule, however, most studios slicing the number of scribblers.

Metro had 19 writers a year ago, today has 17; 20th had 14, now has 10; Warners had eight a year ago, now has 10; Reoublic had seven; su pto eight. Columbia is status quo, with 24 scribblers, same number as last fall. Big difference here, however, is that Col's tv subsid, Screen Gems, has 18 writers at work, a figure in excess of all the majors except Columbia and UI. Since last January, there's been an unswing in writer employment at Columbia, Republic. UI and Warners, with a downbeat at Metro. Paramount, 20th and RKO. But without exception the general trend continues to emphasize the picture-by-picture deal, with regular tickets being few and far between.

Half of Yorke's Ballnix In Can, Rest Next Spring

Emerson Yorke has completed about half of the 26 quarter-hour telepix documentary stanzas about currently active baseball players, and the entire series should be ready at opening of the '55 ball season. First in the series, called "This Is Baseball," gives lowdown on background of Brooklyn Dodgon background of Brooklyn Dodgers' Pee Wee Reese as well as updated action pictures of the star shortstop. Film was shown recently at dedication of the National Baseball Hall of Fame in Cooperstown, N. Y.

Among other 15-minute shows already lensed by Yorke are those covering Stan Musial, Yogi Berra, Eddie Lopat, Bob Porterfield and Robin Roberts. Pearson Advertising is agenting the package.

New York Theatres

- RADIO CITY MUSIC HALL
Rockefeller Center "SEVEN BRIDES FOR SEVEN BROTHERS"

in CINEMAS COPE storing

JANE POWELL - HOWARD KEEL

Color by ANSCO - An M-G-M Picture
and SPETACHIAR STAFE PRESENTATION



ABC-TV Chi-N.Y. Web-Within-Web May Set New Daytime Sale Pattern

Chicago, Aug. 31.
The Sterling (Red) QuinlanJohn Mitchell ABC-TV combine,
which last week launched its network-within-a-network tieup between the Chi and New York o&o's,
has come up with a new autonomy
wrinkle. The two o&o veeps are
moving further into the parent
web's daytime vacuum by pitching
shows to the ABC-TV affiliates via
a program service adjunct they're
in the program service adjunct an offer-

In the process of establishing.

The program service plan offering daytime shows to the individual ABC-TV outlets for hometown selling on a fee basis is admittedly experimental in its opening phases. The project, however, has the okay from AB-UP prexy Leonard Goldenson and if it proves feasible in terms of station acceptance it may well set the pattern for the neiwork's daytime operation which currently is confined to the early morning "Breakfast Club" simuleast. Similiar plans reportedly have been studied in theory by NBC-TV and CBS-TV as a guide to longrange planning.

As outlined by Quinlan, the venture can serve to fill the daytime needs of the web's affiliates by providing them with live strip shows for local selling, at a cost to the stations that would be less than if they programmed the time themselves. As with Quinlan and Mitchell's own two-city hookup with Chi's WBKB feeding some-two hours of afternoon programming to its N. Y. sister station WABC-TV, the program service setup is hinged to the fact that ABC has the N. Y.-to-Omaha cable under lease from 2 p.m. so there are no extra line costs.

First program to be offered will be Burr Tillstrom's "Kukla, Fran & Ollie" which has been purchased cross-the-board on WBKB and WABC-TV at 6-6:15 p.m. (CDT) by Gordon Baking. The two-city client will have first picks on those stations within its marketing area. The price tag for KKFO, which is slated to be offered to the affiliates a couple weeks after its Monday (6) starting date for Gordon, is currently being worked out between Quinlan and Till-strom. Plan, however, will be set up on a volume discount basis, with the price decreasing to individual stations as the number of "client" stations increase.

It's figured that "Kukla" is a natural to teeoff the venture since the show has a national rep which should require a minimum of preselling to the station managers. And with the price tailored to the size of the market, set circulation and the station's own rate card, it's argued that the outlets can offer

afford.

Second show to get the co-op treatment is "Creative Cookery," which will be aired over the 18-station "round-robin" cable look between N Y, and Cni starting Friday (6). Show airs daily from 11 to 11.55 a.m. (N. Y, time).

Clearance For 'Tonight' Pledged

Chicago, Aug. 31.

Despite early indications that NBC might have a problem on its hands getting together a network of stations that would attract sponsors for upcoming Steve Allen "Tonight" show, clearance problem is now "in the bag" with certainty that at least 30 basic stations will be going along for the 90-minute late night ride when the show preems last week in September.

There was some apprehension among network execs when some of the larger affiliates (the 'ery ones that had been carrying the torch for late night to live programming) served notice on the web that due to longrange commitments they would be forced to bypass "Tonight." However, they have since had a change of heart and notified the network to "count us in."

Initial 30-station entry is consid-

us in."
Initial 30-station entry is considminal 30-station entry is considered good. Affiliates on the whole are gratified with the "Tonight" scheduling, but an "include me oul temporarily" reservation is due to local commitments.

NBC Ups Ellis Moore

Ellis Moore, NBC trade presi head, is being pencilled in as director of the network's press divi-sion under veepee Syd Eiges.

Ellis will succeed Dick Connelly, who resigned to return to Young & Rubicam. Connelly left last Friday for a week's vacation before checking in at Y & R next

Hot CBS-TV July Cverpowers NBC; Radio's 6-Yr. Low

CBS-TV moved way out in front of NBC-TV in July billings, according to Publishers Information Bureau figures, grossing \$11.861.534 for the month as compared to \$8,149,533 for NBC-TV. Latter's July figure represented a 15% billings increase over July of '53, as compared with CBS' nearly 60% hike. CBS is still ahead of NBC on the first seven months of the yerr, with \$77,777,963, compared with NBC's \$70,443,559.

Biggest single percentage in-

Biggest single percentage in-crease came from ABC-TV, whose July figures are 77% above last year's. Web totaled \$2,310,281 for year's. Web totaled \$2,310,281 for the month. DuMont, with \$623,455, registered the smallest increase, 5%. Total network billings for July were \$22,944.803, well above last July's \$16,217,790. Total network billings for the first seven months is \$172,957,857. compared to last year's \$121,190,222 for the same period.

same period.

Meanwhile, network radio continued its decline, dropping to a four-network six-year July low of \$9.567,329. Last July the total was \$12,228,249. Total network figure for the first seven months was also well under last year's total, \$34.093,643, compared with \$95,001,140. CBS continued to lead the pack, with \$3,889,547 in July, but this represented a 7% drop from last July. NBC, with \$2,127,192, dropped 26% from last July, while Mutual, with \$1,451,767, dropped 5%. ABC, despite the loss of some nighttime half-hours, had the least decrease, 0.7%, with a \$2,098,823 gross for the month.

NBC-TV'S 1ST SALE ON **BOB SMITH: PINKY TOO**

NBC came in for a couple of fat daytime tv sales last week. Serutan bought into the new Bob Smith show in the first nibble for the noon half-hour. Sponsor will latch on to the last quarter, starting Sept. 27, taking M-W-F one week and Tuesday-Thursday the next until the contract playout.

Tootele Roll (Sweets Co. of

Tootsie Roll (Sweets Co. of America) has increased its Pinky Lee shareholding from 13 to 26 participations.



SAMMY KAYE

SAMMI KALE

Now at Surf Club, Virginia Beach
Flying in each Thursday for his

"BO YOU WANT TO
LEAD A BAND?"

TV show over ABC-TV,
Thursdays at 9 P.M.
For BRILLO

ABC-Radio: "SERENADE ROOM"
and "SUNDAY SERENADE"

Columbia Records Exclusively

Stork Club' Dry **Run: New Format**

Saturday (4) will witness ABC-TV's "dry run" of the new "Stork Club" format, a week in advance of its debut on that network, in what boniface Sherman Billingsley calls "the most natural hour for a nitery show.—Saturday night at 10 to 10:30." By coincidence, tv production veepee Charles M. Underhill, who supervised "Stork Club" when it first came on the air for CBS-TV, is now in a parallel position with ABC and will personally handle the project.

The American "traditional night

stition with ABC and will personally handle the project.

The American "traditional night out" — Saturday—is figured by ABC-TV sales department to be a "natural" for a cafe show, instead of the week-night 7 or 7:30 p.m., as on divers occasion heretofore—an hour which Billingsley knows, from his own family life, presents a problem for adult lookership when youngsters in the family are battling for the video set for their own action films, kid shows, and the like.

ABC's intensive "dry run" is necessitated (1) by some \$150,000 worth of new video equipment, which (2), will have greater mobility utilization because of (3), the new format.

This calls for, in addition to

bility utilization because of (3), the new format.

This calls for, in addition to Billingsley's personal interviews as host with the sundry socialite and show biz celebs at the now renowned "Table 50" of the Stork Club, a greater flexibility. This means an exploration of all environs of the eight floors that comprise the Stork Club—the upstairs private dining rooms, the wine cellars, the sundry kitchens, the main room, the sacrosanct Cub Room, the bar, the bustling East 53d Street itself (with celebs alighting in cabs and private cars), and the like. This will mean four orthicons in constant use, instead of the three as heretofore. The idea of taking the U. S. national audience backstage at a glamor (Continued on page 37)

(Continued on page 37)

Of Time & 'Lucy'

Emergence of "Public Defender" as the No. 1 rated show on the New York Nielsens for the four weeks ending Aug. 7 has deep significance both for NBC-TV and CBS-TV, for above all it attests to the continued pulling power of the Monday night at 9 ("I Love Lucy") slot on the Columbia web. "Defender," whose own status as a Philip Morris entry in '55 is still in doubt, has been doing summer duty for "Lucy." In its regular Thursday night berth, to which it returns for the balance of the year when "Lucy" goes back, it has failed to create any unteward excitement or enthusiasm. The continued impact of the Monday CBS time is of equal concern to NBC because of the latter web's cherished hope that the new "Medic" series, going in as the competition, will reverse the tables and end the longtime Columbia supremacy.

Nielsen's Top 10 follows:

Public Defender (CBS)	
What's My Line (Remington) (CBS)	29.
Dragnet (NBC)	28.
What's My Line (Stopette) (CBS)	27.
Masquerade Party (CBS)	27.
Talent Scouts (CBS)	
Toast of Town (CBS)	
I've Got A Secret (CBS)	
Ford Theatre (NBC)	
Place the Face (CBS)	

TV Network Premieres

THURS., SEPT. 2

Name That Tune. Music-quiz, CBS, 10:30-11 p.m., American home Products, Carter Products (alt. weeks), both via SSC&B, FEL, SEPT. 3

Mama. Situation comedy, CBS, 8-8:30 p.m., General Foods, via Benton & Bowles.

Gillette Cavalcade of Sports. Boxing, NBC, 10 p.m. to conclusion, Cillette via Maron.

Gillette, via Maxon.

Person to Person (Ed Murrow). Interviews, CBS, 10:30-11 p.m.

Noxzema via SSC&B, (alt. weeks) with Hamm Brewing (midwest)

via Campbell-Mithun, American Oil (east) via Joseph Katz Co.

via Campbell-Mithun, American Oil (east) via Joseph Katz Co.

SAT., SEPT. 4

Captain Midnight (film). Adventure, CBS, 11-11:30 a.m., Ovaltine, General Mills (alt. weeks), both via Tatham-Laird.

Space Patrol. Adventure, ABC, 11-11:30 a.m., Ralston-Purina via Gardner, Nestle via Cecil & Presbrey (alt. weeks).

Uncle Johnny Coons. Children's, CBS, 11-11:30 a.m., Lever Bros., in McCapt Fielden.

via McCann-Erickson. Ethel & Albert, Comedy, NBC, 7:30-8 p.m., Sunbeam, via Perrin

& Paus.

SUN., SEPT. 5

Walter Winchell. News, ABC, 9-9:15 p.m., Gruen, American Safety Razor (alt. weeks), both via McCann-Erickson.

TUES., SEPT. 7

It's a Great Life (film) (Michael O'Shea). Situation comedy, NBC, 10:30-11 p.m., Chrysler-Plymouth Dealers, via McCann-Erick-

NBC, 10:30-11 p.m., Chrysler-Plymouth Dealers, via McCanne-Dericason.

Stop the Music. Music-quiz, ABC, 10:30-11 p.m., Exquisite Form,
Quality Goods Mfg. Corp. (alt. weeks), both via Grey Advertising.

THURS, SEPT. 9

They Stand Accused. Courtroom drama, DuMont, 8-9 p.m., Consolidated Cosmetics, via Frank E. Duggan.

FRI., SEPT. 10

The Big Story. Drama, NBC, 9-9:30 p.m., Pall Mall, Simoniz (alt.
weeks), both via SSC&B.
Dear Phoebe (Peter Lawford) (film). Situation comedy, NBC,
9:30-10 p.m., Campbell Soups, via BBD&O.

SAT., SEPT. 11

Hallmark Hall of Fame. Drama, NBC, 5 to 5:30 p.m. (5 to 6 p.m.
every fourth week), Hallmark Cards, via Foote, Cone & Relding.
My Favorite Husband. Situation comedy, CBS, 9:30-10 p.m., International Silver, Simmons Co. (alt. weeks), both via Young &
Rubleam.

Stork Club. Interviews-variety, ABC, 10-10:30 p.m., sustaining. Your Hit Parade. Music, NBC, 10:30-11 p.m., Lucky Strike via BBD&O, Warner-Hudnut via Kenyon & Eckhardt (alt. weeks).

Color TV Schedule

NBC-TV Home (insert from N.Y.), Sept. 2, 11 a.m.; (film travelog) Sept. 3,

CBS-TV (Tint Tecoffs) Life With Father—Tues., 10 p.m., Sept. 7. Love of Life—Wed., 12:15 p.m., Sept. 8.

No 'Comedy' for M&L

Hollywood, Aug. 31.
Jerry Lewis will be bedded for Jerry Lewis will be bedded for at least two more weeks, suffering from yellow jaundice. Consequently, the initial Colgate "Comedy Hour" on NBC-TV Sept. 19 starring Martin & Lewis has been postponed. So's their Paramount film, "You're Never Too Young."

Both pix and tv commitments are indefinite pending Lewis' recovery.

Network Radio's **New Daytime Rap**; GF, P&G Cutbacks

"Wendy Warren and the News."

"Wendy Warren and the News," combo soaper-news capsule cross boarder on CBS Radio, has been given the gate by General Foods with the sponsor reportedly shopping around for another daytime show. Also headed for the ashheap at the web is "Second Mrs. Burton," 2 o'clock strip which has been riding under GF coin.
"Wendy Warren" goes back nearly eight seasons on the Columbia lists. It was launched in June of 1947 in the time that was until then a solid anchor for the "Kate Smith Speaks" show.

NBC's daytime radio spread is likewise in downbeat with Procter & Gamble cancelling out on "Welcome Travelers," Chi-based stanza, riding as a 3 o'clock ha'f-hour strip, was formerly a morning show on the web in the time (at 10) now occupied by the Bob Smith show. (The televersion moved over to CBS along with a time shift.)

Claims 'Marco' Piracy

Los Angeles, Aug. 31.
Simon Cohen, leather salesman, filed \$500,000 alleged piracy suit in Superior Court against KTLA and the sponsor of "Marco."
Plaintiff contends his bingo-type

idea was copyrighted in 1950 and later submitted to officials of KTLA. It has been on the air since July.

Carey Wilson As Selznick TV Aide

Veteran film producer Wilson will make his television production debut as a member of David O. Selznick's staff, currently preparing the "Light's Diamond Jubilee" spectacular set for a four-Jubilee" spectacular set for a four-network ride Oct. 24. Wilson, pro-ducer of "Green Dolphin Street," "Postman Always Rings Twice" and scores of others, recently left Metro after being with studio since its formation. He'll act as a re-searcher and supervisor for seg-ments of the two-hour spec.

Show is near its original goal of 312 stations. With some seven weeks to go until the Oct. 24 telecast, N. W. Ayer, agency for the electric light industry, already has 275 ctations lined user.

275 stations lined up.

The one-shotter expectancy is for a spread over 124 NBC affilates, 125 from CBS, about 35 from ABC and 28 from DuMont, Stanza will run from 9-11 p.m.

WGN-TY'S DAYTIME RATE OVERHAULED

Chicago, Aug. 31.

Chicago, Aug. 31.
With its nighttime schedule practically sold out and with the baseball telecasts ending soon, WGN-TV is currently revamping its day-time structure. First move has been to install a single spot and participation rate for the 9:30 to 5 daytimers, which in effect eliminates any premium charges on the station's participation strips during that period.

The new single rate, currently

ing that period.

The new single rate, currently ranging from \$120 to \$90, depending upon frequency discounts, has been worked out to simplify the WGN-TV supermart merchandising plan which is based on the advertisers' expenditures. For example, a client spending \$450 weekly for 13 weeks gets a week's display in A&P and Jewel Food stores; an \$850 buy gives the advertisers two displays for a week, and a \$1,250 weekly budgets earns a monthly bonus display.

TRADE WINDS IN BIG CHI BLOW

Chi: '54 Crossroads

Chicago, for this week at least, is the radio-ty capital of the nation with no less than five separate groups holding forth here in overlapping conclaves. The agendas of the different meetings cover practically the entire scope of radio-ty, 1954 model, from what's with network radio to what's with color ty.

Both the NBC-TV and the CBS Radio high brass are out in droves for their respective affiliate clambakes. The NBC-TV delegation, led by RCA board chairman David Sarnoff and prexy Sylvester (Pat) Weaver, are enscounced at the Drake Liotel today (Tues.) and tomorrow with practically their entire tele affiliation family of some 200 members. The CBS contingent, headed up by CBS prexy Frank Stanton and CBS Radio prez Adrian Murphy, open their two-session meeting tomorrow (Wed.) at the Edgewater Beach Hotel, with more than 125 stations represented.

Two sidebar meets are slated for Thursday (2). Temporary board of Television Advertising Bureau holds an organizational session designed to get video's new promotion arm off and running as soon as possible. Also holding forth same day will be the newlyformed Quality Stations Group, seeking a new taped radio programming exchange setup.

Color tv came in for its splash as CBS-Columbia unveiled its 19-inch tinter yesterday (Mon.) for its distribs.

TVB Lays Groundwork for Fullscale Nov. Powwow Via 'Sell Video' Panel

Groundwork for Television Bu-

Groundwork for Television Bureau of Advertising's first fulldress membership meeting slated for November will be laid by TVB's temporary board of directors here Thursday (2). Chief items on the agenda will be the formation of committees to pick a prexy for tv's first all-industry promotion adjunct and to devise dues structure. While the dues formula for

Junct and to devise dues structure.
While the dues formula for member stations is expected to be threshed out at Thursday's session, the tap to the networks won't be finalized until TVB acting toppers formally sound out web reps on their financial role in new "sell TV" operation. Tentative \$400,000 budget has been okayed for TVB's first year.

first year.

That the networks and their financial resources will figure prominently in TVB is seen in the fact that the new organization itself is an outgrowth of the determination of NARTB's tv board that the webs be given a role, to make the adpromotion setup a truly industrywide operation.

New outfit supplants the abor-

New outfit supplants the abortive Television Advertising Bureau which was launched as a stationally project at last May's NARTB convention.

Co-chairmen of the acting board which will serve until the full membership meeting are Clair McCollough, of the Steinman Stations, and Richard A. Moore, KTTV, Los Angeles, who was chairman and spearhead of the original TVAB. Other members of the 10-man group are Campbell Arnoux, WTAR-TV, Norfolk; Ken Carter, WAAM-TV, Baltimore; Merle Jones, CBS-TV; W. D. (Dub) Rogers, KDUB-TV, Lubbock, Tex.; Roger Clipp, WFIL-TV, Philadelphia; L. H. Rogers, WSAZ-TV, Huntington, W. Va.; George B. Storer, Storer Broadcasting, and Henry Slavick, WMCT-TV, Memphis. Co-chairmen of the acting board

CBS Unveils Mass 19-Inch Tinter

Chicago, Aug. 31.
CBS-Columbia, with hopeful claims that the color tv set logiam has been breached, took the ribbons off its three-model line of tint receivers at its national distributors meeting here yesterday (Mon.). Sets, using CBS-Hytron's 19-inch tube, are priced from \$950 to \$1,100.

bons off its three-model line of tint receivers at its national distributors meeting here yesterday (Mon.). Sets, using CBS-Hytron's 19-inch tube, are priced from \$950 to \$1,100.

Predicting the industry may turn out 35,000 color sets this year, CBS-Columbia prexy Seymour Mintz said the firm is currently making 100 sets daily and will gear production to distributar demand. He reckoned the industry would produce 200,000-300,000 units next below the film back home to convince British offi clais that a similiar approach on produce 200,000-300,000 units next below to the British people.

Liberace's WMGM Slots

Liberace is set for a Sept. 20 start in N. Y. radio via unique use of the 52-week Guild transcribed package. Instead of slotting one show a week over the span of a year, WMGM has just inked sponsors, B'cast Brand Chile Con Carne and Broadcast Corn Beef Hash, by promising that all half-hours will be used up in 13 week cycle.

Station boss Arthur Tolchin is slotting Liberace in a 12-12:30 p.m. strip, with each consecutive day having a different one of the 52

'Mr. & Mrs.' Shows In WNBT Fadeout: Faye-Skitch, Too

The Mr. & Mrs. shows look to be a thing of the past at WNBT, the N. Y. video key of NBC. "Tex & Jinx" (McCrary) will be separated as an on-camera duo come next month, with Jinx (Falkenburg) going it alone though her spouse will be in a mastermind role. Another prospective casualty in the couple class has more serious overtones in the fadeout of "Faye (Emerson) & Skitch" (Henderson) from their quarter-hour strip. The pair are sans sponsorship in their 6:30 p.m. participation stanza and it's become an issue with the station management of "breaking up the leam."

Thus far Miss Emerson and Henderson have resisted these efforts at professional separation in the face of allegations by the outlet's powers-that-be that, while the stag side of the family is a top musician and conductor, he doesn't exactly rate an Equity card as a performer when applying himself to stints away from his basic role. That's how matters stood last week. WNBT also is having trouble working Emily Kimbrough into its (Continued on page 36)

'Person to Person's' British Gov't Assist

CBS-AM, NBC-TV TAKE THE STUMP

Chicago, Aug. 31.
This is the week for the meeting of broadcasting minds in Chi, and while on the surface everything appears calm and serene, there are unmistakable undercurrents, notunmistakable undercurrents, not-ably as they relate to network ra-dio, to suggest that decisions and patterns emerging from overlap-ping conclaves in the next two or three days will have a great bear-ing on the industry's future.

Actually the "Chi Story" this week abounds in contradictions. A look at the multi-faceted agenda of week abounds in contradictions. A look at the multi-faceted agenda of the separate groups assembled would indicate a strictly upbeat tempo- for everyone concerned. Which is probably the case for the two-day meeting of NBC-TV affiliates with network high command, which got under way today (Tues.) at the Drake Hotel, For keynoting prevailing harmony and looking into an even brighter and more colorful tv future was the 800-word introductory posy tossed in the general direction of the David Sarnoff and "Pat and Bob" high network command by affiliate sparkplug Walter Damm, of WTMJ-TV, Milwaukee. In one of the alltime endearing eulogies which might have been captioned "Who took the Damm out of Walter," the erstwhile rambunctious sounding board for affiliate membership perhaps best reflected the "NBC-TV Story" in the intervening 18 months since the affiliate group last met at Princeton, N. J., in a near state of revolt. If this week's assembly develops into a sweetness and light chinfest, as it shapes up save for some minor issues, there would appear to be justification for it in light of 18-month transitional period.

Tommorrow (Wed.) and Thursday marks the two-day meet of

month transitional period.

Tommorrow (Wed.) and Thursday marks the two-day meet of CBS Radio Affiliates with network brass at the Edgewater Hotel. Like the NBC troupe, topped by Gen. Sarnoff himself, Columbia topdogs from corporate president Frank Stanton and network prexy Adrian (Continued on page 45).

(Continued on page 46)

Swezey's Nix on 'Fan The **Breeze & Shovel Water'** In Study of NBC Radio

In Study of NBC Radio

New Orleans, Aug. 31.

A special NBC Affiliates Study
Committee to make a "full and proJected study of the patterns and
economics of radio network broadcasting and their adaptability to
changing conditions" was appointed Friday (27) by Robert D. Swezey, WDSU executive veep and
chairman of the executive committee, NBC Radio Affiliates.

Members are: Wayne Coy, KOB,
Albuquerque; Walter J. Damm,
WTMJ, Milwaukee; Ralph Ecans,
WHO, Des Moines; J. Leonard
Reinsch, WSB, Atlanta, and Edwin
K. Wheeler, WWJ, Detroit. Group
will name its own chairman.
Swezey was directed to appoint
the study committee by the NBC
Radio Affiliates at their general
meeting in New York last June"Too many study committees merely fan the breeze and shovel
water," Swezey said. "But we really expect this one to accomplish
something."

87% Timt Exposure

Chicago, Aug. 31.
Robert W. Sarnoff, the administrative half of the NBC "Pat and Bob" team, told the NBC-TV affiliates here that by Jan. 1 about 87% of the nation's television families will be within pickup range of color tv programming.

By the end of the year, said Sarnoff, 82 NBC affiliated stations in the major cities of the nation will be equipped to carry the live color network shows.

NBC-TV Optional Stations Cry 'What Gives?' on Failure to Share **Client Coin; Set 3 Cuffo Shows**

NBC's 'Full TV Web'

NBC's 'Full TV Web'
Chicago, Aug. 31.
NBC-TV revealed here to
the affiliates that it is setting
up a new unit within the network's sales organization. It
will be designed specifically
for the purpose of waging a
campaign to lure sponsors on
full-network basis, rather than
ilmited basic-situation network
as currently prevails on many
shows. Fact that as many as
128 optional stations are frozen out of NBC-TV sponsorship coin is a recurring theme
at Chi meet this week.
Network is currently shopping around for an exec to
head up the special unit.

Sarnoff Predicts **Tint Snowballing** From Here On In

Chicago, Aug. 31.

Predicting a snowballing growth in 'color circulation at the NBC affiliate meet here, RCA-NBC board chairman David Sarinoff indicated that the 10,000,000 colorset sale by 1959 may well prove to be underestimated. "We may well see once more that the vitality of the medium exceeds the imagination of its prophets," he said.

It's Sarnoff's belief color ty will attract a much larger share of advertising expenditure than ever before but warned that, while the potential is there, "We must keep our eye on what it takes to translate it into revenue."

Color television broadcasting could not have got off the ground without a strong network organization ready to take on the job. Black and white tv, and radio before it, would never have gained their great public acceptance and advertising support if they had not grown up around the network principle, and all that is included in its national program service. "If this principle is jeopardized, if networks are weakened in the administration of their business, the whole broadcasting structure as we know it is endangered," Sarnoff declared.

Sarnoff alluded to Sept. 15 "preem" of the new RCA 21-inch tricolor tube and demonstration of new color receiver "embodying major simplifications in circuitry." "These permit," he said, "significant reductions in production costs, which will be passed on to the consumer. We believe that this color receiver mill have enthusiastic public acceptance, and that it will provide the basis for volume production. Shortly after this demonstration we shall be able to be more informative than I can be today about prices, delivery dates, etc."

Oliver Exits AFTRA For Divinity School

Hollywood, Aug. 31.
Wayne Oliver has resigned as assistant exec secretary of the American Federation of Television and Radio Artists on the Coast, and will enter the Harvard Divinity School this fall.
Oliver

this fall.

Oliver, aide to AFTRA coast topper Claude McCue, has been active in the union field here for four and one-half years, joining AFTRA in 1950, then becoming Coast exec of the now defunct Television Authority, and shifting to AFTRA as McCue's assistant following the merger of TVA and AFRA into AFTRA.

Chicago, Aug. 31.
Despite the outward one-big-family calm attending this year's meeting of the NBC brass with their affiliate television membership, there's one aspect of the Chiconclave that's causing no little concern. This pertains to the plight of the 128 optional tv stations linked with the network who feel they're getting the short end of the affiliation deal and want to know "what gives?" on getting some share of the sponsorship spoils. Too many shows, they lament, are being bankrolled on a 52-station basic network basis which, they protest, leaves them out in the cold.

Situation was brought to a head

52-station basic network basis which, they protest, leaves them out in the cold.

Situation was brought to a head by the recent pacting of Dow Chemical Co. for the new Monday night at 9 "Medic" series. The optional stations, which have already had an opportunity to witness the pilot film on recent closed circuit showing, share the enthusiasm of the network echelon in extolling "Medic" as one of the hottest program items to come down the line, but the enthusiasm is tempered somewhat by the fact that they're not being cut in for a slice of the Dow sponsorship melon, since client has negotiated only, for the basic network.

NBC knows that its got a toughie on its, liands in trying to resolve the situation and has scheduled the matter high on the agenda when the web brass sits down with the optional boys tomorrow (Wed.). To partially assuage the stations, NBC is coming up with several proposals which it hopes will be acceptable to the "fringe" operators. The network, for one thing, has promised a full-fledged campaign aimed at persuading the advertisers to embrace optional stations whenever and wherever possible. Further, the small market optionals will be asked to accept discount proposals as a client come-on.

However, the major proposal involves something of a "bonus" to the stations wherein they would be cuffoed three major shows on the morning, afternoon and nighttime schedules—namely "Home," "Howeld Doody" and the new Imogene Coca Saturday night show. These would be fed sans commercials, with the stations privileged to selithem locally (with the network cut in for a percentage of the local take).

Just how the stations will react to the plan remains to be seen, but

take).
Just how the stations will react to the plan remains to be seen, but the web is hopeful that, until it can muster more sponsor support in terms of going full network at the prevailing high rates, the compromises will be acceptable to the stations.

Wha' Hoppened To **UHF—Asks Chi**

Chicago, Aug. 31.

If the "UHF Story" poses an industry problem, which it obviously does, there's very little of it in evidence here at the NBC Affiliate conclave, for these are the bluechip to boys flaunting their V's all over the Drake Hotel headquarters, with nothing but blue skies on the economic horizon. NBC's major U stake is in Norfolk, where it embraced WVEC-TV after losing WTAR-TV to the CBS competition in the days when NBC had an affiliate problem on its hands. But even Norfolk hasn't turned out as NBC had hoped, despite all the early exploitation-promotional drumbeating, Instead of the hopedfor 70% conversion, it's reported that not more than 50% of the ty populace can pledge allegiance to NBC programming, and the word now is that, come the new V in Norfolk, NBC will be climbing aboard for the affiliation and scrapping its U tleup.

It Now Looks Like Wash. Post Will Buy Out CBS' 45% of WTOP

gramming and cover losses.

Stanton's testimony evoked a demand for figures to show the need for o and o outlets. As a result, Examiner Donahue ruled that CBS be required to furnish data on the web's gross revenues for the past five years.

Questioning also developed that

(Continued on page 36)

CBS-Columbia's CBS Show (A&A)

The CBS corporation is taking a cue from RCA—as well as continuing ith two practice—by doing a bit of bookkeeping sponsorship. With RCA long since established as a leading ladler of the largesse for a number of NBC radio and ty stanzas (including spectaculars) and CBS-Columbia not far behind in such identifications with shows aired under the CBS, Inc., banner, it's perhaps standard operating procedure by now to look for wherewithal from "Big Brother." But in the case of the CBS phono and radio-ty receiver outfit, it's a subsidiary that's being caused to latch on, whereas RCA is the head company. In either case, it's a bookkeeping practice, while also attesting to the faith held in given shows and priming the pump for same to impress sponsorial prospects. The CBS corporation is taking a cue from RCA—as well as continu-

pects.
Latest f'rinstance is CBS-Columbia's pact for alternating the spending on "Amos 'n' Andy" in its returning 7:30-8 Sunday slot on CBS Radio. It's the first nibble since Rexall cancelled out on the

UP 'JUSTICE' TO 20G IN BORDEN RENEWAL

"Justice" has been renewed by Borden's and thus its NBC-TV Thursday at 8:30 slot is assured until at least year's end. With a pact in its pocket, Talent Associates, packagers of the show in association with John Rust (who supplies material culled from Legal Ald files), gets an up in the budget, going from \$15,000 to \$20,000.

Part of the increase will be for a name host being sought in line with an upbeat in the tv trend to-ward conferenciers for live stanzas (such as "Justice") as well as the widnigary.

Washington Post, owner of the controlling interest in WTOP and WTOP-TV here, plans to buy the minority stock (45%) in the stations from CBS when and if the network is ready to sell. Intention to purchase was announced by Philip L. Graham, Post prexy, last week following testimony by CBS prexy Frank Stanton before the FCC that the web will dispose of minority interests in three stations when it obtains its quota of five wholly owned tv outlets.

Graham said he and Stanton have recently discussed the "probable" sale of the CBS interest and that he plans to purchase it "fifterms can be agreed on." He pointed out that the Post has right of first refusal in the event CBS desires to sell.

Regarding possibilities of the web selling to "other people who have indicated an interest in purchasing the shares as an investment," Graham said CBS "has kept us informed of these discussions which we regard as proper and helpful in shedding light on a fair value of the shares."

Stanton, testifying before Examiner Thomas Donahue at hearings on the contest for channel 11 in St. Louis, said CBS plans to sell the 47% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minneapolis and its 45% interest in WCCO and WCCO-TV in Minn

tits Sunday launching on Oct. 10. It will be on a three-out-of-four-weeks basis with the 5 to 6 span as the anchor show that extends Hallmark "Hall of Fame" to an hour ("Fame" will be three-for-four at 5 o'clock).

four at 5 o'clock).

A number of other shows had been kicked around by the web for the late afternoon time, but "Background" is the first in, although only three outings are scheduled so far, the preemer plus Oct. 17 and Nov. 7. Smith, Kline & French Labs, which bought several specials last season in the late "Martin Kane" time is earnwarked for a Kane" time, is earmarked for a pair at 5:30—Oct. 24 and Dec. 5.

'Answer' to 'See It'
Chicago, Aug. 31.
Web affiliates here regard
"Background" as NBC's answer to
Columbia's "See It Now." Affiliates
cheered the news that the newsin-depth "Background" has been
perpetuated with a Sunday (from
Monday) slotting.

Monday) slotting.

Having set its commercial programming roster in order, NBC, in fact, is now gearing its program content to a greater public service projection, as keynoted here by prexy Pat Weaver. First order of business will probably be a revival of the ambitious but long dormant "Operation Frontal Lobes."

James Joins Nielsen

Chicago, Aug. 31.
E. P. H. James, ex-veep of Muinal and a past advertising-promotion exec for NBC, joins A. C.
Nielsen Co. as v.p. and assistant to motion exec for NBC, joins A. C. Nielsen Co. as v.p. and assistant to the president. His concern will mostly be with developing and improving research methods. James was a founder of the American Marketing Society.

Nancy Osgood's Surprise WRC Exit as One Of D.C.'s Top Femmecasters

Washington, Aug. 31.
Nancy Osgood, one of capital's
top femme radio personalities, resigned from WRC past week after more than 11 years of coverage of the distaff side of the news for the the distant side of the news for the MBC owned and operated station. A veteran of radio dating back to her Boston debut as writer, an-nouncer and actress, Mrs. Osgood's cross-the-board 45-minute airer had become so much a part of the cross-the-board 49-minute airer nau become so much a part of the Washington scene, that news of her resignation came as a surprise to local broadcasting and social circles. Announcement was made over weekend by station topper Carelton D. Smith "with regret."

Carelton D. Smith "with regret."

Mrs. Osgood came to Washington
first as one of the original "Nancy
Dixons" after a wide background
of broadcasting in Hudson Falls,
Albany, Detroit, St. Louis, and
New York City. A onetime winner
of an award from Ohio State U's
Institute for Education by Radio,
she became known as producer and
directer before certains the corries. director before starting the series of daily interview-and-comment shows for which she became best known here.

known here.

Although she had devoted, herself solidly to radio past few years, she pioneered in femme telecasting, and appeared on WNBW-NBC for six years. She stated that she plans to continue her career in both radio and tv, but had made no commitments at the time of her resignation, which becomes effective Sept. 24.

Mrs. Osgood will be succeeded by Patty Cavin, who resigned as beauty editor and special events reporter for the Washington Post-Times Herald to take over radio chores.

SEEK FRED ALLEN AS 'OMNIBUS' REGULAR

Fred Allen is being touted for a regular spot on a well entrenched twer that will return him to the medium after his shortterm "Judge for Yourself" quizzer. Robert Saudek, director of the TV-Radio Workshop of the Ford Foundation, is reportedly dickering with the comic to take over some segments on the CBSunday 90-minute "Ominibus," returning for its third season on Oct. 17.

Stanza stays away from standard clowns, one-liners and standup funnymen and is more nearly in the groove with such outings as Jack Benny's in his widely encomiumed "Horn Blows At Midnight." Bobby Clark and Bert Lahr made an appearance on the show to mixed results. Allen may write his own ticket as to how he'll format himself should the deal jell. Fred Allen is being touted for a

McC-E's \$33,000,000 TV Stake

Perhaps the standout success story among agencies in the "onward and upward with tv" sweepstakes is the emergence of McCann-Erickson into a "top six" ranking among the commission houses. (Others, although not necessarity in that order, are Young & Rubicam, J. Walter Thompson, Daneer, Fitzgerald & Sample, BBD&O and Blow.)

What makes the McCann-Erickson '54-'55 billings windfall unique, however, is that the agency's approximate \$33,000,000 being siphoned into tv represents almost a 40% advance over last year's dollar stake in the video programming picture. Add to that, too, the fact that, perhaps of all the agencies, McC-E has a greater stake in color shows than any other single agency, all of it riding with CBS.

all of it riding with CBS.

Agency is represented by the upcoming Thursday night Chrysler series (teeing off Oct. 1 with the Betty Grable-Harry James-Mario Lanza musical originating on the Coast.) In addition, it has Wednesday night "Best of Broadway" tinted dramatics for Westinghouse (along with the same client's "Studio One." All told, the Chrysler and Westinghouse to billings (time and talent) are said to exceed \$12,000,000 on an annual basis.

Other major video items on the McCann-Erickson roster include the Lever Bros. "Big Town" on NBC-TV; the forthcoming "Disneyland" on ABC-TV for Derby Foods; "It's A Great Life" vidpix series Tuesday nights on NBC-TV for Chrysler; the national spotting of "Death Valley Days" for Pacific Borax; "Uncle Johnny Coons" on CBS-TV for Pepsodent; "Halls of Ivy" on CBS-TV for National Biscuit Co.; Walter Winchell for both American Safety Razor and Gruen, and a stake in daytime tv for S.O.S.

WABC's McCensure Recap

Since it can't carry the live sessions of the Senate committee censure hearings on Sen. McCarthy, WABC, the ABC flagship station in N.Y., is doing the next best thing. It's devoting 45 minutes nightly to a summary of each day's hearings taken directly from the official stenographic record. Series started last night (Tues.) and will run the length of the hearings.

ABC newsman John Edwards and other network staffers are broadcasting the programs from Washington, eriginating them from a temporary studio in the Senate Office Bldg. adjacent to the hearing room.

'Stiles Incident' Creates Portland TV Impasse; Rap Meier Testimony

UNDERGROUND CIRCUIT

WCBS-TV's 'Here Is the Past'

"Here Is the Past," the arche-"Here Is the Past," the archeological show masterminded by
New York Univ. and originally
done in co-op with WCB-TV, has
been digging in since May via kinnies on half a dozen stations. Kines were supplied by the Gotham key of CBS in association with the uni-versity and have been educationally

versity and have been educationally spread as follows:

KUHT, Houston, Wednesday, at 7 p.m., starting June 9; WKART-TV, East Lansing, Mich., Wednesday at 5 since May 19; WHA-TV, Madison, Wis., Thursday at 8:15 since May 6; WQED, Pittsburgh, Wednesday at 6:30 since July 7; KQED, San Francisco, Thursday at 7 since June 10, and WCET, Cincinnati, Friday at 6:30 since July 30.

NBC Spot Sales' \$4,250,000 in Aug.

NBC Spot Sales harvested \$4,250,000 in net billings for August, Thomas B. McFadden, bossman of the sales group, said yesterday (Tues.). August was 30% ahead of the same month last year in combined radio-tv billings, he said. Figure represents a 50% increase in radio business over August, 1953, while tv rose 28% over a year ago.

a year ago.
McFadden said the AM increase meratuen said the Am increase represents a "growing cultivation of the medium by advertisers who recognize it as the most economic and best buy, while the tv increase reflects the growing practice of clients not to relinquish their time periods during the summer months in order to safeguard their time franchises."

10-MAN COMMITTEE PLANS NARTB MEET

Washington, Aug. 31.

First step toward planning next year's convention of the National Assn. of Radio and TV Broadcasters, to be held May 22 in Washington, D. C., was taken here last week with appointment of a 10-man committee which will have responsibility for the event.

Co-chairmen of the committee are Henry B. Clay of KWKH, Shreveport, La., and Clair R. McCollough of WGAL-TV, Lancaster, Pa. Clay, as chairman of the Radio Convention Subcommittee, will be

Pa. Clay, as chairman of the Radio Convention Subcommittee, will be assisted by E. K. Hartenbower of KCMO, Kansas City, Mo.; James H. Moore, of WSLS, Roanoke, Va., and Ben Strouse of WWDC, Wash-

and Ben Strouse of WWDC, Washington, D. C.
McCollough will have as aides
Campell Arnoux of WTAR-TV,
Norfolk, Va.; Kenneth L. Carter of
WAAM. Baltimore, and Frank M. Russell, Washington veepee

NBC.
In addition, Kenyon Brown of KWFT, Wichita Falls, who served as 1954 convention chairman, will be a member "emeritus" and John H. DeWitt, Jr., of WSM, Nashville, will serve as liaison between the management and engineering sessions.

KGKO Goes All Nite
Dallas, Aug. 31.
KGKO has started an all-night deejay program to become the sec-ond local AMer with a 24-hour

ond local Amer with a 22-1001 policy.

Dick Smith, former news editor of KLIF, first local 24-hour station, switched to KGKO as the midnight-to-6 a.m. platter spinner.

Washington, Aug. 31.
Charges that West Coast department store exec Julius Meier Jr., gave "false and perjured" testimony during recent hearings before the FCC on the contest for channel 12 in Portland, Ore., were made in a petition filed with the agency last week asking that its decision favoring Oregon Television, Inc., be stayed and, the record reopened for new evidence. Petition, filed by Columbia Empire Telecasters, was based largely on the so-called "Stiles incident" involving the disappearance of Walter J. Stiles, stockholder and proposed general manager of Oregon Television, a few days after the hearings started. Meier, who holds a 23% interest in Oregon, testified that Stiles had resigned for "personal reasons."

Columbia's petition was sup-

for "personal reasons."

Columbla's petition was supported by an affidavit by Joseph Brenner, Beverly Hills, Calif., attorney, that Stiles, now chief engineer for KOPO-TV in Tucson, Ariz., was forced out of the company and that his alleged disappearance was "a deliberate, planned attempt to keep him off the stand" following a disagreement over policies.

ment over policies.

Brenner says in his affidavit that he interviewed Stiles in Tucson and was told that Stiles had not left Washington during the hearings, as Meier testified, and that Meier knew it. Stiles further stated, Brenner asserts, that his position was terminated by mutual convent when he refused to resting consent when he refused to partici-

(Continued on page 36)

WNBT Aug. Biz's Peak \$2,500,000

Some \$2,500,000 in net billings were sewed up by WNBT during august to make it the top figure in the history of the NBC tele flagship in New York, according to general manager Hamilton Shea. Latter pointed out that, in addition to monthly supremacy, WNBT sales figures for the third quarter (apparently projected through September) of this year surpass the corresponding 1953 period by over 60% to establish the current swing as the top year in the outlet's history.

Accounting for the August up-

Accounting for the August up-beat were new orders from Piel's Beer, Chevrolet, Ballantine, Wrig-ley Gum, Brown & Williamson (Viceroy, etc.), Guild Wine, Standard Brands and Nestle Co.

Standard Brands and Nestle Co.

Sale of time to beverage products was 50% ahead of August, 1953, sales manager Jay Heitin said, with drugs 153% in the van and the entertainment industry (20th-Fox and others) buying 236% more than last year. "Longer term contracts and fewer summer hiatus privileges were exercised, all of which has contributed substantially to the growth and stability of the 1954 record," Heitin stated.

Kabaker Adds Publicity To His DFS AM-TV Duties

Alvin Kabaker, radio-tv chief at Dancer, Fitzgerald & Sample, has been given the title of director of publicity and public relations as well. Agency assures that the appointment doesn't key an elaborate bally setup. Instead, Kabaker will act mainly as a publicity consultant for clients in addition to his other duties.

Last time the agency had any official publicity operation was while it headquartered in Chi around '48.

SARNOFF HITS BACK AT BRICKER

Firestone Voice Unstilled

Chicago, Aug. 31.

There are some apprehensions here, as the threat of the Sen. Bricker investigation of the networks hangs as a cloud over an otherwise clear-skies-ahead projection of the future, that NBC may find the "Firestone Case" returing to haunt the network. It's recalled that Firestone was ousted from its Monday night 8:30 berth on the network to make way for the upcoming Sid Caesar Show and the one-a-month specs. Firestone subsequently moved to the same time period on ABC.

It's considered a certainty that, aside from his private war against the "editorial content" of the networks. Bricker will want to throw a curve at the webs' control of time and programs, notably in such instances as the NBC-Firestone case. In appraising the overall D.C: climate, it has not escaped the network high command that there is a Capitol Hill affinity to the Firestone clan, specifically in the person of Presidential Assistant Charles Willis, who is married into the Firestone family. The link, say some, may not be so far-fetched.

In his message to the affiliates, Sarnoff specifically defended the right to remove or shift shows when they weaken the network schedule.

Kraft's Edgar Bergen as Disk Jock **Target of Crafty Platter Peddlers**

has the potential impact of the upcoming hour-long Edgar Bergen Sunday night (9 to 10) CBS Radio show begun to dawn on the record companies—notably in what Bergen could mean to the diskeries in terms of making or breaking a record.

In bowing for Kraft Foods with his own 60-minute AM showcase, Bergen essentially becomes a disk jockey (although the program will be divided into a number of other components, including Bergen's commentary on the Washington scene as a gabber). However, in this instance it establishes something of a precedent in terms of coverage, for never before has a disk jockey enjoyed a full hour of prime prestige time coast-to-coast, including a number of the most potent stations in the country.

For the past week Bergen has been making his headquarters at J. Walter Thompson (agency on the Kraft account) home base in N. Y., prepping his format and initial stanza. The parade of the platter pushers got under way almost from the moment the Bergen shingle went up in the JWT radio department.

Bergen's show will originate from Washington (he's already behis own 60-minute AM showcase,

Bergen's show will originate from Washington (he's already become an accerdited D. C. correspondent). Program will emanate from the Mayflower Hotel, with Bergen establishing the studios as something of a weekly koffee klatch for major politicos and show biz guests on the D. C. scene.

CBS-TV 'Morning' 1st 'Today' Edge

For the first time since CBS-TV launched its 7 to 9 "Morning Show" in opposition to NBC-TV's "Today," the Columbia entry has copped a rating lead on the Garroway segment. Trendex for Aug. 23 showed "Morning" ahead of "Today" in the 8:30-9 slice with a 2.9 to "Today's" 2.7.

to "Today's" 2.7.

Web attaches special significance to the gain since the rating was taken in the second week of Jack Paar's takeover of the emcee chores and the change in format from news-and-entertainment to straight entertainment with news inserts. Changeover took place Aug .16.

Ziv Adds 5

Frederic W. Ziv Co. last week added five men to its sales staff, They are Harry Colson, formerly with KRLD in Dallas; Howard Girouard; Stan Levy, ex-WBBM, Chicago; Lawrence Austin, ex-Claypool Associates, Cleveland, and Jack Fredich

and Jack Frolich.

Ziv v.p. Alvin E. Unger said the staff expansion was due to increased radio sales this year.

TV as 'Easel Street'

TV as 'Easel Street'
Video's opportunities for
artists are pointed up in a
four-page illustrated spread in
this month's American Artist
mag. Article, "Illustrating for
TV." shows a number of the
title cards commissioned for
"Studio One" by producer
Felix Jackson and CBS director of graphic arts Georg
Olden. Latter is quoted as saying video offers as great a potential market as mags, book
jackets and other printed media. Imminence of color will
expand the market even more,
according to Olden.

NBC's 'Hey, There' **On Bates Contrib;** 20 for MacRae

NBC makes no bones that it's dis-NBC makes no bones that it's distressed over the Ted Bates
agency's program contribution to
the Colgate "Comedy Hour," summer showcase, expressing alarm
over possible "Toast of the Town"
inroads on the Sunday 8 to 9 rating unless the agency considerably
hypoes the fall-winter schedule.
Whatever Colgate's feelings are in
the matter, the client isn't saying
—at least not out loud.
For the past several seasons

For the past several seasons "Colgate Comedy Hour" was strictly an NBC "baby," but the Bates agency wrested away 20 of the productions as a coin-saving expediancy. expediency.

membroaders are respectively.

Meanwhile, Gordon MacRae has been pacted by the Bates agency as "singing host" for 20 of the upcoming "Comedy Hour" shows for Colgate under the agency's production aegis. Bates will do 20 shows in all next season, with NBC entrusted with the others. New season officially tees off Sept. 19, with Dean Martin-Jerry Lewis for the curtain-raiser. (This is one of the NBC entries.) As the lead-in to the new season's getaway, the first of the Max Liebman specs, starring Betty Hutton, preems on the preceding Sunday, Sept. 12.

Omaha WOWs 'Em With Blood at Fifth Anni

Omaha, Aug. 31. WOW-TV, oldest video outlet in this area, last week celebrated its this area, last week celebrated its
fifth anni with a novel tieup with
Red Cross in a drive for blood
donations. Rather than holding
the usual studio party, station
brought in the blood center's equipment for special telecasts Thursday (26), Friday and Saturday.
Lyle DeMoss, WOW-TV assistant
general manager, gave a pint of
blood to start the campaign.

'GOV'T MEDDLING'

Chicago, Aug. 31.
With the threat of the Sen.
Bricker investigation hanging over the networks' heads, NBC-RCA board chairman David Sarnoff took

Bricker investigation hanging over the networks' heads, NBC-RCA board chairman David Sarnoff took up the cudgels on behalf of a nervous industry at the network-affiliate powwow here today (Tues) and in no uncertain terms hit back at Government intervention. Specifically citing Bricker by name, Sarnoff left no doubts as to his target; lamenting the fact that networks, "and particularly the successful ones, have long been the whipping boy for any and all problems in broadcasting."

Much of it, he added, is due to fallure to understand and appreciate the facts and circumstances surrounding network operations. "so from time to time the cry goes up there ought to be a law."

Sarnoff made a plea not to tamper with art. "I do not think," he said, "that Government intervention in the business affairs of networks is practical or desirable. The economic machinery of network operation rests on a delicate balance of many different and sometimes conflicting elements. It's direction requires a high degree of creative imagination and initiative, as well as industry." Success and strength in this field, he added, should not be penalized, but encourageo.

Sarnoff called on affiliate membership to get behind NBC as ad-

should not be penalized, but encourageo.

Sarnoff called on affiliate, membership to get behind NBC as advocates of a strong network service, not only in their own interests but in the interests of the public they serve. He made a resounding plea for the perpetuation of the status quo in the conduct of its affairs (in the face of the threatened movein by the Bricker probe).

"As a competitive advertising medium," Sarnoff said, "a network must 'provide the largest circulation at the most economic cost. To do this, it must be free to select and bargain for affillations and clearances in the markets where it needs coverage, and with stations which best meet its requirements. It must be able to fix the price of a national circulation package it has the responsibility of selling.

"A network must also retain the responsibility for controlling its program structure, to maintain its overall service and its competitive circulation position, it must be able to select the programs it will present and remove or shift them when they weaken the schedule. In conducting its business, it must serve the interests of the public and it must also serve the interests of its affiliated stations, its clients, its employees and its stockholders."

Whatever Sarnoff's previous thinking as to the future of networks (as opposed to films, et al.). He was never more bullish in his advocacy of perpetuating them. His comments were also seen relating to the plight of network radio and the feeling in some quarters that network radio is doomed.

"If networks did not exist," Sarnoff pointed out, "they would have to be invented. Certainly there are other means of distribution confined to the mailing of tapes of rolling, what provision would be made for live transmission of news and important public events? Who

made for live transmission of news and important public events? Who would underwrite the cost of maintaining interconnections throughout the country on a permanent ready-to-serve basis? What central agency would deliver the simultaneous nationwide circulation which neither leaves the services of the control of the contr taneous nationwide circulation which national advertisers can buy from networks? And who would take on the responsibility for creating the cultural and informational programs which networks develop and offer on a sustaining basis?"

HARTZ TV BIRDCAST
Chicago, Aug. 31.
Hartz Mountain Products bought
a 15-minute Sunday morning tidbit
on NBC-TV to plug its bird feed.
Show, tagged "Capt. Hartz &
Pets," bows Oct. 3 at 11 a.m.

GOES TO BAT ON ABC Facing Huge (\$2,500,000) Setback On NCAA Vidgrid; Kintner Returns

It's You
Chicago, Aug. 31.
Wanta pick up some change
at ad row bars? Challenge
your buddies to guess the
word most frequently used in
radio commercials.

radio commercials.

The biggest repeater in the copywriters' arsenal is the word "you," according to a survey in the American People's Encyclopedia's 1954 Yearbook. In a check of 300 blurbs, "you" was used no less than 2,400 times. Surprisingly, "wonderful" ran a poor place with 167 entries.

Cowles Favored In Des Moines TV; **Experience Cited**

Washington, Aug. 31.
Authorization for use of channel 8 in Des Moines, hearings on which produced some stormy sessions last winter, would be given to Cowles Broadcasting Co., under a recommended decision issued last week by FCC Examiner Millard French.

lard French.

Examiner French favored Cowles over Murphy Broadcasting Co., headed by 24-year-old Kingsley Murphy, Jr., on the overall question of likelihood of carrying out proposals on a continuing basis. While giving Murphy an edge on the issue of diversification of media, in view of Cowles' ownership of the only daily newspapers in Des Moines, French held that this factor should not be determinative.

In summarizing his findings, French declared: "Cowles is much French declared: "Cowles is much more firmly rooted in the community by reason of its long standing identity with Des Moines in the field of press and radio, and its outstanding record in the operation of its radio stations (KRNT Des Moines, WNAX Yankton, S. D.). It possesses greater and more intimate knowledge of local affairs and needs because of its widespread stockholdings by residents of Des Moines, its excellent cooperation with educational institutions, community activities and local organizations, and its long history of impartial newspaper operation.

local organizations, and its long history of impartial newspaper operation.

"Balancing these factors against the youth and lack of business experience of Murphy, Jr.; the absence of business and managerial experience of Baldwin, Bartlett and Shumate (who would hold key positions with station); the scarcity of radio broadcasting experience on the part of Mulrooney, Findley and Carson (directors); and the fact that the majority (Continued on page 40)

HOPE HEADS ABC-TV PRE-PUNT FORMATION

PRE-PUNT FORMATION

Bob Hope, appearing via a kinescoped insert, will headline ABCTV's 60-minute preseason "Football '54" lead-in to the NCAA grid
schedule on Sept. 11. Show, slated
for 8 to 9 p.m., will be a combination sports-entertainment one-shot
being produced for the web by exCBS staffer Jerry Danzig.
Grid segment of show will have
Bill: Stern showing films of last
year's games that involve teams
competing this year, and discussing grid trends and techniques.
Other experts will be referee Albie Booth, Collier's grid writer
Francis Wallace and sportscaster
Ted Husing, latter emceeing. Entertainers include Winged Victory
Chorus, dancer Jonathan Lucas,
baton twirler Alta Burg, dancing
Bench Warmers and Harry Sosnick
Orch.

Unless ABC-TV can come up with one or more sizable regional deals on its NCAA football package within the next two weeks, it stands to take one of the biggest individual program losses in video annals. The web will take it on the nose for something like \$2,500,000, and this for only 13 weeks of telecast-

web this week signed two regional sponsors for the games, which begin Sept. 18. Carnation Milk is bankrolling on the Coast in three states, while Humble Oil will sponsor in Texas and the Southwest. Remainder of the country at this point is sustaining, although the network is chasing down all possible leads for other regional clients. It'll cost the net about \$3,500,000 to telecast the schedule, this figure including rights, time, facilities, talent, etc. Most it can net from its two present sponsors is in the neighborhood of \$800,000.

This, of course, doesn't include the time the network gave over to supplementary sports programming in order to clinch the rights to the NCAA schedule. On tv, this comprises the telecasting of 26 additional events in the winter and spring on Saturday afternoons, and a one-hour preview show a week from Saturday (11). On radio, it's an hour weekly "Victory Dance" plus a half-hour weekly sports segment. As of the moment, the radio shows are still sustaining and there's no client in the house for any of the tv'ers.

Lotsa Deals

ment. As of the moment, the radio shows are still sustaining and there's no client in the house for any of the tv'ers.

Lotsa Deals

Web has been "on the verge" of announcing complete sponsorship all summer, but has been unable to make it a fait accompli. At first it pitched to national clients, then went to regionals with the condition that the country be blanketed before any individual regional orders be accepted. Then it was back to a national deal, then to selling individual games in the schedule. Finally, it set the Carnation and Humble deals, taking its chances on getting the rest of the country sold. It's hoping that the fact that it's got the two clients on the books already will induce the wall-flowers to come in. If they don't, the losses sustained will all but kill the web's chances of emerging in the block this fall.

Tradesters are wondering whether it's mere coincidence or the outcome of the grid sponsorship picture that brought ABC prexy Robert E. Kintner back from vacation in Europe a week ahead of schedule. Kinjner wasn't due to return until next week, but arrived early this week and immedately went to work. It's a safe bet that the gravity of the football stution, at least in part, is responsible for his early return.

'Zanuck Story' In 1 Slice of 'Toast'

"The Zanuck Story," skedded as a two-partner for Ed Sullivan's CBS-TV "Toast of the Town," will be telescoped into a one-shot on Sept. 12. Program is pitched to the Darryl Zanuck

pitched to the Darryl Zanuck cavalcade theme, with the 20th-frox production topper skedded to appear personally. He gets back from Europe Sept. 6.
Only CinemaScoper due for plugging on the show is "The Egyptian," which 20th specially reducing a scene from the film to 2-D for that occasion. Charles Brackett, Academy of Motion Picture Arts and Sciences prexy, will kudo CinemaScope on the Sullivan program.

kudo Cinemascope on the Sullivan program.

Seenes from many of the earlier Zanuck hits will be screened and 20th contract players along with others will appear on "Toast" as a tribute to Zanuck.

YOU ARE THERE
With Walter Cronkite, Harrator
Froducer: Charles W. Russell
Director: Sidney Lumet
Writer: Jeremy Daniel
39 Mins., Sun., 6:30 p.m.
ELECTRIC LIGHT & POWER,
PRUDENTIAL INSURANCE
CO. (alt.)
CBS-TV, from New York
(N. W. Ayer, Calkins & Holden)
"You Are There," which recreates historical events in documentary fashion on CBS-TV, returned Sunday (29) with an account
dated Jan. 10, 1807, "The Treason'
of Aaron Burr." It wasn't the best
"You Are There" program, but that
may have been due to its peculiar
subject matter, which lacked the
drama of other shows.

The fact is, of course, that, while
some events in history lend themselves to this type of capsule treatiment, others do not. And the
character of Burr, and his complex
relationship with Jefferson, isn't
the kind of story one tells well in
a hurry. Yet, "You are There'
did a creditable job limning the
Burr expedition, its purpose and
its failure.

In July of 1806, Burr sent a
messenger to Gen. James Wilkinson, commander of the Army, outlining his plot to sail down the
Mississippi, rendevouz at Natchez
with Wilkinson's forces and start
the westward trek which would
separate the west form the States
and invade Mexico to boot. This,
incidentally, all happened just
about two years after Burr's fatal
duel with Hamilton, his subsequent
flight south and his return to the
Vice Presidency (all not mentioned
on the show).

By interviewing the personalities
it portrays, "There" has hit on
a very happy formula, since history
thus can be shown as well as explained. At times one wishes
scripter Jeremy Daniel
mother of the Army
time of the subsequents into the
CBS correspondents' mouths. For

a very happy formula, since history thus can be shown as well as explained. At times one wishes scripter Jeremy Daniel had put more searching questions into the CBS correspondents' mouths. For instance, Gen. Wilkinson's motives in denouncing Burr to Jefferson were never made quite clear the actually was playing ball with both the Americans and the Spaniards in whose pay he was!

Direction by Sidney Lumet lacked the crispness of some earlier shows, but he moved his characters with a sure hand. Richard Waring as Burr played the part of a snobbish, power-crazed adventurer who gambled and lost all. It was not a very believable figure, but then Burr wasn't a very usual person. Cameron Prudhomme gave Jefferson dignity, but here again the script failed to make clear the Jefferson-Burr relationship which saw the President hesitating to act despite several clear warnings.

Larry Fletcher as Gen. Eaton

ship which saw the President hesitating to act despite several clear warnings.

Larry Fletcher as Gen. Eaton was good even though he fluffed his lines; Larry Gates as the proburn Senator Pickering came through forcefully; Ray Walston did fine as the former attorney who had denounced the Burr conspiracy, and Robert Emhardt drew a vivid picture of the fence-stradding Gen. Wilkinson who denounced Burr to Jefferson.

CBS correspondent's on the show include, besides Walter Cronkite as the narrator, Harry Marble, Ned Calmer, Lou Cioffi and Dallas Townsend. It might be wise, on future programs of this sort, to concentrate more on the character of the personality involved and less on interviews with relatively unimportant figures. This would still permit attention to the visual part and to camera work—it was rather static last Sunday — with Cronkite at liberty to fill in the basic history.

It Looks Like

Continued from page 34

CBS had deferred applications for VHF stations because of its early interest in starting stations in the ultra high band with its field secuential color system.

Stanton returns to the stand tomorow (Wed.) for further testimony in behalf of the net's bid for the channel. Competing applicants are St. Louis U. (WEW.), Broadcast House and 220 Television, Inc. Meanwhile, the FCC broadcast Bureau opposed a petition by a fifth applicant, Fanchon & Marco, to postpone the hearings pending

to postpone the hearings pending court proceedings to determine the legality of an FCC order permitting CBS to compete. F & M's application was ruled in default by Examiner Donahue when the applicant's counsel, Russell Hardy, announced he would not participate as long as CBS is in the confest.

test.

The Broadcast Bureau advised the Commission that F & M "cannot be permitted to disrupt the entire hearing to the prejudice of the other parties merely to accommodate its theory of the case."

more relaxed quality to his delivery, both song and chatter-wise, to give this series a smooth, easy-to-take pace.

Currently, Fisher is heading a good, quarter-hour musical session in which he carries the ball completely. Fred Robbins is billed as emcee, but on the two first shows, Robbins had virtually nothing to do beyond delivering one plug. Fisher gets about three full songs in per session and mixes up standards and current hits together with his own Victor numbers. First week's repertory included such tunes as "May I Sing To You," his theme, "I Love Paris," "Lady Of Spain," "Heaven Was Never Like theme, "I Love Paris," "Lady Of Spain," "Heaven Was Never Like This," "The Happy Wanderer," "Hey There" and "I Need You Now." Show uses good settings for each number, but the focus is always on Fisher and his piping.

Plugs for the soft drink are limited to two spots per show, although that recurrent picture of a gal swigging the stuff right out of the bottle ain't exactly refined.

EXCURSIONS IN SCIENCE
With Bernard Krause, others
15 Mins.; Fri. 1:30 p.m.
GENERAL ELECTRIC CO.
WRGB-TV, Schenectady
Interesting and occasionally fascinating educational show is a less pretentious tv version of General Electric's pioneering "Science Forum" radio program, originated on WGY for many years. Aim of the quarter-hour, in which Bernard Krause, supervisor of WRGB-WGY productions, questions GE scientists as they discuss and demonstrate subjects pertinent to their fields, is to show the "how" of something the viewer already knows to exist, rather than to produce pregnant and startling news-as with "Forum."
On last segment caught, Jack Martin, of General Motors "Parado of Progress," came over from the Albany stand, to produce synthetic rubber from a glass tube, to show the outer toughness and inner fragility of glass, and to cook an egg on a "cold" stove. Demonstrations, particularly the one on rubber, were arresting. Martin's commentary became a shade too pand rehearsed. Another, and engrossing, segment featured Dr. Albary Sharbaugh, GE Research Leboratory chemist, in a discussion of "Science and Baseball."

Krause, who moderates the radio blorks, employs the same light, slightly kidding, technique to make

blocks, employs the same light, slightly kidding, technique to make tv science palatable. He is a solid man for the assignment. Jaco.

'Stiles'

Continued from page 34

pate in actions he felt were "improper and unwarranted."
Stiles told him, said Brenner, that he was anxious to clear his name of implications in the record that he disappeared "because he was afraid to face cross-examination on his background." Stiles also wants to correct testimony that he was dismissed from KPHO in Phoenix, says Brenner.

also wants to correct testimony that he was dismissed from KPHO in Phoenix, says Brenner.

Decision favoring Oregon, issued a month ago, took notice of the Stiles "incident," majority concluding that "while there appears to be some inconsistencies in the action of Oregon with respect to Stiles, they appear to have stemmed from honest mistakes of judgment." Oregon was favored over Columbia and a third applicant, Northwestern Television and Broadcasting Co., on grounds of greater diversification of mass media of communications, local ownership and superior program projosals. Columbia and Northwestern are identified with radio interests. interests.

intcrests.

Because the case has been in hearing status for nearly two years.

Columbia urged a prompt hearing "while Stilles" whereabouts are known and he is ready to testifiy." In the alternative, company asked that Oregon be restrained from proceeding with construction of the station until the Commission has had opportunity to study the

nas new opposition.

Moier is part-owner of Meier& Frank, Portland, and is active
in civic enterprises.

CORE TIME
With Eddie Fisher, Alex Stordals
Orch, Fred Robbins
Director: Herb Sussan
Writer: Gorden Auchineloss
15 Mins: Wed., Fri., 7:30 p.m.
COCA-COI.
NBC-TV, from N.Y.

Eddie Fisher, still one of the current faves of the Coke set via his RCA Victor recordings, is rapaidly becoming a seasoned showman. Starting his second year with his own show for the Coca-Cola company, Fisher is developing a more relaxed quality to his delivery, both song and chatter-wise, to give this series a smooth, easy-to-take pace.

Currently, Fisher is heading a control of the co

ronto Argos than they have lond ronto Pame, Southern Methodist or Stanford.

There's nothing that is as subject to as much "expert" opinion as a sports event—and that would include politics—so, few viewers will not see after a couple of minutes the differences between Canadian and U. S. grid. The balls are the same, so are the uniforms and many of the players (a good many big name collegians are playing in Canada) but the pace is different. Football picked up by NBC-TV via CBC is played on a longer and wider field than here. There are 12 instead of 11 men. There are only three downs instead of four and not as much time is allowed for huddles as here.

In the initialer (28) out of Canada. Toronto beat Ottawa, 13 to 6. In the first quarter, for example, Toronto scored seven can only be tallied by a touchdown and an extra point, the Argos made a t.d. for five points, and stroping the ball carrier before he makes it back out or by punting out of the end zone which is 25 yards long.

vards long.

yards long.

Teams were using offensive formations built around the "T" as here, and the first game was played on a Canadian college campus, as is believed the case with other games. (Other teams to be televized are Hamilton and Montreal.)
The big inducements for Americans (below the border) to watch Her Majesty's newest sport is the fact that lineups are studded with many familiar names—guys who played college or pro ball in the U.S. for several years, with more coin purportedly the reason for going north.

The effect of the rule changes in

going north.

The effect of the rule changes in Canada was to give the viewer more of an idea, particularly on tv, of who the ball carrier really was. There was no bunching of blockers since they were banned from 10 yards beyond the line of scrimmage. This gave the ballcarrier the look of a lone jack rabbit being obstructed by hounds. ing obstructed by hounds.

ing obstructed by hounds.

NBC production was handled by web sports chief Tom Gallery, with cameras and crew belonging to CBC. Gallery provided gabbers Lindsey Nelson on play-by-play and Jim Crowley on explanation and color. Nelson maintained interest in a biz-like fashion and extension and color. Selson maintained interest in a biz-like fashion and extension tailer Crowley was quiet and authoritative, in his background role. CBC cameramen seem to know more about telecasting a fast sports event than lensers do down here. There was an ample mixture of wide shots, closeups and flat pickups—all of them helpful in following the play.

With Saturday afternoon girded

With Saturday afternoon girded for grid, there's going to be one regretable thing—that real football fans won't be able to catch the somes on both ABC (doing the NCAA frays) and NBC. Art.

Mr. & Mrs.

Continued from page 33 =

setup, which includes radio excursions on WNBC, the other o&c. The w.k. author-lecturer-commentator ankled WCBS a few weeks back for what she thought would be an improved status at the NBC flagships, but so far it's no go and Miss Kimbrough's formats have been shelved-for the time being. Apparently, there was never an official contract signatured. Herb Sheldon, incidentally, is departing WNBC to work exclusively on the tv side, with Jim Coy replacing him on the AM front.

him on the AM front.

Owing to the loss of their morning show on WNBC, the "Tex & Jinx" staff was reduced by nine over the weekend, with Tex McCorary delivering the sad news via special delivery letters. At its height—before the trimming of their radio-tv functions—the "Tex & Jinx" operation had a staff payroll of over \$125,000 annually that's now cut back to a considerably lower figure in view of the sweep. All nine rinkslipped were limited to the radio end.

Wednesday, September 1, 195. Tele Follow-Un Conse

Eddie Fisher, who has his own or session on NBC-TV, crossed etwork lines to host "Toast Of the Town" Sunday night (29) while BS'er Ed Sullivan is vacationing, the young RCA Victor singer made was generally short on laughs. song session on NBC-TV, crossed network lines to host "Toast the Town" Sunday night (29) while CBS'er Ed Sullivan is vacationing. The young RCA Victor singer made a winning emcee, but the support-ing 60-minute layout was uneven in impact. Fisher, in fact, was the main performer as well and reg-istered on a flock of tunes, including a couple as curtain-raisers and about half a dozen numbers for the show's finale bit. For the closing routine, Fisher did a reprise of his Victor album of theme songs associated with great show biz names. Fisher also allowed a looksee into his personal life with a very warm introduction of Debbie Reynolds, Metro actress who was

in the audience.

The String Serenaders from the Shoreham Hotel in Washington, D. C., furnished a couple of snappily executed fiddle numbers, followed by impressionist Steve Evans lowed by impressionist Steve Evans in an overlong routine. He had a couple of good bits but diluted these with several flat caricatures. Joyce's Camels, an animal turn, was solid for the circus genre with four camels capering with a pony. From the Chicago Tribune Music Festival, prizewinners Alice Riley, soprano, and Raleigh Isaacs, tenor, rendered one tune apiece with their ultra-welltrained nines. rendered one tune apiece their ultra-welltrained pipe

their ultra-welltrained pipes.

One of the show's highlights was turned in by the American Legion unit, the Zouaves from Jackson, Miss. Group of 12 Legionaires executed tricky marching patterns which were excellently caught by the video cameras.

Sullivan, incidentally, was present via a couple of film clips in which he plugged the Lincoln-Mercury line.

Heath Shalman accurated his suite.

Herb Shriner resumed his quizmaster chores on CBS-TV's "Two
For The Money" last Saturday (28)
after an eight-week summer leave.
He's a likeable guy whose home
spun quality neatly counterbalances
show's flashiness in the giveaway
vein. There's a lotta moola dangled
before the contestants when \$5 for
each correct answer can be snowballed past the \$1,000 mark in a
matter of seconds. Instead of the
frenzied atmosphere that could
accompany prospects of a heavy
coin win, Shriner's leisurely manner prevails as pace-setter.
While on the lam from this

While on the lam from this Goodson-Todman production, the comic's spot was filled by Walter

comic's spot was filled by Walter

HOWARD MILLER SHOW
Producer-Director: Phil Ruskin
Writer: Chuck Strother
120 Mins.; Fri., 11 D.m.
HOUSEHOLD FINANCE
WBBM-TV, Chicago
Howard Miller, Chi's busiest disk jockey, has moved his weekly two-hour interview & record romp over to WBBM-TV. It's the same format he used last season on WNBQ, complete with the whirling mobiles, top recording guests, plenty of music, both old and new, and lots of chatter from the host in his self-appointed role as arbiter of the Windy City's taste in pops. The bundle knocked off some staunch ratings last winter and there's no reason why it shouldn't repeat in its new home. It's down the alley for Friday night late dating teenseers and their partying elders.
Big lure is the disk names Miller is able to lasso. It's a sure plug for their latest etchings, plus some background chin-chin with a most hospitable host who bills every guest as the tops in his or her department. Miller is an adept crossexaminer when he sticks to the pop field and he usually manages to dredge up some interesting palaver.

Visitors on the opener (27) were the Four Aces, Dick Contino, Betty

in his return bow, but program was generally short on laughs.

Contestants are chosen with an eye towards their value as agg bait when chatting with Shriner. In one instance, show pulled a "This Is Your Life" in reverse. A sailor and his fiancee, who had never met, with their engagement resulting from correspondence, were introduced to each other on the program. Meeting probably went over big with viewers who didn't feel they were intruding on an occurrence of a personal nature.

Plugs for Old Gold were punched across effectively by Dennis James, Dr. Mašon Gross, of Rutgers U, compiles the contest queries and also judges the correctness of the answers. Orch is conducted by Milton De Lugg, while Gil Fates is exec producer, with Jerome Schnurr as associate producer and director.

If last Sunday's (29) Goodyear

If last Sunday's (29) Goodyear "TV Playhouse" on NBC-TV is any indication of what the rubber outfat considers "popular" to entertainment, this series is in for a rough time. Title of the show was "The Power of Suggestion," and it suggested nothing more than a weak though potentially funny theme, squeezed for more laughs than it had.

Scripter David Shaw, whether by

Scripter David Shaw, whether by scripter David Snaw, whether hy accident or design, and certainly in keeping with the less stringent demands of summer viewing, offered this thin comedy yarn without as much as tagging it an outand-out farce. This made it tough all 'round-on the players, the discrete and wrecurably the outliness. the audirector, and presumably

and-out farce. This made it tough and 'nound-on the players, the director, and presumably the audience.

At any rate, "The Power of Suggestion," with the glint of a good idea in the writer's eye, soon turned into labored dialog, topped off by an almost offensively inept ending. This was the last of the summer Goodyear shows produced by Delbert Mann without much sparkle or ingenuity. Both Susskind and Mann have done a lot better by tv in past shows.

Phyllis Kirk, cute and tending to overact, played one of the two femme leads in this story about two couples at a summer resort. Neva Patterson, a very capable actress and also quite a looker, had the other lead. She was easily the most believable and likeable character in the cast. Don DeFore struggled, at times successfully, with a difficult part, and Billy Redfield had a prize comedy bit as an interfering, gum-chewing youngster. Murray Hamilton did well with the small role handed him.

Yarn had Miss Patterson implant the her hubby's (DeFore's) mind that he was in love with Miss Kirk, whose husband was in the city, Both Miss Kirk and DeFore promptly reacted to the suggestion, only to discover that, when they kissed, they didn't hear any bells. By that time; some viewers must have been quite happy to see the romantics settle back into married life.

Metop refugee Helen Traubel launched her excepted.

top recording guests, plenty of music, both old and new, and lots of chatter from the host in his self-e appointed role as arbiter of the Windy City's state in pops. The bundle knocked off some staunch ratings last winter and there's no reason why it shouldn't repeat in its new home. It's down the alley for Friday night late dating teeragers and their partying elders.

Big lure is the disk names Miller is able to lasso. It's a sure plug for their latest etchings, plus some background chin-chin with a most hospitable host who bills every guest as the tops in his or her department. Miller is an adept cross-bexaminer when he sticks to the pop field and he usually manages to dredge up some interesting palaver.

Visitors on the opener (27) were the Four Aces, Dick Contino, Betty Madigan and Jerry Martin. It was a good showcase for the entire pack of the kind that wins fans and ingentiated the folial party may be good showcase for the entire pack of the kind that wins fans and ingentiated for the programmer when he sticks to the pop field and he usually manages to dredge up some interesting palaver.

Visitors on the opener (27) were the Four Aces, Dick Contino, Betty Madigan and Jerry Martin. It was a good showcase for the entire pack of the kind that wins fans and ingentiated the programmer and the presental party of the programmer erred. She's the folial party of the programmer erred She's true or they'll have an expensive dud on their hands. As guestar on the Skelton stanza, Miss Traubell's singing was given back seat to her comedies. It's here that the programmers erred. She's that the programmers erred She's true or they'll have an expensive dud on their hands. As guestar on the Skelton stanza, Miss Traubel's singing was given back seat to her comedies. It's here the fold of the pressive dud on their hands. As guestar on the Skelton stanza, Miss Traubel's singing was given back seat to her comedies. It's here that the programmers erred. She's true or they'll have an expensive dud on their hands. As guestar on th

VARIETY

Stanton's Editorial

CBS' first "tv editorial" last Thursday night (26) when Frank Stanton, the corporate prexy, went on the network on a coast-coast 15-minute hookup to protest lack of equal radio-tv rights on covering the Joe McCarthy censure hearings, has definite milestone overtones for an industry still feeling its way in the realm of molding public opinion. It was a giant step forward toward erasing the timidity that heretofore has gripped "electronics journalism" and for that reason alone CBS merits a deep bow.

It wasn't particularly important whether Stanton as the torch-hearer "look the part" or performed as a pro talent (except insofar as his ability to convince his audience that he's in the right, and in this connection he undoubtedly would have been more persuasive and arresting had he made use of a teleprompter rather than reading his speech). What was important and more to the point was that CBS exercised its privilege to speak its mind on a major and controversial issue of subjecting a vital communications medium (and in turn the American listening and viewing public) to a "curtain of silence that has descended on the forthcoming hearings."

Stanton asserted that it was his belief the ban didn't stem from any bad faith, but "because of confusion and misunderstanding arising out of the fact that radio and television coverage are still something of a novelty." To the argument that radio and twencourage spectacle, create a circus atmosphere, cause legislators and other participants to misbehave and generally rob the hearings of a judical atmosphere." Stanton retorted: "To blame radio and television for blemishes or excesses makes no more sense than to blame a mirror because you do not like the reflection which you see in it."

To the claims that radio-tv coverage make for obtrusiveness, noise and disturbance and "create a disorderly atmosphere in which it is hard to concentrate and hard to tell the truth," Stanton entered into a chapter-and-verse refutation and breakcount of facilities to illustrate that "there is no d

SENTIMENTAL YOU
With Allen Ludden, Toni Southern,
guests
Producer: Bob Stewart
Director: Mike Gargiulo
30 Mins., Mon.-thru-Fri.; 1 p.m.
WNBT, N.Y.
Human, interest angle of this
show is good. However, its success
will be largely dependent on the
daily guest list. Program is essentially an interview session pegged
on a pleasant memory gimmick.
Mementos belonging to guest participants are used as a springboard
for queries tossed off by emcee
Allen Ludden.

mementos belonging to guest participants are used as a springboard for queries tossed off by emcee Allen Ludden.

Ludden did an affable job of conducting the opener Monday (30). His handling of the guests was geared to put them at ease, while questions asked were angled along interesting lines. Indicative of the need for a sturdy guest roster were the sock values provided by a six-year-old lad who's been picking up extra coin as a sidewalk artist in Greenwich Village. Kid's Picassoing was recently spotlighted nationally by Life mag.

What made the juve a strong-point of the show, besides his bening a novelty attraction, was the smooth and straightforward manner in which he responded to Ludden's questions. Following session with the kid, Ludden interviewed a femme hack driver for okay results. Weakest of the interview segments was the third and last, with actor Leif Erickson as guest.

A regular on the program with Ludden is songstress Toni Southern. Chirp delivers tunes requested by listeners because of their sentimental value. On initialer she gave "Wishing" a so-so work-over. Show also includes a segment wherein viewers are requested to send in letters describing why a person is very important to them, with contributors of correspondence read receiving a gift.

Although concentration is on avoided becoming saccharine,

Fredericks' 5-Year Pact

Fredericks' 5-Year Pact

Fredericks' 5-Year Pact

First major step in the new
Arthur Tolchin administration at
WMGM, the N. Y. radio indie
owned by Loew's, was to repact
key station personality. Carlton
Fredericks for another five years.
Tolchin took over when longtime'
station chief Bert Lebhar Jr. defected in mid-August and shortly
thereafter joined twin stations
WATV and WAAT, Newark, as
veep and sales boss.
Fredericks, holding down 9-10
ayem Monday to Saturday slot on
WMGM with "Living Should Be
Fun," has been with station nine
years."

MICKEY ROONEY SHOW With Regis Toomey, Claire Carle-ton, Carla Balenda, John Hub-bard, Joey Forman; Alan Mow-bray, others

bard, Joey Forman; Alan Mowbray, others
Producer Joseph Santley
Director Leslie Martinson
Writers: John Fentor Murray, Benedict Freedman
30 Mins, Sat., 8 p.m.
GREEN GIANT, PILLSBURY (alt.)
NBC-TV, from H wood

(Leo Burnett)

NBC-TV, from H'wood

(Leo Burnett)

The Mickey Rooney "Hey Mulligan" series started off promisingly but then went completely filmflam in a slapstick operation culled from very near the bottom of the barrel. Costly Mickey Rooney-Volcano Pictures production out of General Service Studio on the Coast is a prime model of exceptional lensing and on-the-button movement. Such extra special Hollywood reliables as Regis Toomey and Claire Carleton have been recruited to help the Mick light up the screens, but the joemiller construction of the preemer doesn't suggest that any great care has been exercised by John Fenton Murray and Benedict Freedman in whilpping up the script, nor by Leslie Martinson in the staging.

Rooney plays a dumbdan page

winping up the script, nor by Leslie Martinson in the staging. Rooney plays a dumbdan page for a Coast broadcasting company (presumably NBC, to go by the opening flash) who's more interseted in theatrical emoting and, it's indicated, everything else but his menial errandry. Toomey is his policeman father and Miss Carleton his mother out of a burlesque queen background, but both play it realistically. The lad has become involved in an academy of the dramatic arts masterminded by Alan Mowbray (an irregular in the cast but whose fawncy British characterization can well be made more or less permanent). He pays his 60 bucks a month and gets his choice of no parts, merely bamboozled into understudy roles withat "hope springs eternal" look.

Opening show's centerpiece restricted

boozled into understudy roles with that "hope springs eternal" look.

Opening show's centerpiece re-volved around Rooney's getting that coveted chance to step into the lead role, whereupon all hands decided to play it like hellzapop-pin, with oldhat mala-props, in-loosed doorknobs, falling scenery, ad nauseam. This was an unfor-tunate teeoffer considering some bright elements, including a hand-picked cast, good decor and a cou-ple of well spotted laugh motifs. Carla Balenda is an attractive b'casting secretary roled as Roon-ey's girifriend, with John Hubbard as her genial boss. Joey Forman draws the role of Rooney's pal in the skein. Green Giant Peas is al-ternating with Pillsbury Mills on the tab with Rooney huckstering the plugs for the first-off Green Giant.

LIFE WITH FATHER
With Leon Ames, Lurene Tuttle,
Steven Terrell, Malcolm Cassell,
B. G. Norman, Harvey Grant,
Dorothy Bernard, Marlon Ross;
musle, David Raskin; conductor,
Lud Gluskin
Producer: Fletcher Markle
Director: William H. Brown
Writers: Whitfield Cook, A. J. Russell, William Roberts
Editorial Advisors: Howard Lindsay, Russel Crouse, Katherine
Day
30 Mins., Tues., 10 p.m.
PET MILK, S. C. JOHNSON (alt.)
CBS-TV, from Hwood
(Gardner; Needham, Louis &
Broty)
Columbia has come forth with

CBS-TV, from H'wood
(Gardner; Needham, Louis & Brorby)
Columbia has come forth with a new lease on "Life (With Father)" that sets the paterfamilias and the company into the 10 p.m. Tuesday time. What the web partisans choose to call "an immediate success" in the baptismal 7 o'clock Sunday berth last season hardly squares with the fact that the series inspired by the Clarence Day anecdotage was routed out of there in an "Operation Disaster" that, curiously, also wielded the ax on the major competition. For the Paul Winchell show likewise fell victim to the lethal guillotine, with "Father" getting sprung in favor of the offspring-appeal "Lassie" vidpixers for Campbell Souns and Winchell making way on NBC for Art Linkletter's "People Are Funy" under Toni auspices.

Now "Father"—inheriting the berth from "Danger" which has gone into the 9:30 Tuesday precede in the dumping of "Suspense"—will slug it out under fairly formidable conditions. ABC fronts its rotating U. S. Steel and Elgin "Hours" smack at the 10 o'clock halfway mark and NBC plays it razzle-dazzle with "Truth or Consequences" for Old Gold (in the ex-Fred Allen" util wood here

ex-Fred Allen "Judge for Your-self").

It would be a grave mistake to assume that "Father" will not have its adherents. But Alex Segal has shown that when he's at the top of his game with the 9:30 "Steel Hour" kicker-offer, it's questionable who's gonna invite himself in on "Father" at the 10 p.m. break. (The "Elgin Hour" will be preeming to await judgment on that score.)

Still there is no figuring out some

on "rather" at the 10 p.m. break (The "Elgin Hour" will be preeming to await judgment on that score.) Still there is no figuring out some tastes, and that would include the freedom to give the dropdead treatment to both "Father" and the "Hour" and go over to the "Truth" game. Whoever else will be having that wonderful time—what with those specolas and "Bway Bests" and Chrysler mellers and musicals—this l'affaire Mardi-a-dix will be a lulu in the competitive arena. Better a man would be off in a den of lions.

There was little shown in the first chapter of "Tather's" second leasehold to substantially alter the original appraisal. It was perhaps less frenzied and less self-conscious in its aftack, but it still tried to reach too far and too coldiboodedly for its pushbutton Sunday—now Tuesday—punches, and studio audience laffs were an obvious irriant, aside from the fact that these frequently covered the dialog to compound the injury.

Leon Ames, as Clarence Day, is one of Hollywood's most skilled supporting players, but here, in live display, his timing is not what it should be since he knows better. His strutting, bombastic, pompous stances are insufficient unto the Day. His vis-a-vis, Lurene Tuttle, is more into the part—suffering, less and denoting more—and when it is considered that Miss Tuttle's meatiest experience has been linked with radio, the comparison in her favor may rate a few and it is considered that Miss Tuttle's meatiest experience has been linked with radio, the comparison in her favor may raise a few evebrows. The brats and the neighbor entourage, et al., were in there pitching, amid the Victorian decor and behavioristic batterns, with verblage that too frequently took an offbeat tongue-in-cheek route for the benefit, apparently, of lower I.Q. looker-inners. There is nothing much to distinguish throw-back "Father" from average latterday "family" situations. Trau.

'Stork Club'

Continued from page 32

party, in one of the private rooms, or showing 'em dancing in the main room, and all that goes with the inside stuff, will be the key of the new format. Two bands will be picked up, a regular thing now, instead of the heretofore piano

Boniface Billingsley has had "Stork Club" on video for four solid years, this being the first summer hiatus, and has been variously sponsored by Liggett & Myers' Fatima and Chesterfield, Gemex and Chrysler, successively with CBS and NBC, ABC is aligning sponsorship which may be set by the Sept. 11 show's debut. accomp. Boniface

DRAGNET
With Jack Webb, Ben Alexander;
Ralph Moody, Caroline Jones,
Marty Milner, Helen Andrews;
music, Walter Schumann; orochestrations, Nathan G. Scott;
announcers, George Fenneman,
Hal Gibney
Producer-director: Webb
Writer: John Robinson
30 Mins., Thurs., 9 p.m.
LingGett & MYERS
NBC-TV, from H'wood
(Cunningham & Walsh)
Given the additional impetus of
the coincidental release of the
Warner Bros. film version of the
property, "Dragnet" return to its

property, "Dragnet" return Thursday night spot on NBC-TV as one of that web's most potent shows. Last season Jack Webb & Co. took after the top-rating "I

as one of that web's most potent shows. Last season Jack Webb & Co. took after the top-rating "I Love Lucy," closing the gap between Nos. 1 and 2 from 20 to about five points, and it will be interesting to see if the tv cop can pinch "Lucy" this senester.

No one else in all tv has utilized music as has Webb, and the booming dum-de-dum-dum of "Walter Schumann's score, heralding in the new season has all the punch of a billboard in rhythm. Incidentally, this marks the first season Webb will take over the production chores, although the opening stanza was produced when Stanley Meyers was still with Mark VII as exce producer, and Mike Meshekoff along as producer. Both have exited the company, and Webb now is producer-director-star.

Webb's initialer provided an answer to those who have accused him of a sameness in his shows based on cases in the L. A. Police Department Files. He and his partner. Ben Alexander, probe a high school pornographic pix ring, and their investigation leads them eventually to a has-been producer. There's a striking sequence as the producer turned peddler of filth takes them to a crumbling old film lot and retells his glories of yesteryear. During his narration of a film shot in the old days, the camera pans around the ghostly lot while sound effects contribute fights, galloping horses, etc. to illustrate. It makes for an imaginative and realistic piece of footage. It was overlong, however. Webb should have used the scissors for maximum effect. But the combination of pathos amidst smut makes for powerful drama. After his look into the pages of time, the has-been admits his guilt.

Webb and Alexander turn in good performances in their tailormade roles. Ralph Moody, as the heavy, is given a lot of footage for a supporting player, but carries off the has-been role very well. Caroline Jones gives a good albeit brief portaryal, of a gal victimized by the pornographic ring.

ring.

Webb's direction is outstanding, and his technique in the sequence on the old studio shows real inventiveness. He's remedied the old "Dragnet" weakness whereby all players spoke in the same dull monotone, and it unspools with much more realism as a result.

Schumant's mucic is an impor-

Schumann's music is an impor-tant contribution to the success of "Dragnet." George Fenneman does a good job in selling Chester-fields. Daku.

MOREY AMSTERDAM SHOW With Francie Lane, Milton DeLugg orch Producers: Jerry Gross, Norman

Baer Director: John Paul Jones 60 Mins., Mon.-thru-Fri., 12:30 p.m. WABC-TV, N.Y.

Morey Amsterdam is a battle-scarred veteran of commercial video (and radio). He's been a regular on every television web at least once since '48. He's had a least once since '48. He's had a touple of local shows too, yet in all the time recalled his brand of humor hasn't shown any measurable change. Keeping this in mind, Amsterdam continued being funny in a charming, mild, lispish way on his new stanza via WABC-TV, Gotham flag of ABC.

on nis new stanza via WABC-TV, Gotham flag of ABC.

Format of the daytime strip is also familiar. It was a loose affair Monday (30) with the comedian chatting rapidly from the confines of a chair or from behind his cello. Thrown in were the buxom charms of thrush Francie Lane and the casual talents of musiclan-turned-parttime- comic Milton DeLugg. Even the small orch got into the comedy act playing mute rolls in a dragged out skit.

The chief gagster was best when seen in some idle chatter with two juves, eliciting as he did vigorous if not always coherent responses. Amsterdam's showcase didn't have much appeal for juves, a good part of the audience potential of any local station during at least the 12:30-1 time.

Art.

LUX VIDEO THEATRE
(To Each His Own)
With Dorothy McGuire, Gene
Barry, Mary Anderson, Edward
Ashley; Ken Carpenter, an-

nouncer Executive Producer: Cornwell Jack-

Producer: Cal Kuhl
Director: Buxx Kullk
Writers: Sanford Barnett, Richard
McDonagh
60 Mins., Thurs., 10 p.m.
LEVER BROS.
NBC-TV. from Hollywood
(J. Walter Thompson)
Lux's tv companion piece to its
long established (20 years) "Lux
Radio Theatre" emerged into fullblown, full hour maturity last
Thursday night (26) on NBC-TV
when a handful of milestones were
solidified for both the network and
the sponsor. It was a rewarding
occasion for all concerned. For
Lux it was an ambitious dream
(three, and a half years in the making) come true—incepting for
video the pattern scaled years back
by the late Danny Danker of J.
Walter Thompson of full hour top
pix availabilities for the newer medium and bringing to tv its first
cualitative Coast-originating live
dramatic show with Hollywood
stars and properties as the basic
format premise (even though Paramount alone of all the majors has
greenlighted the pix-video wedding).
For NBC it was the crystallization of a drawn-out continuing
round of jockeying to wrest the
lucrative Lever billings from the
CBS competition (culminating in a
clean sweep encomnassing the client's "Lux Radio Theatre," which
for years was the keystone of CBS'
Monday night AM supremacy),
along with the tv "Big Town" and
the expansion of "Lux Video Theatre" from its erstwhile 30-minute
segmentation to its present ful
hour. For NBC, too, it represents
a strengthening of its already-potent Thursday night video lineup
which finds Groucho Marx's "You
Bet Your Life" and "Draqnet" near
the top of the Nielsen heap.

It was only natural that JWT's
topshelf productional
machine supported the poured into the
new video showcase, with Cornwell
Jackson taking over the executive
production reins (with Fred Coe as
major Haison in the east); Cal Kuhl
as producer: Buzz Kullk, Richard
Goode and Earl Ebi alternating as
directors on a three-crew setup.

directors on a three-crew setup, and Sanford Barnett and Richard McDonagh scripting the adapta-

tions.

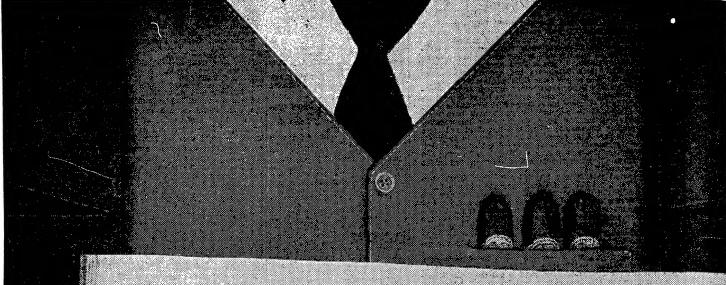
As for the Par properties, it wasn't too surprising that Lux got 'em for a price, for the reciprocal plugging of the studio's product on last Thursday's preem was unprecedented in itself and could probably have cued bewilderment as to whether Par was helping Lux pick up the expensive tab. Practically the last five minutes were given over to Par's "Rear Window," including some clips from the pix and James Mason (demilleling the Lux stanza) interviewing director Alfred Hitchcock. Similar you-Parme-Til-Lux-you payoffs will accrue each week on behalf of the studio's newer releases.

Initial entry was "To Each His Own" with Dorothy McGuire well cast in the role originally played in the '46 Par pic by Olivia de Havilland. One can hardly take issue with Mason's own summation that Miss McGuire set a high precedent for the coming season in her performance of the woman who suffered a double trasedy—the death of the man she loved and the surrendering for adoption of her only child, and the inevitable final clirich when they're reunited under dramatic circumstances. As for the Par properties, it wasn't too surprising that Lux got

surrendering for adoption of her only child, and the inevitable final cilinch when they're reunited under dramatic circumstances.

Of more than passing interest is the Coast technique of live presentation (as distinct from the New York-berthed "Studio One," "Television Playhouse." "Robert Montgomery Presents," etc.). The production itself was on a high qualitative level, for which practically everybody concerned can take a bow. Since Lux is in the business of perpetuating pic properties, it isn't surprising that the techniques employed in the live adaptations more closelv resemble filmed oroductions. The methods of time bridging and the lighting effects permitted for a smooth continuity and faster pace while suggesting an infinite variety of set changes. And it's a long time since camera close-ups were used so effectively. Certainly it's a technique that lent it-self admirably to the initial presentation and augurs well for the Coast entry into bigtime live dramatic programming.

Greensboro, N. C. — Harold Luther Nall has been appointed commercial manager of WFNS at Burlington, according to an announcement from C. G. "Jack" Starnes, general manager. Nall succeeds Wally Mack, who has accepted the post as general manager of WBUY in Lexington.



THE CHICAGO SCHOOL



BEST NEWS SHOW



BEST GARDEN PROGRAM
HOW DOES YOUR GARDEN GROW BY 1503



FAVORITE VARIETY SHOW CLOSE UP BY 1315







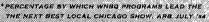
BEST CHILDREN'S SHOW NOONTIME COMICS BY 241+



MOST POPULAR WOMEN'S SHOW DORSEY CONNORS BY 1900%



MOST POPULAR WEATHER MAN CLINT YOULE BY 240%



A Remarkable Faculty

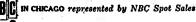
WNBQ's remarkable faculty for enrolling the largest and loyalest TV audiences in the midwest, has made it the favorite Institution of Higher Earning for Chicago's smartest advertisers.

In other parts of the country WNBQ's programming technique is known as "the Chicago school of television", "Chicago-style TV" and "The most creative local programming in television". But in Chicago most people dial Channel 5 because the programs are local, "live" and livelier . . . and built around local personalities.

This is the formula that developed such WNBQ graduates as Garroway at Large, Kukla, Fran & Ollie, Zoo Parade and Ding Dong School. It's the reason why in Chicago WNBQ is the most imitated station, and the only TV station to have won the Variety Showmanagement Award. Little wonder that WNBQ is used by more advertisers than any other Chicago television station!

You, too, are most likely to succeed on WNBQ a service of (CA)





Radio-TV Exclusion From Hearings Gets **Town Meeting' Airing**

Town Meeting' Airing

A grave issue drew surprisingly little debate last week (24) as the "American Town Meeting of the Air" over ABC Radio discussed "Is Radio-Tv exclusion from Government Hearings Justified?" Question is extremely topical what with the decision to exclude radio-tv from the censure hearings on Sen. Joseph R. McCarthy.

The fact that the forum falled to develop a more fiery argument could be probably attributed to the respective positions of the two principals who, on many issues, seemed to be in general agreement. This was not surprising. considering that one was Ralph W. Hardy, v.p. of the National Assn. of Radio and Television Broadcasters, and the other Rudolph Halley, an attorney who entered the political appotlight as the chief counsel to the much-televised Kefauver crime committee.

Halley started out somewhat hestartly extaing that while he was

committee.

Halley started out somewhat hestantly, stating that, while he was of course in favor of the principle of tv coverage—"Our democracy flourishes on full publicity"—thereshould he a delay in the full use of the medium in Congressional hearings pending perfection of the technical details, such as lights, etc. Only later on did Halley develophis full argument, including such important points as protection of the individual and the dangers of one-sided presentations by station "editors."

Hardy, whose remarks lacked

one-sided presentations by station "editors."
Hardy, whose remarks lacked spontaneity, made the point that "radio and television do not create the procedures of Washington hearings. They merely record them—and without arly, editorializing in the process of their live broadcasts and telecasts." The rights of witnesses aren't fundamentally affected by radio or tv coverage, he added, arguing that it was silly to draw a line between a "public" and an "open" hearing.

The question of the degree to which tv affects the actual conduct of a hearing was never satisfactorily developed. However, Halley did distinguish between a committee like the Kefauver group, which had already heard most of the witnesses that were being televised, and a Congressional committee trying to develop facts from scratch. He urged Congress to be selective in what it permits to be televised and said each committee should have the right to decide whether or not it wants the camera to be present.

nave the right to decide whether or not it wants the camera to be present.

Halley also maintained that the tv camera's, by the very nature of the medium, had to seek emotional highspots rather than the facts, and that this might easily prejudice the viewers against the proceedings on the screen. He further warned that this camera selection could easily be carried further by the stations themselves via editing. To which Hardy replied that tv should be granted the same rights—and should assume the same responsibilities—as the press. The tv industry, Hardy argued, had gained a lot of experience with the recent Army-McCarthy hearings, and that while mistakes might be made, "the overall performance is very good."

One of Halley's big points was the denoted the same results was the denoted the same results.

"the overall performance is very good."

One of Halley's big points was the danger of "hamming it up" by the participating Senators, and he thought that lawmakers, busy with the process of orderly government, shouldn't have to worry in addition to how they looked on tv. The upcoming hearings on McCarthy were too important, he argued, to "gum up the works now" with tv. Hardy admitted there 'was editorializing in both radio and tv, but emphasized that the media were "fair" in their appraisals.

Rural Radio Network Vamps WQXR Longhair

Vamps WUXK Longhair
N. Y. state's farm population is
losing the largest share of its
classical music programming on
Sept. 6, when the Rural Radio Network after a four-year deal ceases
taking a WQXR (N. Y. Timesowned radio indie in N. Y. C.)
feed. 'Apparently, RRN couldn'tbuild a large enough supply of
fMr receivers to make "classics
for country folk" pay off.

WQXR music will ultimately
get back to upstate N. Y. via AM,
according to its boss Elliott San
ger, because the audio outlet is
shortly upping its power from 10
to 50 kw. General decision of RRN
is that it had better stick to its

to 50 km. General decision of RKN.
Is that it had better stick to its
"original function" of serving the
rural listeners with programs designed for them. First WQXR
shows came through to the farm
country in July of '50.

EDWARD R. MURROW News Editor: Jesse Zousmer Researcher: John Aaron 15 Mins.; Mon.-thru-Fri., ·7:45 p.m. Participating CBS, from New York

There've been a lot of Page headlines in the eight weeks of Edward R. Murrow's hiatus from his quarter-hour daily news anal-

his quarter-hour daily news analysis stand, but he's right on top of all the developments. Resuming his mike chores for another season Monday (30). Murrow quickly demonstrated why he is such a toprated news spieler.

Murrow's technique and appeal rest largely on his getting behind the headlines. And this he does with care and insight. He gives the listeners plenty of food for thought—they'll probably mull his words long after he's signed off. His delivery, as his interpretation, is controlled and serious. It's a sombre voice for sombre notes.

This season a trio of sponsors,

sombre voice for sombre notes.

This season a trio of sponsors,
Amoco, the Hamm Brewing Co.
and Ford, are riding with Murrow
on AM. They've got no problems
because there will be plenty of
dialers within ear range of their
pitches. The listeners want Murrow and they'll take anything that
comes along with him.

MEET CORLISS ARCHER
With Janet Waldo, Sam Edwards,
Irene Tedrow, Fred Shields, Ken
Christy; Jack Harz, announcer
Producer: James Saphier
Director: Steve Hatos
Writer: Jerry Adelman
30 Mins; Mon., 8 p.m.
CARTER, TONI
CRS, from New York (transcribed)
(Ted Bates, Leo Burnett)

(Ted Bates, Leo Burnett)

After roughly 11 years in radio,
"Meet Corliss Archer" is still considered by sponsors, judging by
current bankrollers, a good merchandise mover. But when caught
in its '54-'55 preem (30), it was
mostly a vehicle for antiquated situations and punchlines. Based on
an F. Hugh Herbert yarn, show
offered up teenage Corliss, her
beau Dexter and their parents in
a race to see which of the characters could do the most juvenile
things in 30 minutes.

Implausability of setup crased

things in 30 minutes.

Implausability of setup ceased being funny after the first few minutes. It was about the tribulations of Corliss' and Dexter's parents over who owned the lawnmower. There were stock jokes, and thrown in for good measure were sundry quotes by Corliss from "Romeo and Juliet," the mere incongruity of which were obviously supposed to elicit laughs.

Janet Waldo is the bubbly Cor-

supposed to elicit laugns.

Janet Waldo is the bubbly Corliss. Sam Edwards sounded a shade more like a travesty on someone's grandfather than the teenage Dexter. Direction and others in cast were okay.

Art.

Cowles

Continued from page 35 =

stockholder of Murphy (estate of the late Kingsley Murphy, Sr.) is subject to the jurisdiction of a pro-bate court, it is concluded that Cowles is more likely to imple-ment its representations to the Commission and fulfill its com-mitments on a continuing basis.

"Cowles' outstanding superiority and its greater likelihood of implementation of its proposals clearly overwhelm the comparative advantage found for Murphy on the issue of diversification."

on the issue of diversification."

On the issue of diversification, Examiner French noted that both applicants own radio stations (Murphy owns KSO in Des Moines) and that neither is entitled to preference on this score. As to Cowles' ownership of the Des Moines Register and the Des Moines Tribune, French found "no evidence in the record that downers research in ference of the cound that downers are severed that downers are severed that the cound that the control of the cound that the country t French found "no evidence in the record that common ownership of the newspapers and radio station has been used... to affect a monopoly, or otherwise used adversely to the interest of the public ... The record does not contain any indication that objective and impartial service has not been rendered by the newspapers in the past, and it may be assumed that this same type of service will be rendered in the future."

Hearing on the contest were marked by an "offer of proof" by Benito Gaguine, Murphy's counsel, that if young Murphy had been permitted to testify he would have said that a Cowles officer tried to persuade him to withdraw from the proceedings because "the nave said that a Cowies officer Red Button next season, both inked tried to persuade him to withdraw for the full distance. from the proceedings because "Ike Summer Long and Harry Clork would take care of Cowies." The will also write for Buttons, and assertion had been ruled as immaterial by the examiner but was alwas Bob Hope's writer last year, lowed in the physical record for and Starr wrote for "Duffy's possible use in court."

JOHN GAMBLING PROGRAM With John A. Gambling, John B. Gambling Producer-Director: John A. Gam-bling

36 Mins.: Mon.-thru-Sat., 11:15 p.m.

rroducer-Director: John A. Gambling
38 Mina; Mon.-thru-Sat., 11:15 p.m.
WOR, N.Y.
WOR is out to capitalize on the
w.k. Gambling name. John B. (the
father) has held a fave status
among early morning listeners in
N.Y. for better'n two decades, and
John A. (the son), who is relatively
new around town, is also building
himself a following. But neither
one was necessary in session
caught. Format just didn't call for
a "name" deejay, since it was comprised solely of mood music, very
fitting sans talk at 11:15 p.m.
As a matter of fact, presence of
two gabbers, name or otherwise,
was superfluous. It led to flat and
very stagey bits like both reading
from the same sentence—John B.
the first two words, John A. the
next one or two, etc. To further
justify the presence of two gabbers, they exchanged obvious nonsequiturs re some of the music
played, with shoddiness of remarks
most evident because of uncomfortable two-way Palaver.

Music was soft and pleasant for
pre-midnight listening. Included
were "Second Piano Prelude," "All
Through the Night" and "Masquerade." Tone of two Gamblings was
properly subdued in various introductions.

Radio Followup

Mel Allen's matter-of-fact pitch against booing of ballplayers, on his WINS (N. Y.) sportscast of the Yankee game on Sunday, is a positive stand against juvenile delinquency at an important point of impact. Done on a local level, and without preaching, his observations on the needless booing of Whitey Ford and Mickey Mantle is the kind of subtle, yet effective, propaganda which should have bearing in curbing other juvenile exuberances. Allen's premise was that unless a player is downright rude in his department on the playing field, his missouts (errors, portiting, and otherwise perhaps ineffectual performance) should not be hissed—"because every ballplayer is always in there trying." Allen's anti-"hate" approach also included a reference to the Bible, and a statement, "I always read the Bible, on and off." He utilized that as a syringboard to dwell lightly but with sufficient impressiveness on needless hatred. His spiel, done casually in between calling the player, didn't achieve its effect pronto, because they were still hissing the players next time up, but it did appear to be with a somewhat diminishing force; indicating that perhaps some of the fans carried their portables into the Stadium.

Save for the occasional language lyrics of a Jan Bart of the informatic procession on the stadium.

fans carried their portables into the Stadium. Abel.

Save for the occasional language lyrics of a Jan Bart of the infrequent Yiddish ad libs of some of the comedians, such as Joey Adams or Harry Hershfield, the "Ameril can-Jewish Caravan of Stars" on WMGM, N. Y., Sunday midday could be a broadly appealing variety hour. In fact it's booked that way, not restricting itself to the Lou Holtz style of humor—Henny Youngman's quips were of the same broad genre as when he plays vaude and nitery dates. Thrushes like Betty Clooney, Betty Reilly, Dolores Hawkins, et al. are regular "antidote" bookings to the Jan Bart, Moishe Oysher, Abe Ellstein, Barry Sisters and kindered type of secular singers and musicians. The George Gershwin sketch was solid, with the entire cast participating—Estelle Loring, Stan Fisher, Bart, et al, Miss Loring zinged on her own with "Young At Heart" and "Lullaby of Broadway" and Youngman utilized his upcoming "Youngman utilized his upcoming "Youngmania" pseudo-book title as a springboard for "released" gags. He observed that nowadays Lindy's displays books by Eddie Davis, Joey Adams, Earl Wilson—"I don't go in there to eat any more, just to browse around." Announcer De Freitas does a solid merchandising job peddling the multiple Jewish American viands, vittles and vintages which generally constitute the sponsorship roster. Withal, a solid entertainment hour. Abet.

Larry Marks, Ben Starr **As Buttons Scripters**

Hollywood, Aug. 31. Larry Marks and Ben Starr have been signed as head writers for Red Button next season, both inked

From the Production Centres

..........

IN NEW YORK ...

Max Buck, WNBC-WNBT-FM ad-promotion-merchandising chief, muche the domestic scenery for a vacation in Fairbanks, Alaska, and environs . . . Russ Saunders replacing Buddy Jones, bassist of Jack Sterling quintet on WCBS, who's off for a two-weeker on the Coast

. . . Kit Tucker, aide to WNBC program boss Steve White, sails Sept. 8 for three months in Europe, and coincidentally host Fleetwood of "Music Through the Night" dittoes for same period. Larry Lowenstein upped to pub-promotion director at Benton & Bowles under pr. veepee Holcombe Parkes . Bob Haymes taking flying course with purchase of a two-seater in view . WCBS news-public affairs factorum Dave Driscoll spending his fornight at summer home in Southhold, L. I. . WNBC ad-promotion staffer Tony Kraemer is publicity chairman of Darien (Conn.) Community Fund . Merill E. Joels in Philly today (Wed.) and tomorrow narrating a film for U. S. Air Force . Roland Kay returns to CBS Spot Sales, as account exec replacing Frank Orth who joins Campbell Ewald ad agency . George Skinner pencilled in to relieve Jack Sterling on CBS' crossboard "Make Up Your Mind" during Sterling's rest hiatus starting Sept. 13, with Peter Thomas taking over his early morning WCBS'er. Warren Hull becomes hiatus ringmaster of CBS-Ty "Big Top." . Elizabeth Lawrence returns for running parts on "Nora Drake," "Right to Happiness" and "Road of Life" after eight weeks as resident leading lady of Watkins Glen (N.Y.) strawhatter where she appeared in "Mid-Summer," "Country Girl," etc.
Longines has bought Larry LeSeuer's capsule newscasts on CBS Sept. 8 for three months in Europe, and coincidentally host Fleetwood

Appeared in Mid-Summer, Country Girl, etc.

Longines has bought Larry LeSeuer's capsule newscasts on CBS with same web lining up Tasti-Diet and Calgon Water Softener for Galen Drake's a.m. and p.m. Saturday shows. Drake, incidentally, suffered a brain concussion in an auto accident near Morristown, N.J., but was back three days later (26) for his multiple airers.

but was back three days later (26) for his multiple arers.

Jackie Kannon, Cantor Leibele Waldman and Betty Clooney into Sept. 5 "American-Jewish Caravan of Stars" via WMGM . . . Baseball commissioner Ford C. Frick to speak at Sept. 8 initialer '54'55 series of Uncheons by Sports Broadcasters Assn. . Harald Bromley into "Front Page Farrell" and "Mr. Keen." Thesp was producer of legiters "Glad Tidings" and "Dead Pigeon."

Lin Cook into CBS: "This Is Nora Drake"... Harry Wismer and and aide Jack Burnett to Akron for Rubber City Open Invitational Tournament for Mutual. Gabber's Sunday (5) "General Sports Time" via that web will come from Akron too.

IN CHICAGO . .

Forrest Owen, Jr., radio-tv director of the Geoffrey Wade ad agency's Hollywood office, has been named manager of the agency's new New York Office. . . WNBQ-WMAQ general manager Jules Harbuveaux handed the Eisenhower Prayer Award by the Treasury Department for defense and savings bond drive activities . . Larry Wolters notches his 25th anni as Chi Tribune radio-tv ed next Monday (6) . . . WLS singer Lola Dee added to deejay Howard Miller's vaude package which opens at the Chicago Theatre Friday (3) for two weeks . . . WCFL deejays Elleen Mack and Jack Karey launched a closed circuit patient panel show at the Vets' Research Hospital . . . Standard Oil will feed its WGN airing of the Chi Bears pro football games to a midwest web comprised of 15 outlets . . Clair Calliban, ex-Leo Burnett, director of tv production at the Earle Ludgin agency . . . WGN platter spinner and jazz specialist Fred Reynolds has an article in the current Good Housekeeping proposing a Hall of Fame for jazz classics . . . Rex Allen, who departed WLS' "National Barn Dance" for Hollywood back in 1949, guests on the old hayloft Sept. 11 . . . WMAQ director Dick Reinauer granted a month's leave to direct Bishop Sheil's Freedom Festival at the International Ampitheatre . . . Pacific Garden Mission has renewed WGN's "Unschackled" documentary for another 52.

IN SAN FRANCISCO . . .

Aaron Bloom, ex-Bostonite who has been with KGO sales for the past three years, has been upped to sales manager . . . Maury Hamilton won a public service award at the California State Fair for his script for KCBS' "Help Wanted—Urgent" show . . . Hungty i comic Mort Sahl signed for a Tuesday midnight half-hour show on KGO . . Herb Cahn has joined the sales staff of KROW, coming over from KJBS . . Ed Brady, KNBC aviation reporter covered the opening of the new San Francisco International Airport via helicopter Friday (27) Bay Area tv sets now number 998,260 . . top radio and tv personalities auctioned off their services for the Emergency March of Dimes drive with Dow Sherwood of KSFO offering to wash a sports car. The three hour auction raised almost \$5,300 . . Kelvin Service, singer with the Canadian Broadcasting Corp., visiting in town . . . Bill Cothran KNBC news and public relations man, dipped to assistant tv news editor in Hollywood . . KOVR, Stockton, has signed for exclusive Sacramento Valley screening of DulMont network special events . . Pat Hernon signed for a 15-minute Pro Football Prevue show on KPIX-TV scheduled before each of the pro games the station will pick up from DuMont starting Oct. 3. Jack Davis clothes, through Lee Wagner Agency, picking up the tab.

IN CLEVELAND . .

WGAR's Herb Evans, Carl George and Bob Smith going to CBS confab in Chicago . . . Glenn Pullen, Plain Dealer cafe editor, back from hiatus . . . Joan Radeliffe left secretarial staff at WEWS for Philip Dean flackery . . WXEL partied staff at golf . . . Cecil Bidlack, after 16 years with NBC engineering, joined National Assn. of Educational, Broadcasters at Urbana . . W.IW's Todd Purse partied teenage return-to-school fans at studio . . NBC's Tom Field back to announcing chores after western tour and 1,000 feet of color film . . Dick Laurie and 12-piece band testing new hour-long show format on Monday 11 pm, WEWS stanza . . Bob Waldrop was Sohio's radio voice over WTAM while Bill Tompkins was vacationing . . WXEL's F. and B. Snyder back to their exec posts after brief trip in Canada . . . Tex Clark and Glen Campbell afong with Ernie Benedict scheduled to leave WDOK . . . Walt Kay of kiddle fame is new flack for Kenny King eateries . . . Clete Roberts in town for two-day business stay . . . Maggi Wulff resting at Chautauqua . . . NBC's Ed Wallace back after rush visit to ailing mother in Minneapolis,

IN DALLAS

George White, ex-Dallas Morning News sports editor and dean of southwestern sports writers, returned to radio with a 15-minute daily KRLD stint. He once was sports director of WFAA, and WFAA-TV. Don Keyes, disk jockey, switched from KLIF to KGKO. ... Rex Jones, KRLD wax spinner, took over at KLIF with midnight-to-dawn stint. ... Tony Curtis visited Gerry Johnson's "Variety Fair" show on KRLD-TV while drumbeating his "Black Shield of Falworth" pic here ... Elizabeth Forsling, ex-radio-tv editor of Newsweek, opened a pubbery office here ... Jerry, Houghton, longtime KRLD announcer, handling a deejay slot each Sunday, 1-2 p.m. ... Reuben Bradford, ex-WFAA platter spinner, whose "Opera Once Over Lightly" rated (Continued on page 46)

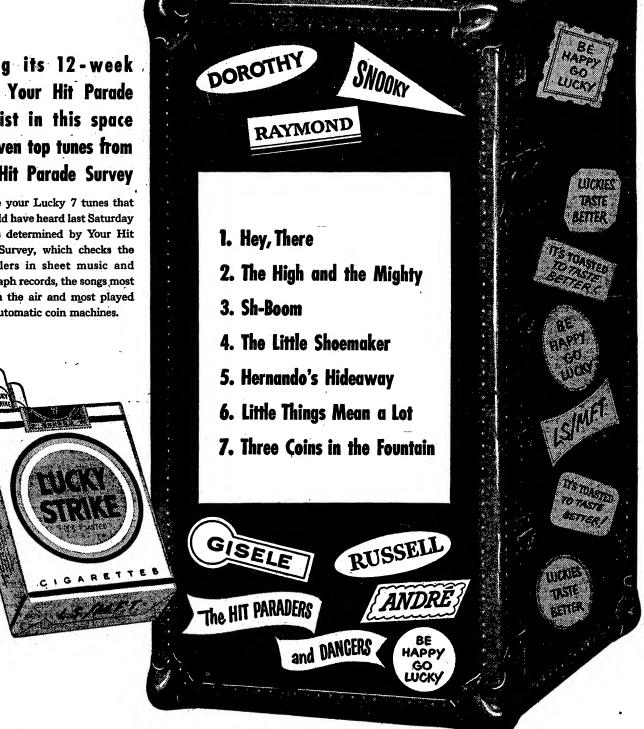
Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



Be sure to watch Your Hit Parade's summer replacement Saturdays at 10:30 P.M. (N.Y.T.) PRIVATE SECRETARY" STARRING ANN SOTHERN **NBC Television Network**

'Voice' Needs 'Operation Back Talk'

who seem to be more concerned with Congressional investigations than with reality, the Cominform propaganda machine is grinding out the poisonous paragraphs 24 hours daily in virtually all lan-guages including English with a Gowanus accent.

Every Trick in the Book

Every Trick in the Book

The other day I heard a broadcast from Moscow made by an
American of Brooklyn ancestry, in
which he addressed some citizen in
St. Paul, Minn., by name. "Mr.
Jones," said the Moscow propagandist, "You are wrong in asauming that the USSR seeks war.
We seek peace. It is America
which seeks to foment war. It is
America's capitalist, imperialist,
warmongering millionaire exploiters of the masses." And so forth. And so forth. ers of the masses."

ers of the masses." And so forth.
They have employed another device, too, stolen right out of the good book. They garnish their diatribes with Cab Calloway and boogie woogie. The music is audible at the RCA monitors in New York with only the faintest interference. In fact, most of it is almost of studio quality.

When President Eisenhower said the other day that the Russians and her satellites are doing their best to separate the U. S. from her Allies, he was not exaggerating. Manipulators of the Big Lie in the Kremlin resort to every kind of chicanery to achieve this purpose, which is basic to their policy. Here's an example: A few days ago on the occasion of the anniversary of the signing of the Anglo-Soviet Treaty of Friendship in 1942. Radio Moscow in its transmission to the United Kingdom in English, extolled the virtues of the British soldier. "The bravest," "the best," "the most covered with When President Eisenhower said

English, extolled the virtues of the British soldier. "The bravest," the best," "the most covered with glory," etc. And the English people were a finer breed of men.

On the very same day, they broadcast by shortwave to Iran in the Persian language, addressed to people of that nation. Moscow's announcers told them to beware of the British botravers and the Brit announcers told them to beware of the British betrayers and the Brit-ish exploiters; the colonialists who want only to drain Iran of her oil riches, and leave nothing for the people who own it.

The fact little realized by the American people is that the war to undermine America in the eyes of

undermine America in the eyes of not only the Russian people, and all other people as well, is as fierce and relentless as it ever was. Moreover, it is not known that we who have most to lose in this do-or-die contest, are fighting back in what amounts to a weak, enfeebled defensive.

fensive.

The wave of fear which has engulfed the world over the situation in the U. S. can be ascribed, at least to some degree, to the lassitude and indifference of the American people. What we need is a hard - hitting "Operation Back Talk" such as General Clay used to speak of when he was Military Governor of Germany. In those days we left no lie go unanswered days we left no lie go unanswered

Governor of Germany. In those days, we left no lie go unanswered. We struck hard at the rumormongers, the propagandists who who denounced America.

'Voice' Hampered

Today, the Voice of America is operating on a single cylinder, under policies which make its skillful if undermanned staff incapable of any such business as "Operation Back Talk." The Voice is not permitted for example to nail that lie; they may reply to misstatements about America only in broad generalities.

eralities.

Here are some samplings of monitored broadcasts originating in Moscow, and heard in various countries which are considered

countries which are considered prime targets to the Cominform: The Cort Case: Prague Radio saw in Britain's refusal to grant asplum to U. S. scientist Dr. Jo-seph Cort as "evidence of the long arm of Senator McCarthy reaching out to tamper with British liber-ties."

upon innocent populations trying Russian consumption). "In the to achieve utopia.

Much without a flicker of attention from the American people the to the more concerned are being used as spokesmen for mith Concerned in the concerned are being used as spokesmen for the concerned are the concerne are being used as spokesmen for war propaganda, as weapons for deceiving the masses. For the management of this propaganda, special committees and State or-gans have been set up." wea**po**ns for es. For the

gans have been set up."

Whether beamed to Southeast Asia, the Far East, North or South America, the Moscow - Peking broadcasts are couched in language which is startlingly similar in its vitriol and violence. U. Shth Army Commander Maxwell Taylor is never referred to except as "conniving"; diplomats are always "U. S. adventurers"; Singman Rhee is frequently tagged "the gunman," while his representatives are called "the gang."
China is the source of enormous.

China is the source of enormou volume of hate propaganda, ex-ceeded in volume and ferocity only by the Moscow material. The in all languages, including English, and are very much like the Russian, with the local touch.

Russian, with the local touch.

"The U. S. authorities now find that their premeditated aggression has not had the results they expected," said Radio Peking in English Morse to Southeast Asia, Europe and North America last week, "and all their lies and inventions have been exposed. They have saved what face they could with feigned indignation, after their 'protest' was rejected by China. But the American conspirators are far from giving up their schemes to aggrevate the incident and keep up the tension." cident and keep up the tension.'

TV's 'Book Me'

Continued from page 1;

ence Britton has also lined up Leonard Q. Ross' "The Education of Hyman Kaplan" (a Harcourt, Brace listing) with Howard Rodof Hyman Kaplan" (a nangody Brace listing) with Howard Rod-man assigned to transliterate it for e homescreens; "The Deserter". "Aacmillan", by Lowell Barrington (with adaptation by S. Lee Pogos-tin), and "Grandma Rolled Her Own" (Coward McCann), authored by Ted Peckham and being pre-pared for the visual medium by pared for the vi Harry W. Junkin.

Chrysler's Meller Skein

The meller skein of Chrysler's new hour series on CBS (under overall title of "Climax") will draft overall title of "Climax") will draft a number of actioner books. Oct. 7 preem show will showcase Ray-mond Chandler's "The Long Good-bye," with Dick Powell, Teresa Wright and Cesar Romero in the cast. E. Jack Neuman is scripting the crossover property. (But secthe crossover property. (But sec-ond stanza will follow with Bayard ond stanza will follow with Bayard Veiller's old legit thriller, "The 13th Chair," with Ethel Barrymore and Dennis O'Keefe.) NBC-TV's "Robert Montgomery Presents" has displayed numerous

Presents" has displayed numerous tomes and even the summer edition gives the literati crowd a whirl. The Sept. 6 stanza will be "The People You Meet," with a theatre theme teleplaywrighted by Agnes Eckhardt from a New Yorker story by Lobic Cheever.

by John Cheever.
ABC's "Center Stage" has been

by John Cheever.

ABC's "Center Stage" has been going heavy on originals (the Sept. 7 drama will be "The Day Before Atlanta," by John Gay), but its Tuesday successor, "Elgin Hour," is understood eyeing book author output. The alternater, Alex Segal's "U. S. Steel Hour," has presented several stanzas inspired from the prints and will probably continue on that kick.

The two Kraft shows (NBC and ABC) tackle an occasional book, being more in the groove, however, with Broadway adaptations. Philco's NBC "Playhouse" was launched six years ago with an emphasis on the five-foot shelfers, but the Talent Associates-Fred Coe operation has long since developed a major stable of telewriters who dream 'em up from scratch. There doesn't figure to be much of a change in that direction since TA already has pacted six top scribes to furnish the output for "Playhouse" as well as the packager's newly acquired "Circle Theatre."

Latter half-hour series will provide regular showcasers for David Shaw. Jerome Ross. Irving Garnor

year series. All of them, too, have been concerned with adaptations, largely from the Broadway larder, and Bellak is currently engaged in "doing over" Henrik Ibsen's "A Doll's House" (under title of

Doll's House" (under title of "Nora") which will teledebut Gene Tierney on the preem "General Electric Theatre" Sept. 26.
"Onnibus" on CBS has gone for the bookstalls in the past and will continue, although it favors the short story. NBC's "Hall of Fame" deals with biographies, often from their original book form.

Cleve. Breweries **Top TV Spender In** 3-Station Bonanza

Cleveland, Aug. 31.

Brewers have given this area's three video outlets a sudsy finan cial glow this summer both in spots purchased and local shows

From a tingling increase of 61/2% at WNBK, through a 31/2% by at WABE, through a 3/2% hike at WEWS, and a continued substantial outlay at WXEL, brewers virtually became the No. 1 industry spenders and the foremost proponents of local sponsored live shows, with a heavy emphasis on control.

At WXEL, for example, Carlings this year picked up the outof-town ball games, replacing pfeifers of last year. At the same time, the latter remained in the local market with a vidpix and hyneed enote outlaw. Also Carlings poed spots outlay. Also, Carlings has continued its cross-the-board, night-time sports review stint, and a weekly boxing show.

"We've all the brewing accounts we've all the brewing accounts we can accommodate," said Franklin Snyder, general manager at WXEL, who also pointed out brewers have always kept a favorable contact with the sports arena.

At WNBK, where the greatest hike in beer-time sales has been noted for the year, Bill Davidson, sales manager, declared that beer sponsorship has made possible the sponsorship has made possible the telecasting of many sports events that otherwise would not have been brought to the public's eye. He cited the Pilsener pickup of the polo matches, and Gold Bond's latching onto the horse races, as two examples.

On the entertainment side, Burkhardt has been sponsoring a 15-minute cross-the-board 11:15 p.m. stanza showcasing local talent

p.m. stanza showcasing local talent as well as Broadway names. Finally, Pfeiffers' is sponsoring a Monday night half-hour vidpix.

At WEWS., Jack Hartley, station director, cited video's two hourlong programs, both beginning at 11 p.m. on Monday and Tuesday. The former is the almost five-year-old high-rated "Old Dutch" hour that is fed to several other tv outlets and has provided for a host of entertainment and music jobs; the latter, the Erin Brew "Pee Wee King" stanza.
Charity, too, has benefitted by

latter, the Erin Brew 'Fee wee King'' stanza. Charity, too, has benefitted by the suds outlay when Pilsener plunked out \$5,000 to telecast the "Fun for Funds" shindig from "short Vincent" over WEWS.

Deejay Stitt's Car Crash

Kansas City, Kans., Aug. 31, Wayne Stitt, WHB disk jockey, is in Providence Hospital here suffering from multiple injuries as the result of a car crash early Friday (27) morning. On the way home result of a car crash early Friday (27) morning. On the way home from his nightly stint at the turn-table, Stitt's car crashed into an-other car which had crashed with a truck just a few minutes pre-

viously.

Condition was reported good, aldislocated right though suffering a dislocated right wrist, scalp lacerations and frac-tured right kneecap.

arm of Senator McCarthy reaching out to tamper with British liberties."

Danish Bases: The East German Neues Deutschland is credited by Tass with the report that a "secret agreement concluded by Denmark, Britain and the U. S., provided for the stationing of U.S. and British Air Force personnel on Danish military bases." If took Shaw, Jerome Ross, Irving Gaynor Danish military bases." If took Shaw, Jerome Ross, Irving Gaynor the Copenhagen radie to deny the report as a "pure invention, utter Gorge Bellak and N. Richard y unfounded in every respect.")

U. S. War Propagames: (For

Inside Stuff—Radio-TV

Fred Allen's crack on "What's My Line" a couple of weeks ago— "whatever happened to Wendy Barrie?"—has brought an official re-joinder from WKRC, Cincinnati, although Miss Barrie's whereabouts have been known in the trade for some months, "The stage and screen have been known in the trade for some months. "The stage and screen star," says the riposte respondent, "is now making a new name for herself in the midwest over the Tri-State Network with outlets at WKRC, Cincinnati; WHIO-TV, Dayton, and WTVN-TV, Columbus, Miss Barrie came to Cincinnati a year ago to originate a three-city network program. She is currently living in Dayton where she recently purchased a home. Her mother, living in Ireland, plans to join her daughter in the near future. In the midwest, Miss Barrie has adapted her style to the more easygoing atmosphere of the region, and has settled down with a sigh of pleasure. She hopes Fred Allen won't take offense, but she says she was wondering the same thing, 'whatever happened to Fred Allen?' when he popped up on the CBS-TV show."

happened to Fred Allen?" when he popped up on the CBS-TV show."

CBS president Frank Stanton's tv-radio editorial last week was slated for availability in color, but with stations asked that it be treated as a regular black-and-white presentation "from a publicity standpoint." This apparently meant that bloodthirsty ballyhoo on the tint aspect might open the web to criticism on "flamboyant" methods employed in connection with the mainmost issue—the speech itself—with the prexy going to bat for spot airing of the censure hearings on Senator McCarthy.

But two days later, several hours before Dr. Stanton took to the CBS stump on Thursday (26), another memo was sent out saying "the address will not be seen in color as originally announced."

Stanton's editorial received praise from the National Assn. of Radio and TV Broadcasters last week. Edgar Kobak, chairman of NARTB's Freedom of Information Committee, called the broadcast "a couragegus action" which "should strengthen the resolve of broadcasters everywhere in their continuing fight for freedom of speech and freedom of press."

Lightning or at least a call for a job while vacationing) can hit an actor twice in a season. Arnold Moss, driving back to N. Y. with his family from L. A., was contacted in Billings, Mont., last Wednesday (25), for a role in CBS-TV's-color show, "Danger," which went on last night (Tues.). He flew in Wednesday night, and will fly back this week to help drive the folks home. Similar instance happened in June, when Moss was driving his family to the Coast for a vacation. Reached by Hollywood somewhere in the midwest for a film assignment, he flew out, completed the stint, then flew back to pick up his family and continue on to the Coast with them.

Martin Manulis, producer for CBS-TV of new Westinghouse series, "Best of Broadway," was given a Special Service award by American Heritage Foundation at luncheon in his honor last Thursday (26) for "The Scrap Iron Curtain" on "Suspense" last January. Story was about the dramatic escape of Czechs from behind the Iron Curtain in a tank which they made from scrap metal. Award to Manulis stressed the importance of the program to the 1954 Crusade for Freedom in support of Radio Free Europe.

"Amos 'n' Andy" telefilm series, currently Sunday at 2 on WCBS-TV, N. Y., switches to Saturday at 5:30 on Sept. 11. This was the time earmarked for the "Abbott & Costello" package on the station, but WNBT got the nod on the comedy pair (slotting them at 6 o'clock) in one of the craisest mixed up hassles of the tv age, as reported last week.

Lehn & Fink and Dorothy Gray, which as alternate sponsors of ABC-TV's "Ray Bolger Show" are planning a heavy merchandising-promotion campaign shaped around the program, have now laid down the bait to station promotion managers. They're running a month-long contest offering a \$250 first prize to the promotion chief doing the best merchandising job on the show and the products. Second prize is \$150, third \$100 and fourth \$50, with other contestants getting gifts. Show preems Sept. 17, with closing date for the contest Oct. 8.

One-shot plug aired two weeks ago on NBC-TV's "Out On the Farm" show offering a Dept. of Agriculture booklet on meat recipes resulted in 32,000 requests last week. Response was flattering but not without its headaches for Chi NBC-TV exec producer Ben Park's office staff which had to transmit the names and addresses to the department which, in turn, is doing the actual mailing. At last report, Park was seeking ways and means to squeeze out \$700 from his budget to pay for the extra labors.

In one of their rave tv appearances, ballerinas Tanaquil LeClerq and Janet Reed are spotted on WCBS-TV's (N.Y.) "Camera Three" educationaler this Saturday (4). Stanza will give the story of an American toeterp company by documenting the saga of the N.Y. City Ballet, "Camera" summer kick has been in the Americana vein.

Mutual was again signed by Gillette for the audio edition of the World Series. Included in the deal are the five video stations belonging to General Teleradio, which is also parent company to the network. Deal marks the 16th consecutive time that Mutual aired the Series. Maxon agency handled negotiations.

Humble Oil Repeats S'west Conference Grid

San Antonio, Aug. 31.
The Humble Oil & Refining Co., of Houston, will again bankroll on radio and tv the home and road games of teams comprising the Southwest Conference. Top southwest sports gabbers will likewise handle the announcing chores, headed by Kern Tips, chief of Humble's football announcing staff since 1935. Others include Charlie Jordon, Vex Box and Bill Michaels.

First day game will be aired
Sept. 25 on the various regional webs as well as special networks covering some sections of the

Grady Casting Chrysler

Derr's Twin Status, Church to Wash.

Under parent CBS' realignment which merges the radio and tv news setups, John Derr emerged as sports director of the twin operation. His athletic masterminding has hertofore been confined to the sural side with that post as yet unfilled. Judson Bailey, erstwhile tv sports chief, attains the status of executive pro-

ducer in the combine.

Likewise, the consolidation fronted by Sig Mickelson, v.p. of news and public affairs, sets Theo-Hollywood, Aug. 31.
Billy Grady, Metro casting director for 22 years who retired last year, is now in television. Signification of Stars' monthly with name players.

Billy Grady, Metro casting director for 22 years who retired last year, is now in television. Signification with CBS-TV, he'll act as casting director for new Chrysler series. Show is being launched as a Thursday entry consisting of lineer melodramas under the one tag of "Climax" to one musical "Shower of Stars" monthly with name players.

Taeema Station KMO-TV here presented a half-hour drama show, "Furleugh to Brussels," Sundsy. news and public affairs, sets Theodore F. Koop, ex-radio only, as director of the merged department in Washington in a stint he'll undertake after a European vacation. Wells (Ted) Church, AM news chief based at N.Y. headquarters before the "back together again" routine, goes to D.C. as a commentator for the web.

RCA's Tinted Trickery

Kenyon & Eckhardt, RCA advertising agency, is producing a 15-minute films commercial in both color and monochrome for use as the electronic outfit's trademark. Treatment is confined to a close shot of a magico's hands manipulating the letters R-C-A and producing and vanishing the symbols. Magician in question is Kajar, who specializes in what's billed as "manual dexterity" and who, by happenstance, came in for national attention on "another network".—CBS about a year ago when he did his closeup handology on Ed Sullivan's "Toast of the Town." (Kajar also worked Paul Tripp's "On the Carousel" on WCBS-TV, the N.Y. key of CBS. last week.) week.)

CBS, last week.)

Thus it's a case of "Magic and Monroe" since the latter (Yaughn) is set as the commercial fronter of all RCA's radio and tv shows starting with Sid Caesar's new Monday at 8 to 9 stanza preeming Sept. 27, and of which the Sarnoff outilt is one of three underwriters of a show preempted every fourth week for the 8 to 9:30 specolas backed by RCA and Ford Motors.

What's Radio? Ask Detroit

High-Budgeted 'Guest House' Hits 'Em With Local Talent, Receiver Test

Detroit. Aug. 31.

Worth Kramer. veepee and general manager of WJR, says that judging from the audience re-sponse to a local show, "Guest House," many people "don't know they aren't supposed to be listen-ing to radio."

His remarks were made as the crossboard show (7 to 7:30 p.m) celebrated its first birthday. It costs \$4,000 a week in talent alone, featuring Bud Guest as emcee, with vocalists Fred Kendall, Renee McKay, The Spellbinders and Max Leib's orch.

McKay, The Spellbinders and Max Leib's orch.

Station turns down a CBS network serial "Family Skelton," in order to get local talent into the premium time slot. And even though program apparently is too costly for fulltime local sponsors, station is content to pick up the leftover tabs.

"We feel," Kramer explains, "that nothing is going to happen to radio that radio doesn't bring on itself. Therefore, if we want listeners we've got to give them good shows—at least the best we have. Cost is important, of course. But we operate on the theory that a radio station can no longer expect listeners automatically. And every time you present a cheap product, you simply lose that many more persons to tv."

Recently five one-minute announcements were made regarding a contest to write in 50 words, or less, why listeners liked "Guest House." There were 8,346 replies in a week's time.

"Think of it," said Kramer, "we weren't giving away trips to Paris, convertibles or mink coats. All we gave away were 10 radios—something we thought nobody wanted anymore."

Web's A-B-C's In Kits to Kite AM

Expanded fall advertising-promotion campaign to stimulate local program pushery was unveiled this week by ABC Radio. Comprehensiveness of the campaign, biggest ever for the web, stems from both increased station activity and from the division of the web's radio and tv ad-promotion departments which took place in Janu-

which took place in January.

Web is sending out a filing cabinet full of ad-prom kits to 361 affiliates, containing an average of 24 envelopes each devoted to a different show. It's prepared 28 kits in all, most devoted to individual programs but some to blocs of shows such as morning dramatic and the Sunday night commentary.

Additionally, ABC is preparing to put its top talent on closed circuit next week for promotional spots which stations can pick up with their own transcriptions facilities for replays. Ad mats, according to ad-promotion director Gene Accas, are angled for local consumption, with 100-line and 70-line ads instead of 500-liners, which most stations can't afford at regular newspaper rates. Also included is copy for "editorial ads" made up to look like news stories.

Tacoma's KMO Sold

Tacoma, Aug. 31. Radio station KMO here has been sold by Carl E. Haymond to Charles D. Hunter Jr., a partner in the law firm of Eisenhower, Hunter, Ramsdell & Duncan, and J. Archie Morton, assistant to the president of KIRO, Seattle. Hay-mond has owned the station for 28

years.
Previously Haymond had sold KMO-TV to J. Elroy McCaw of Seattle. Price for the tv station was about \$400,000. Both sales are subject to FCC approval. Purchase of the tv station by McCaw adds a second tv outlet to his holdings. auus a second tv outlet to his hold-ings. He also owns KONA-TV, Honolulu, and has interests in radio stations KELA, Centralia; KYAK, Yakima; KALE, Richland, KYA, San Francisco; WINS, New York City, and KORC, Fort Worth,

Ask FCC Okay On 600G KEYD Sale

Minneapolis, Aug. 31 Minneapolis, Aug. 31.
Baker Properties, Inc., large local realty operators, has asked FCC to approve a \$600,000 stock purchase which would give it control of radio station KEYD and impending KEYD-TV here. Under the proposed plan, the Baker Properties would own 75.13% of the stock.

reties would own 75.13% of the stock.

Family Broadcasting Co., present KEYD owner and holder of a construction permit for KEYD TV, has joined in the petition.

Lee L. Whiting, KEYD veepee and general manager, is the largest present Family Broadcasting Co. single shareholder, having 40% of the stock. His and other current holdings would be reduced in proportion to new stock issued and sold.

KEYD radio now restricts itself

sold.

KEYD radio now restricts itself almost entirely to religious programs and music, but the new tstation, which will be launched next January according to present plans, its seeking a DuMont network affiliation and will operate along conventional lines. It will give the Twin Cities their fifth ty station on four channels.

No TV Freeze in Alaska

nere are about 12,000 video receivers for the two tv stations in Anchorage, Alaska, according to most recent estimates. There's a continued upbeat in-sets and stations KFIA and KTVA now have in excess of \$^225\$ national underwriters.* There are about 12,000 video re-

Teleset Scorecard

As of Aug. 1 there were 31,036,000 tv sets in the nation, according to the monthly count of flugh M. Beville Jr., NBC's research and planning director.

July added 319,000 receivers to the bundle. (Not known when

bundle. (Not known when orsets will be included in the

ABC-TV Lands 2d VHF'er in Milw.

Up-and-coming ABE-TV scored its first major victory in the competitive affiliation field this week, latching on to Milwaukee's second VHF station, WTVW, and landing it as a basic outlet of the web. Thus, for the first time, ABC finds itself in a major market situation where it holds at least a nominal superiority over NBC or CBS. In the case of Milwaukee, CBS' affiliate is a UHF, albeit a strong one, WCAN-TV. The NBC outlet and heretofore the only V in the market, is Walter Damm's WTMJ. ABC had previously split its time between the latter and WKOY-TV, another U. New station is owned by the Milwaukee Area Telecasting Corp., with Paul A. Pratt as president and Loron F. Thurwachter as exec v.p.-general manager. Station operates on Channel 12 and begins operations Oct. 27.

Web also signed four additional affiliates this week, bringing the total to 209. One of the affiliations, a secondary deal, gives the web WGR-TV as its Buffalo outlet.

a secondary deal, gives the WGR-TV as its Buffalo outlet.

FCC'er Gives Memphis TV Nod to WREC After Rapping WMPS (AM) Ads Washington, Aug. 31.

Carrying of "bait and switch' advertising by a radio station came advertising by a radio station came in for strong criticism yesterday. (Mon.) by an FCC examiner in a recommended decision on the contest for tv channel 3 in Memphis. In favoring WREC over WMPS on the basis of past programming, examiner Claire W. Hardy censured the latter for accepting in good faith all advertising offered. "Had more care been exercised by the WMPS management," Hardy said, "it would have been informed of the undesirability of such adver-

said, "it would have been informed of the undesirability of such advertising and have eliminated it from its programs."

In testimony given at hearings by the Memphis Better Business Bureau, "bait and switch" advertising was described as a procedure in which a firm offers, at a very low price, a used vacuum sweeper or sewing machine to obtain leads for inducing inquirers-to purchase new products.

Hardy also found against WMPS for inducing inquirers to purchase

for inducing inquirers to purchase songs which were "vulgar and sug-gestive" and for carrying three times as many commercial spots as

2-WEB PICKUP ON PA. A-PLANT PREEM

A two-web pickup from Ship-pingport, Pa., will be made of the Labor Day (6) launching of the first fullscale atomic powered elec-tric plant. A speech by Presi-dent Eisenhower from Denver is slated during the half-hour tele-cast.

cast.

DuMont facilities will be used at the plant site, while stations along both its own and the NBC-TV network will air the show. Stanza is skedded for noon to 12:30 Stanza is skedded for noon to 12:30 and participating in the ceremonies will be the Atomic Energy Commission and Westinghouse and Duquesne Electric, the latter two having equipped the plant.

CBS-TV Sweeps 6

CBS-TV Sweeps 6
In a sweep suggesting implications looming larger in the immediate future. CBS-TV last week pinkslipped six of its staff directors. All of them had been working on sustaining shows. Their names were not yet available, presumably because they are being permitted to seek other berths while they are "on notice."

The web retained two directors on sustaining stanzas.

tors on sustaining stanzas.

Lotsa U.S. Canned Audio Airings Now Bear Made-in-Australia Tag

NARTB Names Bell As Asst. to Fellows

As Asst. to Fellows

Washington, Aug. 31.

To take over duties to be relinquished by Robert K. Richards, Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters, last week appointed Howard H. Bell as Assistant to the President. Bell's appointment becomes effective Oct. 1.

Bell is presently assistant to Thad H. Brown, NARTB tv vice president. Prior to joining NARTB three years ago, he was sales promotion manager for WMAL and WMAL-TV in Washington. He is the author of the NARTB Television Station Film Manual.

Richards has resigned as administrative veepée, effective Oct. 1, but will continue with the association in a consulting capacity. His resignation was necessary when he entered into a partnership to purchase two radio stations in West Virginia.

McCann-Erickson: **Love That Lever**

agency hasn't been able to pin down (except to surmise that it's getting the nod for professional know-how) McCann-Erickson finds know-how) McCann-Erickson finds tiself entrusted with getting the Lever Bros.-sponsored "Big Town" on the air although the agency itself will have no other identification with the program when it preems on NBC-TV in the Wednesday night 10:30 slot this fall. (Show moves over from CBS, along with Lever's "Lux Video Theatre.")

McCann-Erickson has the Lever

Theatre.")

McCann-Erickson has the Lever Pepsodent biz, but that brand will not be represented on the show's commercial. What makes it all the more surprising is that two agencies with a major stake in television programming, namely BBD&O and Sullivan, Stauffer, Colwell & Bayles (along with Hewitt, Ogilvy) have the Surf, Rinso and Lifebuoy billings that will be identified with "Big Town."

COMM'L TELE CUES BRIT. TALENT WAR

London, Aug. 31. Having had their own way as

a monopoly in the British tv field ever since a regular service started in 1937, the British Broadcasting

in 1937, the British Broadcasting Corp. is now taking all practical steps to grab as much as possible of the available talent before the country's first commercial network into activity next year.

The policy was admitted last week by a BBC spokesman who told VARIETY: "We are now in competition in the matter of talent." This comment was made after the announcement that Gilbert Harding, one of the most controversial figures on sound radio and vision, had signatured a three-year pact with the BBC.

In a press interview Harding

with the BBC. In a press interview Harding revealed that he'd received "extravagant" offers to enter commercial tv, but had decided to stay with the BBC. It is reported that he'll receive around \$14,000 a year order but our early but our ea

he'll receive around \$14,000 a year under his new contract.
Although the BBC have had the television field to themselves, they've experienced keen competish in sound radio, mainly from Radio Luxembourg, the continental station which beams commercial programs to Britain. At one time the BBC decided to play it tough and warned that artists who reported for Luxembourg would be barred from their network. The embargo, however, was short lived and many of the top radio names perform regularly for both webs.

Memphis — Jimmy Bishop, former radio director of Matty Brescia Enterprises of this city, has been named promotion and publicity chief of WCBR, Memphis daytime indie.

Priday at 10 Gillette Fights which NBC inherited from ABC to give the network both the AM and video versions. (Fibber was to make a scripted pitch on the fights tomorrow—Thurs.).

One of the least known but perhaps one of the most important trends in radio programming here in the U. S. has developed in another country. A good percentage of all canned audio airings are presently coming from Australia. The reason given is that Anzac product has a greater earning potential since there's no restrictions placed on the number of times, where or when, a platter out from down under can be played.

Right now, Harry Goodman Pro-

Right now, Harry Goodman Productions estimates that it has 1,000 separate half-hour dramatic shows in the vault. As a matter of fact, WOR, N. Y. key for Mutual, bought a \$550,000 package from Goodman, one-third of which was Aussie-made.

was Aussiemade.
Goodman found out some two
years ago, just before the U. S.
firm started making deals with
Anzac broadcasters, that several
expatriate American actors had expatriate American actors nas stayed in Australia after World War II. A case in point made by Good-man Productions is the number of "Aussie-American" actors who ap-peared in Warner Bros. "His Majesty O'Keefe," with Burt Lan-

Majesty O'Keefe," with Burt Lancaster.

Elliott Goodman, a braintruster for Harry Goodman Productions, said Aussie radio mostly duplicates that of the U. S. The Down Under sound men are from one of the few foreign countries that holds to regular time segments, commercial sales as well as networks. Moreover, the networks are all transcribed, Goodman said, and therefore Aussie radio scribblers, producers and technicians have developed a strong idea of what makes good radio.

Movement began, Goodman figured, when Aussies decided to expand beyond their regular selling area, Australia, New Zealand, and Caledonia and start after Canadian dollars. American coin was either

dollars. American coin was either concurrently sought or was a natu-ral aftermath. So far all of the Aussie radio product in the

(Continued on page 46)

NBC-TV Tells It To 'Sweeney' Via Slot

Charlie Ruggles and his "World of Mr. Sweeney" are not lost to tv after all. Show went in for a summer run and vacated its fourday Tuesday through Thursday) 7.30-45 slot last night (Tues.) on 7:30-45 slot last night (Tues.) on the shortterm entry of Vaughn Monroe, latter in for a Tuesday and Thursday test run and exiting upon return of Dinah Shore. (Eddie Fisher has the time on Wednezday and Friday and Tony Martin is the Monday mainstay.)
Ruggles and his situation comedy

ruggles and his situation coined; vehicle return to the daytime lists, getting a 4:30 cross-the-board spot starting Oct. 4. This is the time (but to 5 o'clock) occupied by the Betty White show, with fate of that stanza up in the air after a series of kickarounds, since it was originally launched last soving in series of kickarounds, since it was originally launched last spring in the post-noon spot. "Sweeney" was showcased on the ex-Kate Smith daytimer where its rep was made as a 10-ininute insert.

NBC 'Fibber' Strip **Nears SRO Status** In '3-Plan' Upbeat

"Fibber McGee & Molly" neared SRO status in its NBC Radio participating setup as it went from its Monday-through-Friday to Sunday-through-Friday to Sunday-through-Friday to Sunday-through-Frunsday berth starting over the 'weekend (29). The Jim & Marian Jordan starrer currently has 13 of its 15 spots sold, with latest to enter the 79 Wistful Vistaresidence being Murine and Armour. Other spenders are Prudential, Lewis-Howe, Carter Products and RCA, some of these on multiples. Show is under the web's "Three Plan."
"Fibber & Molly" was shifted to the new span to allow for the Friday at 10 Gillette Fights which NBC inherited from ABC to give

first today... then Home ... a

With TODAY, starring Dave Garroway, NBC gave network television advertising a new dimension. Flexibility and low cost were its measurements. TODAY has become the biggest grosser in TV.

Then, to give advertisers the strongest possible hold on the nation's homemakers, NBC developed HOME, starring Arlene Francis. In six short months, HOME has established itself as *the* outstanding woman's service program.

And now ... with TONIGHT, starring Steve Allen (debut: September 27) ... the advertiser's day is complete! Now for the first time, advertisers can reach television's late-night audiences with "live", top-calibre, network programming. Now, for the first time, small change can buy big-league nighttime television.

what's going on ... tonight? From 11:30 p.m. to 1:00 a.m. in the East...11:00 p.m. to 12 midnight in Central Time zones... Steve Allen, the brainy, zany, big-time salesman, master of the unfrantic antic, who's as likely to shave, take off his socks, or milk a cow, as he is to spin out a tune, presides over these great goings-on:

- 1) TONIGHT takes America to Broadway during its most glamorous hours. It will go backstage and out front on glittering opening nights.
- 2) TONIGHT brings world-famous stars, critics and nightclub entertainers to the hearthsides of the nation.
- 3) TONIGHT gives the *very* latest news, weather reports and sports results . . . and brings in special events by remote pick-up.

Like its big brother (TODAY) and sister (HOME), TONIGHT offers important new television values to advertisers:

- big-time network TV at low cost
- complete flexibility—you buy only as much as you need, when you need it
- showcasing of your product by celebrities—at no additional cost
- minimal production costs for commercials
- special services by NBC Merchandising Department—unique in the TV industry
- TONIGHT makes the last commercial impression of the day . . . and it's the last impression that LASTS!

TONIGHT's low advertising costs will be even lower under NBC's new "T-H-T" Combinability Discount Plan—which gives you TODAY, HOME, and TONIGHT, at great savings. TONIGHT also offers additional savings under its Charter Client Plan—with exceptional advantages for the new program's first advertisers.

TONIGHT, by itself or in combination with TODAY and HOME, is ready to go to work for you! Better check with your NBC representative!







Trade Winds In Chi Blow

Murphy on down are attending And, like the NBC agenda, one would suspect the CBS-affiliate get together was designed as the big social clambake of the year. But the AM temper is of an entirely different shading. CBS comes to grips with the affiliates at a time when network radio has been going down for all but the count. CBS, for one, doesn't enjoy the status it flaunted a year ago. Like the other networks, it's fighting to keep its head high. And to make matters worse, as a "prelude" to the Chi meet, only the past week witnessed the first major defection from the daytime radio ranks by such hardy standbys as General Foods (cancelling out of CBS' "Wendy Warren and the News" and "Second Mrs. Burton") and Procter & Gamble (exiting NBC's "Welcome Travelers"). Since it's axiomatic that "when daytime network radio starts to go the way of nighttime, look out, brother!" The anticipation of any claim of the CBS group becomes heightened.

Further underlining the uncer-

Further underlining the uncertainties of the future was the notice sent out last week by Robert D. Swezey, of WDSU, New Orleans, as chairman of the executive committee of the NBC Radio Affiliates, revealing the appointment of a study committee to make a "full and projected study of the patterns and economics of radio network broadcasting and their adaptability to changing conditions." This was long anticipated and, some say, could invite practically anything in its wake—up to and including the ultimate decision that network radio no longer makes economic sense. The committee, comprising Wayne Coy, of Albuquerque; Walter Damm, of Milwaukee; Ralph Evans, of Des Further underlining the uncer-



complish something." (See separate story.)

Meanwhile, cutting across the whole pattern of the NBC-CBS radio dilemma is the Thursday (2) organizational meeting here of the Quality Radio Group in which some of the most powerful AM stations in the country (linked with major networks) are banding together for an interchange of taped radio shows with its own sales organization. They're even going after the NBC and CBS o&o stations. Whether this is the ultimate answer is anybody's guess. But many contend that, with 50 major operations in 50 major markets as bait for a national client who can get such penetration for not more than \$5,000, Quality or some such counterpart could well be it.

Lotsa U.S. Airing Continued from page 43 :

seems to be coming out of the Goodman distrib setup. Goodman gave Anzac writers a

He said that they're able plug. He said that they're able to duplicate any popular American theme. As a matter of fact, Goodman which pays for cost of product, assures that most shows bear an American locale. Every now and again a script will come up with the okay-for-Austria "hells" and "damns" as well as some geographic inconsistencies, so Goodman peruses all scripts before they become platters.

Since the distrib of Aussie radio

Since the distrib of Aussie radio Since the distrib of Aussie radio product in America can use a show severalfold without fear of having to pay twice for production, beyond a certain number of plays, there's a good chance that with network radio reportedly going down the drain in its present form, there will be a greater need than ever for Aussie e.t. half-hour dramatic shows.

Columbus — Jim Bushman of WTVN-TV's promotion department has taken a position on the produc-tion staff of KIVA-TV, Yuma, Ariz



TV as Mental Aid

San Francisco, Aug. 31.
The California State: Dept. of
Mental Health reports that television may one day be used as a
means of helping the mentally ill.
San Jose State College psychologists studying reactions to television at Agnews State Hospital say

they noticed that uncommunicative patients sometimes talk back to tv sets, illustrating how the medium can bring patients into contact with

Philly's 'Telerama' As 'TV Journalism' Vs. Private Rights

Philadelphia, Aug. 31. Top WPTZ and Westinghouse execs presented a united front against an attorney's charges that the station's "Telerama" news program, which showed the arrest and questioning of two suspects in a payroll robbery, constituted an invasion of the defendant's right privacy.

of privacy.

Chris J. Witting, president of Westinghouse Broadcasting, Inc., which owns and operates WPTZ, described the attorney's charges as "one of many similar efforts in recent weeks to deny the public free access to information through television journalism."

Stan Lee Broza, WPTZ program director, described it "as just another attempt to force us to softpedal a hard-hitting local news show."

The charges were made (25) at a magistrate's hearing by Garfield W. Levy, a lawyer, who declared that his client had been arrested, that his chent had been arrested, tried and convicted on a television program." On the night before (24) "Telerama" showed films of the arrest and police interrogation of two men picked up in connection with a \$3,718 payroll job last June.

June.

WPTZ news editor Dick McCutcheon and cameraman LeRoy Bell had been tipped off by the police that the arrests were to be made and were with the detectives when the suspects were nabbed on Aug. 19). The men, Al White, 21, and Samuel Hatchell, 22, both of Philadelphia, were held without bail for the Grand Jury by Magistrate E. David Keiser, and then Levy protested the television activity and program as "an invasion of the defendant's right of privacy." Levy told the court his client was "arrested, tried and conyicted on a television program be victed on a television program be-fore he was formally arrainged before a magistrate on specific charges."

before a magistrate on specific charges."

Witting denied Levy's charges with the statement: "In this and similar cases Westinghouse Broadcasting stations will continue to give their audiences full and fair coverage of all significant news events. It is the kind of reporting television can do best, and that it does all too seldom."

Broza said that "Telerama' has been attacked before for covering the local news scene" (Last June a group of Philly magistrates marched enmasse on WPTZ in protest against "Telerama's" mention of the local magisterial system). "Our program makes no attempt to editorialize; but it does let the chips fall where they may. WPTZ will continue to give this kind of news coverage to the people of this area. We will not be intimidated by unfounded charges."

Frisco's KSFO Moving

FISCO S ASPU MOVING

San Francisco, Aug. 31.

Radio station KSPO will move its studios and offices to the Fairmont Hotel. Announcement of the signing of a lease between the station and Fairmont Hotel ewner Ben Swig is expected today (Tues.). The new studios will occupy a full color floor in the hotel's California Wing.

KSPO, which was split from its sister station KPIX-TV when the latter was bought by Westinghouse

aster station KPIX-TV when the latter was bought by Westinghouse earlier this year, has been operating with part of its studios and offices at the transmitter on Candlestick Point and the rest in the KPIX building on Van Ness Ave. since the sale.

From the Production Centers

an NBC exposure in 1952, now flacking for WFAA with a daily "Ramblings" column in the Dallas Morning News . . . Bob Tripp, WFAA news editor, slotted for Sunday quarter-hour reports at 12:30 p.m., titled "Business Parade."

IN PHILADELPHIA . . .

Charles Stahl, WJMJ staffer, is in Chestnut Hill Hospital . . . Dick Strome, cartoonist and puppeteer, is launching new puppet series for children "Saskatoon and Cedric" on WFIL-TV, starting (4) Although the Kid Gavilan-Johnny Saxton bout (1) was blacked out on tv, radio station KYW is airing the title scrap . . Harry Krause, chief newsreel photog at WFIL-TV, was guest speaker at Photographers Assn. of America sessions in Chicago (Aug. 30-31) . . . John "Chick" Kelly, former sales promotion and publicity director at WPTZ, was given farewell party (28) at Rudolph's, Bucks County inn, by staffers and friends. Kelly leaves (Sept. 1) to take publicity post with Westinghouse Broadcasting Co., in New York.

Television Chatter

New York

Cappy Petrash, ex-Cassini freres, now aide to WNBT producer Bob Stewart . . . Jay Barney concludes fortnight stint as the psychiatrist on NBC's "Three Steps to Heaven"

fortnight stint as the psychiatrist on NBC's "Three Steps to Heaven" Friday (3)... Moppet Brian Dunne set for U. S. Rubber's "Little League World Series" commercial... Ralph Stantley, click as the nitery boniface on "Star in the Summer Night" starring Lill Darvas on the NBC "Philco Playhouse" cast by selfsame Talent Associates for "Justice" tomorrow (Thurs.)... Arax Kazanjian, see'y to WNBC-T g.m. Ham Shea, back from N. J. sojourn ... Alvin J. Miller played "U. S. Steel" show on ABC last night (Tues.)... Culinary authority Josie McCarthy tossed a gen-u-wine clambake during last quarter of her WNBT ("Summer Living" last week (26)... Ed Starr (NBC Chimes) vacationing in Conn... Gene Sultan appearing on the CBS "Portia Faces Life" today (Wed.)... Faye Emerson & Skitch Henderson assisting Bldg. Fund of American Shakespearean Festival Theatre in Greenwich, Conn., with she as femcee, he as batonist.

Henry Barnard playing a lead on NBC's new Soaper. "The Greatest

sisting Bidg. Fund of American Shakespearean Festival Theatre in Greenwich, Conn., with she as femcee, he as batonist.

Henry Barnard playing a lead on NBC's new soaper. "The Greatest Gift" Marion Lonsberry. WCBS-TV operations mgr., planed out last week for four weeks in Europe to o.o. Switzerland, Austria, Italy and France. - Perry Lafferty new producer-director of ABC-TV 'Jamie' starting Sept. 27 . . . Jacqueline Babin joins Talent Associates staff as story editor. She was assistant to Irene Selznick, the legit producer . . Charles (Chuck) Hinds, director of WCBS-TV George Skinner show, to hometown Frisco then L. A. for four weeks. Station's "Early Show" is SRO now via Serutan, American Chicle, Seabrook Farms and Royal Pudding . . Ted Mack and 'Original Amateur Hour" "graduates" appearing at U. of Nevada Stadium for Reno Lions Club charities tonight (Wed.). Mack will also be more at Oregon State Fair (Sept. 4 to 10) at Salem.

Michael Dreyfuss featured on ABC's Kraft "TV Theatre" to morrow (Thurs.) . . Scripter Doc Simon (Max Liebman stable) has changed his tag to Neal (Doc) Simon and will gradually relax on the fip "Doc" handle until new name is established . . . That's-howothers-got-started-dept.: "Jody and Me" will be "Circle Theatre's third show, Sept. 14. The Irving Gaynor Nelman script was originally gleamed as a series and this may be the test case. James Dunn heads the cast . . . Gwen Verdon of "Cancan" makes another tele outing, in "Circus Story" on ABC's "Center Stage" Sept. 21.

Sylvia Daneel in a lead role of last night's (Tues.) tint edition of "Danger" via CBS-TV . . WABD account exec Robert F. Adams often mistaken for package producer Robert K. Adams, particularly since latter has Ernie Kovacs show on station's parent network, DuMont.

Consultant Morris Novik addressed the NARTB's educational ty workshop session Monday (30)

DiMont.

Consultant Morris Novik addressed the NARTB's educational tw workshop session Monday (30) in Lansing, Mich., on management problems . . Stu Erwin & June Collyer back in N. Y. between filming "Trouble With Father" on the Coast to help son Stu Jr. prepare for his return to Brown U... Nancy Hamburger, AB! publicity's mag editor, back from a European jaunt.

Chicago

Clint Youle is definitely set to host NBC-TV's "Out on the Farm" series when it returns as a Sunday half-hour Oct. 3. Eddy. Arnold checked off the show on its hour-

long finale last Sunday (29) . . Jack Cornwell is WBBM-TV's new set designer . . . ABC veep Sterling (Red) Quinlan back at the helm set designer ... ABC veep Sterling (Red) Quinlan back at the helm after a week's vacation, some of which was spent in the dentist's chair ... Curley Bradley to ride herd on WNBQ's new kid strip which bows next week in the 11:30 to noon slot ... Wanzer Milk bought the "Hans Christian Andersen" vidpix for a Sunday afternoon WBKB berth ... Frank Cresic added to the WBBM-TV writing stable ... Sears checked off the Wednesday edition of Jack Angell's 10:15 p.m. WBQ newscasts to buy into Eddle Doucette's cooking show ... S. L. Weinberg (Chrysler-Plymouth) bankrolling a Sunday morning double feature film on WGN-TV ... Producer Ben Park hosted Ed Hitz and his Chi NBC-TV sales staff to a barbecue Sunday (29) at the Landmeier farm, originating point of the web's "Out on the Farm" ... Hal Tate, Chi rep for Milwaukee's WCAN-TV, vacationing in Northern Wisconsin and Upper Michigan ... Singer Lurlean Hunter pacted by WBKB as a regular on Tom Duggan's upcoming daytimer.



Eileen BARTON

SWAY



STARTING OCT. 2
TEXACO STAR THEATRE SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

SPECIAL WEEKLY

FROM \$19.00 TRANSIENT ROOMS ALSO AVAILABLE

HOTEL /inslow Madison Ave. & 55th St.





MEMO:

Thanks to all you wonderful pilots, and of course you lovely stewardesses of AMERICAN AIRLINES, TWA, UNITED AIRLINES for a pleasant 192,000 miles of Commuting to Hollywood. However, * Somebody goofed so that now all my shows will emanate from New York.

Sincerely

Billen

A special thanks to Ralph Edwards, Target Productions, and the staff of "Place the Face".



NAME THAT TUNE
CBS
I'VE GOT A SECRET
CBS

RADIO

WALK A MILE NBC STOP THE MUSIC CBS ROAD SHOW NBC



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are jurnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

OP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM PROGRAM STA. RAT
NEW YORK	Appr	ox. Set Cour	nt-4,175,000	St	ations—		(2), WNBT (4), WABD (5), WABC (9), WPIX (11), WATV (13)
1. D. Fairbanks Presents (Dr).	WNBT	Interstate		17.3	. 31	55.1.	Baseball WOR
2. I Led Three Lives (Dr)							What's My Line
3. Favorite Story (Dr)							Summer TheatreWCBS
4. Foreign Intrigue Adv)							Place the Face
5. Superman (Adv)	WNBT	Flamingo	Mon. 6:00-6:30	11.9 ,	. 56	21.4	Early ShowWCBS
6. Mr. District Attorney (Myst)	WCBS	7177	Sat 7:00-7:30	10.9	45	22.3	The Hunter WNBT
o. Mar. District lettering (Myse,	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,						Joe Palooka
							Star TimeWABC
7. Racket Squad (Adv)							Place the Face
B. Wild Bill Hickor (W)	. WNBT	Flamingo	Wed. 6:00-6:30	8.5	35	24.5	6 O'Clock Report WCBS Early Show WCBS
A About - Outland (III)	WARD	ODG.	G-4 7.00 0.00		- 01	34.2	Beat the Clock WCBS
9. Annie Oakley (W) 0. Liberace (Mus)							CBS News-D. Edwards WCBS
o. Diberace (Mus)		Guild	PII, 1.50-5.00				Trouble With Father WABC
							
GREATER HOUSTON	Ap	prox. Set Co	ount—290,000			. S	tations—KPRC (2), KGUL (1
1. Waterfront (Dr)	KPRC	UTP	Wed. 8:30-9:00	48.1	83	58.3	Blue Ribbon Bouts KGUL Bouts: Sports Spot KGUL
2. Biff Baker, U.S.A. (Adv)	KPRC	MCA	Wed. 9:00-9:30	43.0	89	48.1	Colonel MarchKGUL
3. Racket Squad (Adv)							
				•			Martha Wright KGUL
4. Badge 714 (Myst)							Eversharp Theatre KGUL
5. Amos 'n' Andy (Com)							
6. Duпy's Tavern (Com) 7. Favorite Story (Dr)							Juniper Junction
8. I Led Three Lives (Dr)							U. S. Steel HourKGUL
9. Cisco Kid (W)							Public Defender KGUL
10. Annie Oakley (W)							Johnny Mack BrownKGUL
		5	4				
CINCINNATI			ount—440,000				-T (5), WCPO (9), WKRC (1
,		•					Blue Ribbon Bouts WKRC Bouts; Ringside Roundup WKRC
2. Liberace (Mus)	WKRÇ	Guild	Sat. 10:15-10:45	20.3	49	40.8	Boston BlackieWLW-T
3. I Led Three Lives (Dr)	WI.W.T	dry :	Thurs 7:30_8:00	17.0	R1	33.0	Your TV Theatre
4. Badge 714 (Myst)							I a contract to the contract t
Boston Blackie (Myst)							Front Page News; Weather WKRC
			40	_			Liberace WKRC
6. Heart of the City (Dr)							
7. Mr. District Attorney (Adv)							
8. City Detective (Myst) 9. Cisco Kid (W)							Robt. Montgomery Presents WLW-T
10. Life With Elizabeth (Com)							Meet the PressWLW-T
			7,000 0,00			02.0	Godffey's Talent Scotts With
QUAD-CITY	Ap	prox. Set C	ount—500,000	Stations	WHBI	F (4), R	ock Island, Ill; WOC (5), Davenport, I
1. Racket Squad (Myst)	woc	ABC	Tues. 9:30-10:00	32.5	79	41.5	Blue AngelWHBF
2. I Led Three Lives (Dr)	WHBF	ZIV	Wed. 10:00-10:30 .	31.8	89	35.8	
3. Favorite Story (Dr)	WHBF	ZIV	Thurs. 10:00-10:30	22.5	66	34.0	
4. Superman (Adv) 5. Cowboy G-Man (W)	WOC	Flamingo	Sun 6:00-6:30	10.0	99	30.8	1
6. Foreign Intrigue (Dr)	woc	William Mo	rris Sat. 10:00-0:30	18.0	44	23.3	
7. Annie Oakley (W)	WHBF	CBS	Sat. 6:00-6:30	16.0	80	20.ď	Cheer TV Theatre
8. Abbott and Costello (Com)	WHBF	MCA	Sat. (A.M.) 10:30-1	11:00 14.5	. 100	14.5	None
				-ii-i		-	Pride of the FamilyWOC
MILWAUKEE			ount—560,000				J (4), WOKV (19), WCAN (2
1. I Led Three Lives (Dr)	MTMJ	$\dots. zrv\dots.$	Thurs. 8:30-9:00	42.8	74	58.0	Place the Face
A. Macket Squad (Adv)	IVI TIVIJ			391	22	28 6	
3. Mr. District Attorney (Myst)	MTMJ	ZIV	Tues. 9:30-10:00	30 9	67	481	Hopalong CassidyWCAN
4. Waterfront (Dr) 5. Boston Blackie (Myst) 6. Given Wid (R)	MTMJ	71W	Fri. 7:00-7:30		81	29.9	Duffy's TavernWCAN
6. Cisco Kid (W)	MTMJ	ZIV			71	33.1	
7. Badge 714 (Adv)	WCAN	NBC	Fri. 9:30-10:00	21.0	49		I was a second of the second o
				· · · · · · · · · · · · · · · · · · ·	· · · · · · · · · · · · · · · · · · ·	50.0	Justice
8. Life of Riley (Com)	WCAN	NBC	Fri. 9:00-9:30	19.4	44	44'0	Playhouse 15 WTMT
8. Life of Riley (Com)	WCAN	NBC	Fri. 9:00-9:30	19.4			
8. Life of Riley (Com) 9. Dangerous Assignment (Adv 10. Eversharp Theatre (Dr)	WCAN) WCAN	NBC	Fri. 9:00-9:30	18.0	25	£1 9	News; WeatherWTMJ

Death Valley Days (W)...... WCAN...... McCann-Erickson... Mon. 9:00-9:30 16.3......

MULTI-RUNS' SYNDICATE SPREE

Advent of Color Seen Diminishing Value of Vidpix on Rerun Market

Hollywood, Aug. 31.

Lots of Hollywood's vidfilm producers are harboring a delusion that they can hold on to their product indefinitely, sure of millions of dollars in potential profit on the rerun market. But they're failing to recognize that the advent of color tv on a mass commercial basis, plus the continuous flow of celluloid goods on the market, will depreciate the values of their telefilms as time goes on.

That's the belief of Herb Jaffe, v.p. in charge of sales for Official Films, here from N. V. on a telebiz junket. Jaffe said that the lowering of prices of color sets will zoom the swing to color, and predicted within 18 months, tint tv will be here on a bigtime basis.

Opining black-and-white tw will always be prevalent despite the advent of color, Jaffe said nevertheless the commercially feasible tint will result in depreciation of band-w telefilms. Adding to that, the increased competition resulting from more vidfilms is already lowering prices of some of the vidix, he said.

Jaffe said he observes this tendency in Hollywood to overestimate rerun values, a producer thinking only in terms of his series, not taking other considerations into the picture. He said some firstrun series are indefinitely kept from the syndication field because sponsors don't want them in competition, but pointed to "Dragnet" as an example of a series which is doing well both firstrun and on reruns. "Producers should charge less to sponsors for the firstrun so that they can get into syndication sooner and avoid any loss," he declared.

Jaffe, here discussing a new anthology series and action show which would be distributed by Official, said his experience has been that anthologies are the safest bets for the rerun market. "General drama appeals to more people, and in our distribution of 'Star and the

(Continued on page 52)

Claudette Gives Own 'Liz' the Biz

Claudette Colbert arrived in New York on Monday (30) to discuss details of her projected telepix series with Rockhill Productions and before the day was out a shadow was cast over the future of the show. Understood the film star expressed dissatisfaction with the first and only stanza in the can, which was made for the pilot way back in February.

Series, tagged "Leave It to Liz" as the working title, has meantime had a nod from Toni, which is holding the 8:30 Saturday slot on NBC pending finalization of a deal for the package. There's some question of delivery, since Toni would like to be assured of a minimum 104 episodes less the hiatus periods—which would thus span two seasons.

Sponsor is primed to launch "Liz" in October, with "The Duke" pencilled in for the slot in the interim.

Irwin's Initial Entry In Vidpix With Fight Film

Vidpix With Fight Film

Carol Irwin, "Mama," producer, is planning her initial entry in the vidpix field with a vehicle on the fight game titled "Ringside." She's dickering with Robert Preston and Myron McCormack for the male leads, to be supplemented by professional boxers. Series will be scripted by sportswriter and scenarist Richard Marvitter and scenario with "Mama" writer Frank Gabrielson, who conceived the series, acting as script supervisor. Novelist sportswriter Paul Gallico will act as consultant on the series.

39 the Hard Way

39 the Hard Way

When Charles Wick's Telefilm Enterprises pointed up
the fact that its "Fabian of
Scotland Yard" is probably
the only film series to go on
the air with all its 39 pix already in the can, the firm met
with some agency skepticism.
Among the unbelievers were
John Hull, ad manager of Molsom's Brewery (Toronto) and
Pat Milson of Cockfield,
Brown, the sudser's agency.
Pair flew in from Toronto
last week and Wick met them
at the airport, driving them direct to a screening room and
running off all the available
prints. Screening started at
9 p.m., ran till 5 a.m., with
only opening and closing
credits shown during the latter part of the session. Not
only were Hull and Milsom
convinced that all 39 prints
are canned, but they bought
the show for several Canadian
and U.S. markets.

A Fabian 'Dream' Come True: 250G **U.S.-Canada Deals**

That "dream publicity break" or Telefilm Enterprises' "Fabian for Telefilm Enterprises' of Scotland Yard" series a couple of weeks ago in Toronto started paying dividends last week, when Telefilm signed a regional deal for U.S. and Canada with Molsom's Brewery and at the same time pacted Astral Films of Toronto for distribution of the feature culled from the half-hour telepix.

distribution of the feature culled from the half-hour telepix.

Molsom's, via Cockfield, Brown & Co., bought the films for Buffalo (WGR-TV), Rochester (WHAM-TV) and Detroit (WJKB), plus several Canadian and U.S. markets still to be cleared. Deal will net Telefilm some \$250,000. Astral deal is for Canadian distribution of the feature made from the first batch of half-hours produced by Anthony Beauchamp and starring Sarah Churchill which Eros Films distribbed in Britain. Astral has already set the film for day-date openings Sept. 10 at five Toronto theatres, the Savoy, Humber, Danforth, Fairlawn and Colony.

It all started a couple of weeks ago when Robert Fabian, subject of the series and former superintendent of Scotland Yard, accepted a Toronto paper's request that he step in to solve a sixmonth-old kidnapping case. Papers broke the story with frontpage banners, and then the wires got hot.

UTP to Use Post-Mortem On Jet Ace Joe McConnell In Ken Murray Audprint

United Television Programs found itself in an awkward position last week following the death of jet ace Capt. Joe McConnell Jr. All its audition prints of the upcoming Ken Murray show, "Where Were You?" were the episode concerning McConnell's ex-

wynn Nathan, UTP sales chief, sent a memo to his sales staffers instructing them to explain that Bing Crosby Enterprises, which is producing the show, will cut in a special soundtrack eulogizing McConnell in the release prints. Meanwhile, though admitting that auditioning the McConnell show isn't in the best of taste, Wynn said it's too late in the sales season to call in the prints.

By BOB CHANDLER
The multi-exposure yardstick which has become the economic bulwark of the feature film business in television is now beginning to make itself felt in the syndicated field. Moré and more, stations are buying their programs on a multi-run basis that cuts the perjeture cost sharply and permits the outlet to program at a fraction of live cost and one-run film charges:

the outlet to program at a fraction of live cost and one-run film charges:

Multi-run practice has been in existence among scattered outlets for some time, but now in many situations it's becoming the rule rather than the exception. Case is particularly true in the more competitive markets, but even in cities where one station dominates, the kingpin has gone to the multi-exposure technique. Not only has the practice spread among stations, but distribs themselves are no longer reluctant to submit their prime shows to multi-run exhibition.

For the stations, both advantages and disadvantages are obvious Multi-exposure cuts the per-program cost to a fraction of what it would be otherwise. It permits an outlet to get high-priced product it otherwise could not afford. On the other hand, these multi-run deals for the most part don't work out the way feature deals do—five or so runs over an 18-month period are more or less standard for feature films, but in syndication the pattern has become a repeat every three or four weeks. Regardless of degree there's bound to be some undesirable effect on the station's audience.

Pros & Cons

On the syndicator's side, the pros and cons are more subtle. (Continued on page 52)

Title Clearance Cited as Urgent For Telepix Biz

Hollywood, Aug. 31.

Warren Lewis, producer of Four Star Productions' "Star and the Story" series, asserts the vidfilm industry is badly in need of title clearance machinery to avoid current confusion and duplication.

Lewis expressed the hope that such machinery would be set up by the Writers Guild of America, Academy of Television Arts and Sciences or the Alliance of Television Film Producers, opining he felt they would profit by such a title clearance bureau. "There is a great need for such a clearance service. It is impossible with all the tv companies in the country to know what titles have been used, particularly in the case of anthology series. And this confusion is ultimately transmitted to the public by way of duplication of titles. It can also lead to the public by way of duplication of titles. It can also lead to the public by way of duplication of titles. It can also lead to the public by way of duplication of titles. It can also lead to he public by way of duplication of titles. It can also lead to public by way of duplication of titles. It can also lead to public by way of duplication of titles. It can also lead to the public by way of duplication of titles. It can also lead to the public by way of duplication of titles. It can under the secret of the problem is one which should be solved, deploring tv's lack of machinery similar to the title of registration bureau of the Motion Picture Assn.

There have been innumerable (Continued on page 52)

(Continued on page 52)

MAYOR OF TOWN'S' **500G VIDPIX SALE**

Hollywood, Aug. 31.

"Mayor of the Town," telepix series starring Thomas Mitchell, has been sold by United Television Programs to Richfield Oil for regional sponsorship for \$500,000.
Oil company will sponsor the series in 31 cities in California, Oregon, Washington, Idaho, Nevada and Arizona.

Deal is for a firm 52 weeks, with the Rawlins-Grant produced show to go on the air next year.

PER-PIC COST Must 'Hurdle the Girdle' of Rigidity CUT SHARPLY In Live or Film Choice: GE's Abrahams

Home of the Pilots

Home of the Pilots

Holywood, Aug. 31.

John Wolfberg, owner of the News View theatre is the latest Hollywood exhibitor to turn his house over to television. He will use it as a proving ground for unshown tv pilots with morning screenings from 9.30 to noon.

Charge for screening half hour telefilms will be \$100 and for hour films \$150. Each film will run seven mornings a week. Previous cards will be handed out to the audience, which will be admitted free. The showings, however, will be primarily for agencies, sponsors and tv station program directors.

Lotsa Offers For Autry-Rogers Pix But Rep Waits

Hollywood, Aug. 31. Republic, mulling several multindllion dollar television offers for its Gene Autry and Roy Rogers feature films, has decided to withhold the product from the video market pending a decision by the U. S. Supreme Court on appeals filed by attorneys for both cow-pokes.

Studio expects a favorable verdict from the high court, now in recess until October, and consequently decided to wait. A studio spokesman said lawyers feel the matter is an "interpretation of contract, and not a public issue, and the odds are 500 to one against rehearing."

against rehearing."

Rep's subsidiary, Hollywood Television Service, has been deluged with offers including one for around \$3,000,000. Studio has 52 of each which would mean an average of \$30,000 per film for the largest block of pix yet funneled to television. Deadline for appeal is Aug. 31, but Autry's and Rogers' attorneys sent appeals back east last week to get in under the wire.

L&M Lops 'Early Show' In WOR-TV Grind Run Of 30 Feature Films

WCBS-TV, N. Y. key for CBS-TV, became victim of WOR-TV's 30 feature films. Liggett & Myers, first underwriter to take an eighth of the celluloid package last week, has made plans to ankle the flag's nighttime feature pix lineup on Sept. 5.

Sept. 5.

Cunningham & Walsh, agency for the ciggle makers, wants to "experiment". With WOR-TV's unique 16 showings weekly of the same pic, especially since the films are considered the best yet released to video. Agency said it likes moving around to try different advertising angles. Though the advertiser could foreseeably return anyway because the N. Y. tele budget for Liggett & Myers wouldn't allow for WOR's estimated \$4,175 weekly and WCBS rate for the "Early Show" at the same time. L&M contract ends with flag on Sept. 5, according to the agency.

the agency.

Whereas only the L&M brand name was pitched at New Yorkers via WCBS airlings, both Chesterfields and L&M will be exposed on WOR-TV. Latter, a General Teleradio-owned station (same outfit that owns the station's 30 features), is going to slot each pic at 7:30 and again at 10 p.m., seven nights weekly, plus two 4:30 performances on Saturday and Sunday.

Hollywood, Aug. 31.

TV is existing in a girdle marked either "live" or "film" and it should make use of both to break through the barrier of rigidity. So says Mort Abrahams, exec producer of the new "General Electric Theatre," a live-and-film show. Abrahams said the flexibility of the medium must be utilized fully, and this can only be done by making use of both forms of presentation. Here to supervise filming of the Jack Benny show, "A Face Is Familiar," and discuss other properties for GE, he returned to N. Y. yesterday (Mon.).

Abrahams explained it's this

yesterday (Mon.).

Abrahams explained it's this search for a new approach which prompted GE to plan its upcoming series as a combination of both, with 26 live shows and 13 on celluloid. Presentation should be adapted to the material, which is the most important factor, he averred.

averred.

GE is currently negotiating with Gary Cooper and James Stewart to make their telefilm debuts in the new series, the producer revealed. Company has signed Dan O'Herlihy to appear with Barry Fitzgerald in the telefilmed "White Steed." Name stars working in the GE series receive participation deals. deals.

GE shows will originate in N. Y.,

deals.

GE shows will originate in N. Y.,
Hollywood and Chicago, whichever
is felt best for the particular property involved, "Instead of freezing
ourselves geographically or in the
medium, let's be flexible and let
the material take precedence over
the manner of presentation,"
argues Abrahams, who produced
"Medallion Theatre" last season.
GE is searching for the officat
and the fantasy, types of properties
rarely wanted by video sponsors,
Abrahams said. Provocative themes
are sought in an effort to gct away
from run-of-the-mill fare.

"A new art form in half-hour
(Continued on page 52)

(Continued on page 52)

Arnold as Chi's 1st Major Vidpixer

stakes is heedown chanter Eddy Armold who's formed Eddy Armold Enterprises, Inc., under his full ownership. It would be his telepix preemer in a half-hour series of 26 labelled "Eddy Arnold Time" and consisting of a pop and country tune format. Each chapter carries a \$17,500 budget and the fronter will let himself in for \$3,000 per. Supporting troupe will include Chi singer Ann Gilbert and a vocal four, the Jordaneres, but latter tag will probably be altered to dehillbillyize them.

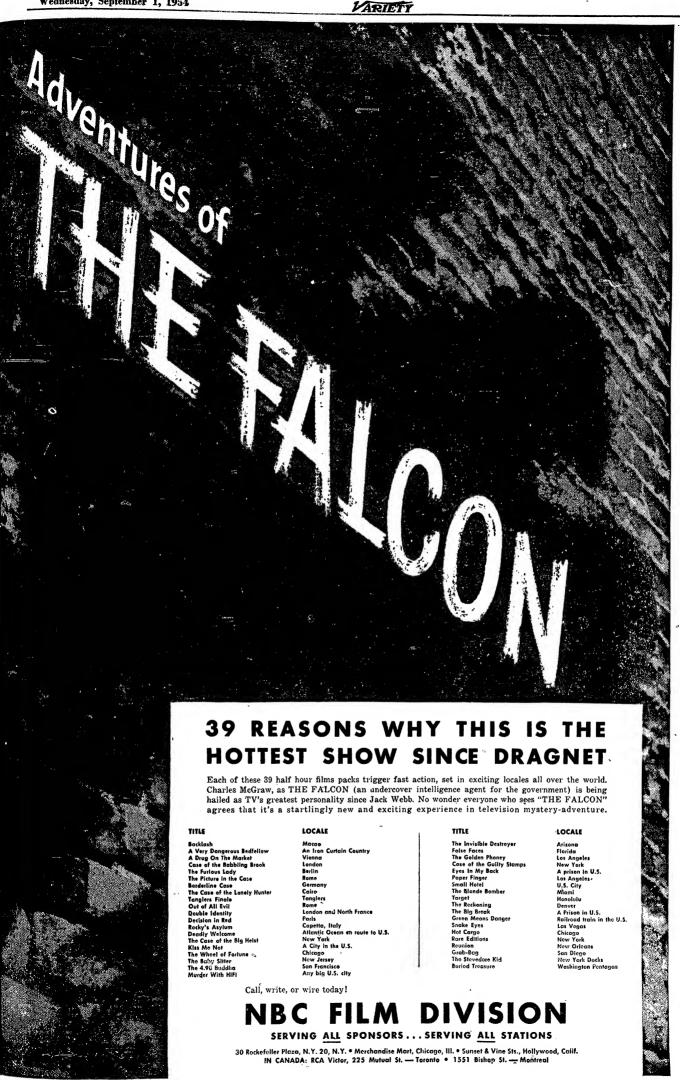
Series is being primed for a mid-October shooting start in Chicago with a filming outfit being dickered and Walter Schwimmer already set as distributor. Handling the producer-director-writer chores will be Ben Park, radio-tv program chief of NBC's Central Division whose "Out on the Farm" show with Arnold is winding up but resuming in October. Exec producer is Joe Csida, of Csida Grean Associates, Arnold's personal managers. Series would be the initial major telepixer out of Chi. stakes is hoedown chanter Eddy Arnold who's formed Eddy Arnold

Cummings-Camel Vidpix Ousting 'Man Vs. Crime'

Robert Cummings will star in a telepix series being filmed by Mc-Cadden Productions (the Burns & Allen show lensers), and NBC-TV has given the package a Sunday-at-10:30 p.m. berth. It replaces "Man Against Crime." (It's Cummings' second pix series, first being "My Hero" for Philip Morris cigs.)

Premiere is skedded for January, with R. J. Reynolds the underwriter in latter's ouster of longheld "Crime" headed up by Ralph Bellamy.





Vidpix, Features Parlay WGN-TY Intro Major Chi Sell-uloid Harvest

Chicago, Aug. 31.

Parlay of vidpix and feature films has projected WGN-TV into the practically SRO class for its nighttime fall schedule. Although there's a generous sprinkling of live local entries and DuMont shows, the backbone of the Chi Trib's station's prime time programming is strictly from celluloid. With its new season lineup breaking the next six weeks, WGN-TV will be unreeling no less than 15 half-hour vidpix weekly plus a nightly closing feature film—and they're all sponsored. Assuming DuMont will find a bankroller for the Saturday night pro football telecasts, the station at the moment has only two and a half hours open in its seven nights a week schedule from 7 p.m. through the 10 p.m. feature. In the words of general manager Frank P. Schreiber: "That leaves us in a healthy position." That may be the understatement of the year when WGN-TV's near-sold out status is compared against NBC-TV, CBS-TV, and ABC-TV blockbuster competition for the nighttime Chi audience.

But in and around these live shows are the vidpix names like

petition for the nighttime Chi audience.
But in and around these live shows are the vidpix names like Liberace, "Badge 714," "Duffy's Tavern" "Mr. & Mrs. North," "Forcign Intrigue," "Racket Squad," "Life of Riley," "The Lone Wolf," "Boston Blackie" and Florian Za-Bach. Also such sports film packages as the "Big 10 Football Hightights" and the "National Pro League Highlights." With few exceptions the telepix are all carrying the banners of hometown clients. And they spell the difference between a so-so and a bangup 1954-55 season for WGN-TV sales manager Ted Weber and his crew.

Admittedly a big factor is the saleability of the film packages, is that in this market at least last year wrote finis to any doubts about their ability to knock off good ratings, either as repeats or virgins.

adventures of

ELLERY QUEEN

Hugh Marlowe

The same basic appeal which made ELLERY QUEEN one of the outstanding best-sellers of our time, and the top-quality pro-duction which distin-guishes this new series are already reflected in current ratings.

In Detroit, for example, after only one telecast, ELLERY QUEEN won an 18.6 Videodex. It outrated many established, successful mystery pro-

For the full story—and remaining availabilities . . .



Programs of America, Inc.

477 Madison Avenue, New York 6253 Hollywood Blvd., Los Angeles

Cantor Re Vidnix

Eddie Cantor, upon completion of his first vidpix for Ziv, observed, "I felt less tension in four days of shooting than I had in any 10 minutes of the 'Colgate Comedy Hour.' It has live television licked off the screens."

Cantor is due east next month on his first business trip to New York in almost a year.

WOR-TV Top Pix Test on 'Preview'

Bruce Balaban and Dave Sanders, latter an independent New York theatreowner (six houses in Manhattan), launch their "Hollywood Preview" half-hour show over WOR-TV, N.Y., Sept. 24 with an eye to national syndication. The local show, which will be emceed by Dan McCullough, will be keyed to the Broadway openings, so the film clips—three to five pictures, per half-hour—present no problem film clips—three to five pictures, per half-hour—present no problem from the tieup viewpoint.

As Balsan Productions, Balaban As Balsan Productions, Balaban & Sanders are in the process of clearing rights for film clips so they may be keyed to national syndication. This, obviously, presents a negotiating problem when they have their sights on such properties as Paramount's "White Christmas," Warners' "Star Is Born," and like

the like.

The prime idea is trailerizing the new film product, via video, with a guest personality, either from a coming or concurrently showing picture participating.

This upcoming show started its negotiations with WOR in July although NBC's "Bank On The Stars," film quiz with Bill Cullen; CBS' local N. Y. "Bits From The Hits" (Dennis James); and Emanuel Demby's "Hollywood to Broadway," got on the air in the meantime.

Balaban, son of showman A. J. Balaban, son of showman A. J. Balaban and nephew of Par prexy Barney Balaban, realizes the problems of working out coordination problems with the studios on the potent new releases. He has 50-70 markets all lined up via a package firm for syndication, once these rights are squared away.

GE's Abrahams

= Continued from page 49 =

drama has been created, and it's wrong to say something should be all film or all live. We shouldn't stick to the same procedures and presentation. TV is the most adaptable medium, but no one has really adapted himself to it by arbitrarily ruling something must be all film or live," the exec contended.

"Flexibility allows for a very important element now missing in tv—showmanship. We've become victims of our own straitjacket. We have to create an excitement, give the people shows they'll talk about. With good taste and craftsmanship you can do many things in a firstrate dramatic show," he said.

It's planned to make use of originals and adaptations in the GE series. Those shows which go to film are stories considered best handled via telefilming, such as action yarns. "If it's a show which requires illusion and a feeling of space and adventure, then we take it to film." Abrahams explained. Revue Productions is producing the film segments of the series, which is hosted by Ronald Reagan, and begins Sept. 26 on CBS-TV, with Gene Tierney making her teledebut in a live show, "Nora" (Ibsen's "A Doll's House" adaptation) from N. Y.

Abrahams said he considers material the most important factor in breaking down the name barrier, saying GE has been able to ink names such as Miss Tierney, Tyrone Power, Jane Wyman and Joseph Cotten because of the scripts offered them. "Eventually all stars will have to get into ty for the promotional value it will give their pictures," he opined, adding studios will fall in line for the same reason.



KORLA PANDIT

In ¼ and ¼ hour musical she presented on film by LOUIS D. SNADER

Liberace Lights All of Canada's **Bilingual Candles**

Guild Films closed the "dream sale" for Canada this week by sale" for Canada this week by signing the "Liberace" show to sponsorship for every Canadian station now on the air and every one which will go on the air during 1955. Sale embraces a total of 25 stations, 22 of them English-speaking and three French.

speaking and three French.

Deal was set with Robinhood
Flour and the John Inglis Stores,
which will share sponsorship on
the English-speaking outlets. Robinhood will do a solo on the Gallic outlets. Young & Rubicam of
Toronto agented Robinhood while
Spitzer & Mills repped Inglis.
Deal was set by Spence Caldwell.
Guild's Canadian rep. Sale was in
effect okayed by Canadian Broadcasting Corp. which cleared time casting Corp., which cleared time for the show. Telepix series is currently on eight Canadian out-lets on a syndicated basis.

Title Clearance

Continued from page 49

Continued from page 49

tittle conflicts, some between telefilm and theatrical picture companies, but most of these have been resolved behind the scenes. Meridian Productions, for example, turned out a telepic tagged "The Juggler" about the same time Stanley Kramer was readying the theatrical release of the film of the same name from the Michael Blankfort novel. Kramer and Columbia, which released "Juggler," were unhappy at the vidpix "Juggler," and after a few confabs with Meridian, the issue was settled satisfactorialy, the ty pix company switching its tag.

Revue Productions, currently

Revue Productions, currently prepping a new series, had planned to call it "Soldler of Fortune," but since 20th-Fox has a film of that name skedded, is changing the

Interstate Television actually went into production a couple of years ago with a "Raffles" series, but following strenuous objections and threatened litigation from Samuel Goldwyn, folded its production of the series, taking a complete loss.

Color Diminishing

Continued from page 49

Story' we have found the value of Story' we have found the value of such series evidenced by the interest of banks, utilities and other similar institutions which want to sponsor prestige shows," he said. Incidentally, while Henry Fonda hosts S&S here and in N. Y., he doesn't for local and regional distribution, and in that field the star of each half-hour intros.

Evec said it helps to have a star

Exec said it helps to have a star host, because the sponsor feels it important to have a personality to tie in with his product. Insofar as general programming is concerned, he opined you can't miss if you get a situation comedy with a w.k. name.

Yank Telepix Distribs Reaping Lotsa Moola in Canadian Market

Lovering to Roach

Hollywood, Aug. 31.

Otto H. Lovering has been named head of the newly-installed film department at the Hal Roach lot, by Hal Roach Jr. Lovering, who has been film editor on "Public Defender," is replaced on that show by Harry Coswick.

Editing department will slice "It's a Great Lite," "Amps "n' Andy," "Passport to Danger," and "The Life of Riley."

Don't Make Pilot, Isn't Gonna Sell

Unless you're an MCA TV, a Ziv or a Screen Gems, advice in vidpix circles continues to be "don't make a pilot." Still there are enough wildcatters and evan major production firms investing in these previews of new product to account for a sizable financial outlay—and loss. The safest are mostly named above—those with existing, sponsored series having formats flexible enough to eat up unsold pilots.

formats flexible enough to eat up unsold pilots. Generally though the obstacles facing any hopeful owner of a vidicial propers of the strength. Aside from the usual ill fate expected of low quality films, there are three other important factors: distributors are finding it more and more advisable to own product either almost completely or outright to make it possible for them to recapture coin outlay within a foreseeable amount of time. Present restrictions as to extent of the vidpix market (normally considered the first 100 tele markets) make it virtually impossible to share profit irst 100 tele markets) make it virtually impossible to share profit and come home reasonably early with a decent paycheck. Also because of the limited size of the market, and the demands considered equitable in each for vidpix series, a pilot and subsequent half-hours in any proposed series should not cost more than \$25,000, and according to a couple of distribs tapped for information, even that is too high. What has happened in at least one instance, observed one distrib who couldn't offhand estimate the great number of pilots brought to him over the past several months, is that a reputable producer brought him what he ultimately considered "the best television film show I've ever seen." He said that it was sure to be an audience catcher, but that his firm, and he thought any other distrib, wasn't equipped to turn it into a full series since the first pie was priced for over \$35,000. It was sreed for over \$35,000. It was sreed for over \$35,000. It was sreed the value slightly, but at that it couldn't have been made at same high quality for much less than the quoted sum. Take that amount, said the distributor, and add sales costs and the series might never show a profit in a life time.

The last reason, and one often reiterated in the past few months, is that the two major tele networks have no time available for new product, thus precluding the possibility of culling a national sponsor for a film series.

MCA and, to some degree. Screen Gems and Ziv, are absolved from danger in making vidpix. Each firm can blithely, now that the pattern is fixed, make all the pilots it wants, using all the top stars wanted. While these producer-distrib outfits are faced with all the same problems of other pilot makers, but possibly to a slightly lesser degree because of their powerful selling structures, any pilot film not sold can and usually does go into one of the dramatic series for Heinz or the "Pepsi Cola Playhouse," just to name a few by MCA, or the Ford series by Screen Gems. Since format of these shows call for varied

Rapidly expanding Canadian market, which will have some 20 stations on the air within another year, is already proving itself the source of a sizeable amount of revenue for telepix distributors. One distrib. Television Programs of America, anticipates a total gross this year from Carada of \$250,000, which while it's less than 3% of TPA's total anticipated gross for the year is still certainly nothing to sneeze at. And just last week MCA TV made a fistful by selling "Dragnet" to the Canadian Broadcasting Co, on a two-year deal.

All TPA's experience in the mar-

casting Co on a two-year deal.

All TPA's experience in the market (with four series and a feature package already in Canada) points to the fact that program quality will be the main basis on which distribs must sell in the future. This is especially true as regards multi-market deals, since any such deal must include Toronto and Montreal, where the Canadian Broadcasting System operates on a single-station basis.

CBC is virtually sold out at presented.

single-station basis.

CBC is virtually sold out at present and will continue to be so, and time clearance is a key problem. Only way a distrib can get a series on the web is to sell it to a current sponsor who's willing to drop his present show (subject to CBC approval) or to impress CBC so highly with the show's quality that the web itself will oust a current series and replace it with the new one. Since CBC is a government-run operation and is running at a virtual SRO anyway, a show's commercial qualities have far less bearing on getting into the country than its artistic merits, according to TPA.

TPA has just set the upcoming

to TPA.

TPA has just set the upcoming "Halls of Ivy" on the CBC web and has also concluded a multimarket deal on "Your Star Showcase," with Maple Leaf Milling Co. picking up the tab in all but two markets. "Ellery Queen" is in four markets on a syndicated basis, as is "Ramar of the Jungle."

CBC picked up "Dragget" han-

is "Ramar of the Jungle."

CBC picked up "Dragnet," handled by MCA outside the U. S., for a Sept. 6 start on the web's English-speaking stations. A network show, it will follow the Sid Caesar exposure, and will have for the first year Johnson's Wax and Elna Sewing Machines as alternate week bankrollers. week bankrollers.

Multi-Run

Continued from page 49

The income from a multi-run deal comes to far more in the aggregate than from a normal ringle-run sale. It's a new and fast r way of cashing in on the series' residuals, especially when the distrib is in the second or-third year of new product and hasn't been able to get his oldies off the shelf. At the same time, however, a multi-run deal usually means finisl to a series in that particular market—after three or four runs, the other stations won't touch the series and the station that ran the pix is afraid to. Aggregate coin resulting from individual-run sales of the reruns might total more than the sum the station dishes out for that first multi-run deal.

New York, with its seven-station The income from a multi-run deal

station dishes out for that first multi-run deal.

New York, with its seven-station situation, has seen more of the package or library deals than other markets. Latest adherent is WPIX, which is slotting "Liberace" twice daily, five days a week in 15-minute form, and has also slated "Ramar of the Jungle" for six days weekly. Both shows ran once a week in half-hour form previously. WABC-TV has engaged in the practice, with 10 showings a week of both "The Ruggles" and "Pulse of the City" in past months. Same station is running properties like "Boston Blackle," "Jeffrey Jones" and "Colonel March" two and three times weekly. WABD runs the "Big Town" reruns both under United Television's title of "Heart of the City" and its own "City Assignment," WOR-TV is planning four-a-week showings of "Paragon Playhouse" and three-a-week on "Dangerous Assignment."

Elsewhere, WFIL-TV in Philadelphia has been playing "Racket Squad" twice a day, five days weekly. WCCO-TV in Minneapolis is planning multiple exposure of "Liberace" on a pattern similar to that of WPIX.

WHAT'S IN THE GROOVE COUNTS'

"The play's the thing," said Shakespeare. "What's in the groove counts," was the late founder-president Jack Kapp's credo. as regards Decca, and it is an axiom with which the successor. echelon has not only concurred but furthered. The aphorism. incidentally, has become an intra-trade slogan for, with the continuing prosperity of the diskery businesss, the analogy to the Bard's classic crack is obvious.

From Decca's cradling in the deep depression days of 1934 the intent was to insure top value "in the groove." The founder-triumvirate of officers—prexy Kapp, sales veepee (now the late) E. F. Stevens Jr., and treasurer (now president) Milton R. Rack-mil—set about insuring topmost marquee values at the bargain 35c platter price, which was the founding pattern of Decca. That the quality of product—not price—is the ultimate barrom-eter was quickly established with the 35c retail tag for the old 10-inch, shellac platter. It eventually increased to 60c and 75c, and now is vividly climaxed with the extraordinary \$27.50 sales tag on a) Bing Crosby blowax anthology. Save for an independent's attempt for a similar stunt with Fred Astaire's bio in song-and-dance—at a \$50 pricetag, which was academic in light of the limited album sales—this is a new industry high for a "popular" item. Next previous high was RCA Victor's Glenn Miller album at \$25, and this had the added impetus of "The Glenn Miller Story," a concurrently releasing biopic made, by the way, by Decca's subsidiary, Universal Pictures—a smash film grosser which also produced a sock soundtrack bestseller for Decca.

Decca's design for industry impact was no accident. David intent was to insure top value "in the groove." The founder-

Decca's design for industry impact was no accident. David Decca's design for industry impact was no accident. David and Jack Kapp pioneered the artistic aspects; Stevens supervised the sales; Rackmil was the watchdog of the exchequer, and his canny perceptiveness resulted in the Universal Pictures buy-in and its uitimate control—long before "diversification of assets" became a fashionable catchphrase in financial circles. But from the start, despite the parlous period of '34, Decca's diadem was destined for the heights. In three years the company showed an \$85,000 profit; a year later (1938), the profit margin upped to \$207,000; in '39 it became \$374,000; in 1943 the company's gross of \$32,508,717 had resulted in a net of \$1,618,548. Decca last year netted \$1,862,266, a large part of which was due to Decca's interest in Universal.

Kapp was the subject of a lead editorial in Life in early March 1849, the same month in which he died, at 47, of a cerebral hemorrhage. It was written by Henry R. Luce, who knew Kapp personally, and was thoroughly familiar with the diskery topper's dream to propagate American music as a worldwide influence for peace and understanding. Kapp knew of no better way to achieve this than via records.

achieve this than via records.

That Decca isn't all Bing Crosby, and vice versa, may be gleaned from the continuing development of marquee names and marquee values. The innate showmanship to make "what's in the groove" count for greater values has been constantly developed, whether in pops or longhair; albums or educational readings. Perhaps best illustrating that have been the sundry Shakespearean, Dickensonian and even Biblical readings, along with film casts and scores, which have been enhanced, for Decca release, under the marquee potency of such names as Ronald Colman, Charles Laughton, Marlene Dietrich, Helen Hayes, Katharine Cornell, Henry Fonda, Charles Boyer, Edna Best, Judy Garland, Taliulah Bankhead, Carl Sandburg, Jascha Heifetz, Judith Anderson, Irene Dunne, Mickey Rooney, Ginger Rogers, Orson Welles, Fredric March, Mary Martin, Brian Donlevy, Gregory Peck, Loretta Young, John Wayne, Frank Lovejoy, Herbert Marshall, Bob Hope, Walter Huston, John Glelgud, Deanna Durbin, Agnes Moorehead, Raymond Edward Johnson, Frank Morgan, Ogden Nash, Ingrid Bergman, Fred Astaire, Al Jolson, Bing Crosby, Thomas Mitchell, Ethel Merman, Dorothy Lamour, Danny Kaye, Celeste Holm, Gracie Fields, Reginald Gardner, Donald Crisp, Gene Kelly, Irving Berlin, Dan Dalley, Carmen Miranda and kindred personalities participating in Decca diskings. Carmen Miran Decca diskings.

The company pioneered the "original cast" albums, and when "Oklahoma!", now having sold over 1,300,000 sets at \$5 per album—in itself a show biz mark of magnitude—manifested such wide generous public acceptance, Decca conceived the idea of "every home a first night."

The Kapps would take their portable recording equipment into the Deep South and, for flat fees, wax any number of "race" artists—a term that is now passe and even deemed uncomplimentary, giving way to "rhythm & blues" as a category identification. Same was true with the "hillbillies," another opprobrious nomenclature, and in this day and age identified as "country & western." But it wasn't long before Decca put Negro artists on royalty, and to this day the Ink Spots, the Mills Bros., Louis Jordan, Louis Armstrong, et al. are exclusively on that label. Sister Rosette Tharpe set a vogue with rhythmic spirituals. Ernest Tubb and that champ folksinger-gone-children's recording artist, Frank Luther, ploneered in their categories.

Mary Martin, Ethel Merman, Danny Kaye, Ray Bolger, Judy Garland are among the "popular" marquee values, from legit and filmusical fields, who have enhanced the Deccatalog.

This brand of diskery showmanship bellwethered the entire industry. Thus was laid down an invaluable catalog of standards which gives Decca enviable distinction in all types of interpretation. Names, music and tracts of literary and contemporary value have been imprinted on wax for posterity, in a manner that must pay off countless dividends with the years.

Thus, this commentary on Decca's 20th anniversary is in the best American tradition. It is a milestone that reflects not only a decade of achievement, but a fulfillment of an earnest dedication to a job that is being remarkably well done. It is an extension of ploneering vision in finest fruition. It encompasses a limitless horizon by aggressive and equally visionary executives who have mated the wax and the celluloid media, and whose sights on the electronics values of the future are limitless in their notentialities. their potentialities.

Shakespeare said it and Decca gave it the 20th century zing by insuring "that what's in the groove counts."

RACKMIL, PREZ OF DECCA AND U, KEYS B.O. OF BOTH TO WORLD YOUTH MARKETS

While there's no business like show business, there's also nothing about show biz that's like any other biz, according to Milton R. Rack-

mil. president of both Universal Pictures and Decca Records. A reluctant oracle about the entertainment industry's future, Rackmil said it's axiomatic that entertainment is show biz's only boxoffice commodity and that it's the public only—not somebody sitting behind a desk and holding fixed ideas—that can determine entertainment trends.

"This is not the kind of business," observes Rackmil, "where you can sit at a drawing board, put down some fixed ideas and say, 'here's what our model will be five years from now.'

years from now."
"In this business," Rackmil adds,
"you've got to watch the trends,
and if you have the experience to
analyze the trends you will come
up with the right answers to the
public's demands. One thing is certain, you can't force anything down
the public's throat. You may think
it's great, but it's only great if it
sells tickets at the boxoffice."
Rackmil has unbounded confi-

sells tickets at the boxoffice."

Rackmil has unbounded confidence and enthusiasm for the picture business. He discloses that Decca's buy into Universal, which started with a purchase of 26% of the stock (Leo Spitz-Bill Goetz holdings) in 1951 and has now expanded to a total of 72.5% of the picture company, was cued by Rackmil's memory of the record situation in 1930.

Decca and U Prove: Don't Write Off Disk and Pix Biz

Write Off Disk and Pix Biz
At that time, Rackmil recalled,
everybody was writing off the record business as a dead issue. It
was held that the public wouldn't
buy records when they could get
the same entertainment for free
via radio and just for the turn of
a knob. It was proved, however,
that the public would still buy records, provided they were given
something new and fresh every
week. It was also proved in radio,
as with tv today, that the public
couldn't be forced to "buy" free
entertainment it didn't particularly
like.

ike.

Rackmil said he saw the same situation in the picture business a few years ago—a tendency to write it off against the free competition of television. Rackmil was convinced that the public would continue to buy pictures, providing Hollywood would provide the entertainment the public wanted. With the record situation of the 1930s in mind, Rackmil said that he virtually "hocked" Decca to buy the Universal stock. He eventually bought 600,000 shares of Universal, representing 60% of the stock, at a price average of \$16.50, or total of \$9,900,000. The remaining 12½% of the Universal stock was acquired by Decca via Exchanges, etc.

Fancy Figures Don't Lie
Rackmil said that with the Universal stock presently at \$25.25 not
only is the Decca investment extremely profitable, but couldn't be
duplicated now at double what he
had paid for it. He went on to
point up the advantages to Decca
of the Universal buy, not only from
the standpoint of dividends, which
may be well over \$2,000,000 for
the current fiscal year, but also
because of the diversification afforded both companies as well as
giving Decca an inside track on
albums based on Universal film
musicals and scores.

Aside from Universal's pix, Rack-Fancy Figures Don't Lie

musicals and scores.

Aside from Universal's pix, Rackmil made it clear that Decca doesn't hesitate to issue albums based on films made by other companies. "We have no pride of authorship," Rackmil added, and pointed to such upcoming albums as "White Christmas" and "There's No Business Like Show Business" as examples of Decca's disk merchandising as well as its merchandising as well as its merchandising as well as its merchandising as the process of pictures, Bing Crosby-Danny Kaye and Ethel Merman, the respective stars of the Paramount and 20th-Fox films, of course, are exclusive Decca diskers.

More Filmusicals doesn't hesitate to issue albums based on films made by other companies. "We have no pride of authorship," Rackmil added, and pointed to such upcoming albums as "White Christmas" and "There's No Business Like Show Business" as examples of Decca's disk merchandising as well as its merchandising as well as its merchandising as well as its merchandising of pictures, Bing Crosby could be sure just how much further the record biz can go—or expanny Kaye and Ethel Merman, the respective stars of the Paramount and 20th-Fox films, of course, are exclusive Decca diskers.

More Filmusicals

This brought up the matter of Universal's growing excursion into only splitting \$100,000,000 among referring to his song selections,

In light of the "Miller Story's" success, and the studio's high hopes for its newest filmusical, "So This Is Paris," starring Tony

hopes for its newest filmusical,
"So This Is Paris," starring Tony.
Curtis, Gloria DeHaven, Gene Nelson and Corinne Calvet, Rackmil
says the studio will be placing
more and more emphasis on such
pix. He says that four filmusicals
are now being planned among the
31 films the company will produce
in 1954-55. The musicals will be
among the top 18 "A' films.

More 'Big' Pictures

Rackmil points to the studio's upcoming production sked as another instance of progressiveness
on the part of the company. Never
before, he says, has the company
committed itself to so many big pictures. And, he added, there isn't a
top personality in the business in
any category whom we won't buy
and whom we can't pay for. Universal in the past three years has
released pictures starring Stewart
and Miss Allyson, Tyrone Power,
Alan Ladd, Gregory Peck, Ann
Sheridan, Jane Wyman, It is now
talking a deal with Clark Gable,
among others.

Several of these stars were and
Backmil

among others.

Several of these stars were on 50-50 sharing terms and Rackmil said this policy will be continued by the company where and when such deals are practical. However, he sees the time in the near future when artists will go back to the straight salary arrangements, since not all of the profit-sharing deals work out so lucratively for the artist. As Rackmil puts it, not every picture is a "Glenn Miller Story" in the way of profits—in fact, "in some pictures that just about manage to break even or a little better, the artist finds he worked for nothing."

TV a Question Mark Now

TV a Question Mark Now Rackmil has no definite views re-TV a Question Mark Now Rackmil has no definite views regarding the future participation of Universal or Decca, or both, in television. He said he is keeping an open mind on that medium and will certainly not put both feet into it until its more clearly defined as to just what the residuals have in the way of a financial future. Thus far, as he sees it, only a rare few have made any substantial profits out of tv. He named "Dragnet," "I Love Lucy" and that's all to his knowledge. When the financial issues are clearer, Rackmil said, Universal could well enter into tv-film production. Meanwhile, operations are being held to a small unit filming commercials. commercials.

commercials.

While the profits in tv-filming are still nebulous. Rackmil says, he sees no practical reason to seque manpower into that field and take them away from feature pix, which can be much more productive. On top of the general manpower, he points out, would have to go his own and other executives' time as overseers and that, he says, would be a costly waste just now.

Deca's Bullish Season

the filmusical field. For years, due primarily to the company's failure with such type films, Universal eschewed musicals. Other than the Donald O'Connor-Peggy Ryan B's of 10 years ago, the company stayed clear of such productions. A few years ago it bought "Song of Norway" for \$250,000, but never got it off the ground.

Last year it put James Stewart and June Allyson into "The Glenn Miller Story" and found itself with a fantastic winner (Stewart's personal 50% share of the profits is expected to reach \$2,000,000). It also proved a bonanza for Decca presentially, a resurgence with the original soundtrack album; and, incidentally, a resurgence of Glenn Miller individual disks and an album anthology at \$25 per copy for the competitive RCA Victor.

In light of the "Miller Story's"

all of them, so another five or or 10 million couldn't mean very much.

The Decca prexy is very high on the Bing Crosby anthology, selling for \$27.50, which is the highest for \$27.50, which is the highest proved a real seller. (The Fred Astaire \$50 album two years ago was a sales flop). Rackmil says the sales have been even greater than anticipated—he, personally, was rather pessimistic about the release of such an album in August, and proved a note left him by Lou Gilman, west coast v.p. and sales man, wes

In the east.

The record biz, Rackmil said, is much the same as the picture business, both catering primarily to the youth of the world up to the age of 23. "Have something that they like and you have a success," he

Summing up, he returned to his "entertainment is your best sales point" credo. "If you're sitting on top of your business and paying at-tention to fundamentals, things must go right," Rackmil stated.

must go right," Rackmil stated.

He added that any company is bound to have its flops even a long series of them, but eventually the trend must go the other way if you keep trying and keep giving quality. "Decca," Rackmil pointed out, "has had its lean periods and it has had its good times, like now, but this was only possible through continuous effort to sell entertainment."

Decca Vicariously Involved in \$500.000 Suit Vs. Rubinstein

Decca made P. 1 of the New York tabloids last weekend (28) by way of a suit brought by Mrs. Laura Lee Payne, of Beverly Hills. Alleging that she had financed Serge Rubinstein, notorious Russian financier and alleged draft-dodger, to gain control of Decca, she sued the latter for \$500,000 damages in N. Y. Supreme Court. She averred that Rubinstein had achieved "control." To this the latter replied, "I wish I do, but I don't."

latter replied, "I wish I do, but I don't."

In last spring's stockholder proxy fight, led by George L. Lloyd, a disgruntled former Decca board member, Decca's management charged that Rubinstein was involved in the plan to take over the company. Miss Lee, former musical comedy actress and later a Warner Bros. lead, since married to stock broker Lou Payne (from whom she is estranged) came to New York, set up her campaign headquarters at the Savoy-Plaza Hotel, but found that by the time the general stockholders' meeting came around that prexy Milton R. Rackmil and his incumbent slate liad been given a vote of confihad been given a vote of confi-

had been given a vote of confidence.

As is characteristic of disk biz history, Decca at that time had no hot pop, hits riding but had maintained a strong profit-and-dividend position via its earning from Universal Pictures, which it controls to the extent of 72.5%. Since then Decca achieved the 1-2 top pop positions with the Kitty Kallen "Little Things Mean a Lot" and the Four Aces "Three Coins in the Fountain."

Bing Salutes Kapp

Decca's Gamble on Disks In '34 **Revived A Moribund Industry**

Newspaper and magazine readers of 1934 received a real shock when they saw that a new company—Decca—they'd never heard of before was advertising, of all things, phonograph records! To the radio addict of 20 years ago the phonograph and records were not just moribund, they were finally and irretrievably dead, and the average reader was as much surprised to see them advertised as if he were being offered a new issue of Godey's Lady Book or a setting of fresh dinosaur eggs.

However, a Decca ad which appeared in many newspapers of Dec. 6, 1934 may have been the turning point that started the platter business on the long and painful uphill trek that led it to new heights of prosperity. With the shrewdness that characterized the ploneers of the Decca organization, the ad concentrated on high quality recording, top-drawer artists and, perhaps in those depression days, the most important factor of all, low price. The Decca "All-Star" record was only 35c in the 10-inch size, and many a citizen who had stuffed the old Victrola back into the attic must have reasoned that if you could hear Bing Crosby or Guy Lombardo on a double-faced record for a third of a dollar, it might not be a bad idea to stock up on a few new platters.

But actually spending good money in the year 1934, with King Radio lording it over everything, radio or price that since 75c records selling at all, it couldn't do any harm to take the chance of selling at least a few at less than half the standard price. Crosby had eight titles on page two double-sided platters on page two double-sided platters on page two and bather the your You." "The Woor Turly," "Just a-weetheart," "The Very Thought "The Wory Thought The Wory The Moon Was Yellow." "The Sweetheart," "The Worn The Wort Waryin' for You." "The Woor Waryin' for You." "Let Me Call You Sweetheart," "The Wort Thought The Wort The Wort Waryin' for You." "The Moon Was Yellow." "The Wort Thou Waryin' for You." "Let Me Call You Sweetheart," "The Wort Thou Swetheart Waltz." This list illustrates a policy t

platters.

But actually spending good money in the year 1934, with King Radio lording it over everything, to advertise phonograph records! Who ever heard of such a thing? Of course, only half a decade earlier, it had been far different. For years, up to the late 1920s, Victor was the nation's No. 1 advertiser. Even when the record business showed all the signs of going to pot in 1924 the Victor advertising budget stayed high. The advent of electric recording in 1925 gave the industry a shot in the arm, and records were still selling at a lively clip when the 1929 depression moved in and convinced the average family that phonograph platters were one of the world's most expendable commodities. By 1932, the worst year in modern phonograph history, sales were down to about 5% of what they had been in peak years, and 1933 was only a little better. What improvement there was in 1934 was due almost entirely to the new blood brought into the record business by the newcomer Decca — then controlled by the English company of the same name, which was a direct descendant of the famous old British jobbing firm of Barnett Samuels.

Not that records costing only 25c weren't already available in 5-and-10c stores. They were. Other companies, such as Victor with its Bluebird label, also had 35c brands. But Decca's original and courageous contribution to the rebirth of the record business was its policy of giving the day's greatest stars at one uniform low price.

All For 35c

Let's go back a moment to the original Decca newspaper ad Imagine yourself a reader of The Houston Chronicle, and finding on page 10 a five-column ad headed, "Decca's coops Music World." In smaller type you read, "All New Recordings of These Great Artists Now on Decca Records Exclusively, Only 35c." Between the varying type faces were cuts of Bing Crosby, Decca's all-time Mr. Big, Guy Lombardo (still going strong in the Decca fold), Ted Lewis, Gelen Gray, Isham-Jones, the Mills Bros., Tommy and Jimmy Dorsey, and "The Street Singer" (Arthur Tracy).

Bros., rounny, and the Street Singer" (Arthur Tracy).

The Decca sales pitch was summed up in half a dozen lines:

"Here they are—your favorite stars of radio, screen and stage—in their greatest performances of instrument and voice! Not obsolete records, cut in price to meet a market, but the latest, newest smash hits—exclusively DECCA. Hear them when you want— as often as you want—right in your own home."

The first Decca catalog was a summer of the proper shut its

own home."

The first Decca catalog was a slim booklet of 16 pages but its contents were remarkable. It's amazing that so many topnotch performers could have been lined up by a new company specializing in a low-price record. Probably most of the artists who signed up.

that inspired a comparatively small but fanatical group of admirers of the two-piano work of Ivor Kaye and Dave Morton), Dick Robertson and many other favorites whose vogues lasted for years. Robertson, an accomplished tenor pop singer, was a 10-strike. He sang current pop tunes but his biggest sellers were revivals of such things as "The Sidewalks of New York" and "Sweet Rosie O'Grady," with a rhythm accompaniment and frequently with the tempo changed from waltz to foxtrot.

weren't selling at all, it couldn't do any harm to take the chance of selling at least a few at less than half the standard price.

Crosby had eight titles on four double-sided platters on page two—"I Love You Truly," "Just a Wearyin' for You," "Let Me Call You Swetheart," "Some Day, Sweetheart," "Some Day, Sweetheart," "The Very Thought of You," "The Moon Was Yellow."

"Two Cigarettes in the Dark" and "The Swetheart Waltz." This ist illustrates a policy that Jack Kapp unansweringly followed—issuing a judicious blend of favorite old as well as new pop numbers.

Running down the list of vocalists we come to the Mills Bros, Ethel Waters, Jane Froman, Arthur Tracy, Frank Crumit, Lee Wiley, Johnny Mercer, the Montgomer Quartet (singing four religious numbers — "Life's Railway to Heaven," "The Old Rugged Cross," "The Little Brown Church in the Vale" and "In the Garden", Frank Luther, Bob Crosby and Everte Marshall.

Dance hands were led by Guy Lombardo, followed by Glen Gray, Ted Lewis, the Dorsey Bros, Isham Jones, Jack Hylton (an English importation), Orville Knapp, Ros (100 Meay York State." Young, the Green Bros, Marimbor Orchestra, and Justin Ring. There was a separate "hot dance" (soon to become "swing") section of Jimmy Lunceford, Noble Sissle, Claude Hopkins and Spike Hughes, Am on g the instrumentalist, were:—Plano—Art Tatum and two duet teams—Muriel Pollock & Vet Lawshurst, and Fray & Braggiotti, Jesse Crawford was at the organ and Max Rosen played the violin. Borrah Minevitch and His Hanning Rascals were also heard from, as were Louis Katzman's or chestra playing and Lucy Monroer singing "standard selections." Or and Max Rosen played the violin. Borrah Minevitch and His Hanning Rascals were also heard from, sa were Louis Katzman's or chestra, Harry Roy's Band (English importations) God and the new as witnessed by the issuance of the new mamment of the crop among the nation's star from, as were Louis Katzman's or crease of the value of blending was a separate. The condition of the crop among the nation's s

Decra's 'Original Cast' Alhum Sales

	Decea 3 Vilginai Cast Albuni Da	TC2
	Oklahoma! (Rodgers & Hammerstein) (1943)*	,300,000
	(Alfred Drake-Joan Roberts-Howard DaSilva-Celeste Holm)	
	Carousel (Rodgers & Hammerstein) (1950)(John Raitt-Jan Clayton)	
	Porgy and Bess (Gershwin) (1942)	
	Annie Get Your Gun (Berlin) (1946)	400,000
	King and I (Rodgers & Hammerstein) (1951)	350,000
	Song of Norway (Grieg, adapted by Wright & Forrest) (1950). (Lawrence Brooks-Helena Bliss-Robert Shafer-Kitty Carlisle)	300,000
	Guys and Dolls (Loesser) (1951) (Robert Alda-Vivian Blaine-Sam Levene-Isabel Bigley)	250,000
	This Is The Army (Berlin) (1942)	115,000
	(GI Cast) Wonderful Town (Bernstein-Comden-Green) (1953)	100.000
	(Rosalind Russell-George Gaynes-Edith Adams)	100,000
	Sold Under 100,000* (alphabetically) Arabian Nights (Carmen Lombardo-John Jacob Loeb) (1954)	
	(Lauritz Melchior)	
	Bloomer Girl (Harold Arlen-E. Y. Harburg) (1944) (Celeste Holm-David Brooks-Joan McCracken)	
١.	Call Me Mister (Harold Rome) (1946)	
	(Betty Garrett-Lawrence Winters-Paula Bane-Danny Scho	II_BiII
	Callahan-Jules Munshin)	
,	Carmen Jones (Oscar Hammerstein 2d) (1950)	
:	(Muriel Smith-Luther Saxon-Carlotta Franzeel-Glenn Brya Hawkins)	nt-June
;	Cocktail Party (T. S. Eliot) (1950)	
,	(Alec Guinness-Cathleen Nesbitt)	
•	Consul (Gian Carlo Menotti) (1950)	
	(Marie Powers-Patricia Neway)	
,	Death Of A Salesman (Arthur Miller) (1950) (Thomas Mitchell)	
	Lost In The Stars (Maxwell Anderson-Kurt Weill (1949)	
	(Todd Duncan)	2
£	Lute Song (Raymond Scott-Bernard Hanighen) (1946)	
•	(Mary Martin)	-
t	Medea (adapted by Robinson Jeffers from Euripides) (1948) (Judith Anderson)	
	On The Town (Bernstein-Comden-Green) (1946)	
;	(Nancy Walker-Betty Comden-Adolph Green-Mary Martin;)	
•	Red Mill (Victor Herbert-Henry Blossom) (1946)	
	(Wilbur Evans-Eileen Farrell-Felix Knight)	
١	Sing Out, Sweet Land! (Walter Kerr-Elie Siegmeister) (1945)	
	(Alfred Drake-Burl Ives-Alma Kaye-Bibi Osterwald-Jack McC Juanita Hall)	auley-
1	Juanita Han	

Religioso Records Always Sold Big

Crosby's Decca of 'Silent Night' All-Time Peak Faith Platter-Other Highlights

The religious kick in which record companies are currently andulging is nothing new. Vocal and instrumental platters with a religioso significance have always been part of the background bread and butter of the-recording busi-

Chief new trend is that most bigselling present-day numbers of the
hallelujah type are written by pop
tunesmiths as a change of pace
from their ordinary outpourings.
(The late Arthur Fields and
George Graff Jr., set the example
a few years ago in their series of
"Hymns for Happiness.") In the
old days, religious recordings were
almost entirely the time-honored
staples—"Adeste Fideles," "Nearer,
My God, to Thee," "Onward, Christion Soldiers," "Abide With Me,"
and, of course, "Ave Maria." Incidentally, Decca, from the very
beginning of its recording activities in 1934, recognized the necessity of a strong religious catalog.
Among other things, it engaged the
famous radio quintet, The Revelers, to record a series of hymns.

In the earliest days of the phono-Chief new trend is that most big-

In the earliest days of the phonograph, when sound was engraved on soft wax cylinders, records were intended largely for use in were intended largely for use in slot machine parlors and saloons. But even then phonographs were owned by serious-minded families, some of them do devout that the children were allowed to hear only religious tunes on Sundays. Hymn tunes were recorded for their special pleasure, and some pioneer artists, who were later to be known almost entirely as comedians, sang religious compositions at the start of their careers for a dollar a "round." Len Spencer, Billy Murray, Steve Porter and Dan W. Quinn all had whack at the doxology deal.

Quinn all nau wears at the upon-ogy deal.

One of the early artists who profited most by the demand for hymns was the late "Harry Mac-donough" (under his real name of hymns was the late "Harry Macdonough" under his real name of John S. Macdonald, he afterwards became head of the Victor a&rett, whose specialty was "The Holy City." Macdonough once told this writer that he paid his rent each month for years with his earnings from singing Stephan Adams' brainchild at a dollar a throw. After he became exclusive to Victor, his interpretation of "The Holy City" could be had three ways—in a shortend version on one side of a 10-inch platter; the complete text on both sides of a double-faced disk; and under the disguise of "The Babbath Morn," he sang part of "The Holy City" with incidental chime effects. He likewise took the lead in the Haydn Quartet's interpretation.

Henry Burr's Start

The all-time most prolific free-lance recording artist and later

* Parenthetic information next to title indicates author and composer and year when first released; second line indicates the cast toppers. † Mary Martin was not in the Broadway show but she did two numbers for the Decca adoum.

nothing but religious offerings. It had an extensive staff consisting of Henry Burr, and its vertical-cut, seven-inch records were sold under the Angelophone label for 10c in department and five-and-dime stores. On one side you got a hymn sung by the fabulous Burr; on the other, some unidentified gentleman told you what the song was about. The records bore a suspicious resemblance to the Par-o-ket label which Burr issued for a year or two. He was one of the few recording artists who has ever owned his own company and simultaneously sung for all the competing firms.

Rodeheaver and Others

Rodeheaver and Others

Another, several years later, was
Homer Rodeheaver, the baritone
who led the group singing and
played the trombone in Billy Sunday's "hit-the-trail" revival campaigns. Around 1923-24, Rodeheaver was not only singing for
all the old-established record companies but was also turning out his
own Rainbow records with headquarters in Chicago. Besides extensively recording himself and his
duet partner, Mrs. Virginia Asher,
Rodeheaver also issued vocal selections and sermons by such almost
superannuated hymn writers and
do-gooders as E. O. Excell, Charles
H. Gabriel and the Rev. W. E.
Biederwolf. The nearest thing to
jazz on a Rainbow platter was Bob
Matthews, the official Billy Sunday
planist, plunking "Swanee River"
and "Humoresque." Rodeheaver and Others.

and "Humoresque."

Throughout the years Red Seal celebrities were perfectly willing to add to their royalties by recording hymns. John McCormack's "Nearer, My God," sold hugely, and "Whispering Hope," by Alma Gluck and Louise Homer, was one of the biggest sellers Victor ever had. But undoubtedly the all-time best-selling religious platter is Bing Crosby's Decca of "Silent Night."

Night."

Generally speaking, the religious record output was slanted toward the sort of numbers sung at a Methodist prayer meeting or camp meeting—pronouncedly evangelical Protestant music. However, no denominational possibilities were overlooked. Most Jewish selections were issued in special Hebrew lists, but Cantor Josef Rosenblatt was a good seller in Victor's regular catalog.

As early as 1903 Columbia recorded the voice of the Pope, who aged 92, must have been one of the oldest persons ever to make a record. The following year Victor followed with a series of Gregorian chants by the Sistine Choir, featuring the famous male soprano, Prof. F. Moreschi. All companies used the standard Christian Science hymns, such as "Day By Day the Manna Fell" and "O'er Waiting Harp Strings of the Mind," and Edison even turned out some 30 "lesson sermons," sung by a baritone, Robert C. Dyrenforth. After electrical recording was introduced platters made in the Mormon Tabernacle at Salt Lake City were platters made in the Mormon Tabernacle at Salt Lake City were a sensation.

a sensation.

A recent survey seems to indicate that "The Old Rugged Cross" is now America's most popular hymn, but less than 40 years ago you could have turnet through every catalog without finding it on even one waxing. Not until Rodeheaver began to put it over at the Billy Sunday meetings and on records did "Old Rugged Cross" grip the public emotions and heart strings. But you could take your pick of anywhere from six to a dozen versions of "Ave Maria," "Nearer, My God" and "Abide With Me" in the 1914 Victor, Edison and Columbia lists.

No survey of this type should

lead of the Peerless Quartet, must have run into the thousands.

Few artists have been so definitely identified with hymn singing as the late Frederick Wheeler and the still living John Young, who called themselves "James F. Harrison" and "Harry-Anthony" at the beginning of their recording careers. No Edison or Victor list around 1906-07 was complete without "Anthony & Harrison" singing "The Valley of Peace," "Tarry With Me," "When the Mists Have Rolled Away," "When the Roll is Called Up Yonder"—anything with a flavor of Moody & Sankey.

Around 1915 or 1916 there was one record company that issued with the Mist Harrison of Moody & Sankey.

Around 1915 or 1916 there was one record company that issued without in the Inthe 1914 victor, Edison and Columbia lists. Son and Columbia lists. Son and Columbia lists. No survey of this "type should end without at least a passing reference to the Negro "preachin' records" which were made popular in the 1920s by several companies with Okeh in the lead. The arch examplar of recorded preachment was the Rev. J. M. Gates, a colored minister in Chicago. Preaumably the Rev was a conscientious brother who walked in the odor of sanctity, but some of his productions were downright earthy—such as the classic "Dead Cat on the Line." in which he purported to be questioned in the companies of the Negro "preachin' records withich were made popular in the 1920s by several companies with Okeh in the lead. The arch examplar of recorded preachment was the Rev. J. M. Gates, a colored minister in Chicago. Preaumably the Rev was a conscientious brother who walked in the odor of sanctity, but some of his productions were downright earthy—such as the classic "Dead Cat on the Line." in which he purported to be questioned in the companies of the Negro "preachin' records which were made popular in the still preserve to the Negro "preachin' records which were made popular in the still preserve to the Negro "preachin' records which were made popular in the still preserve to the Negro "preachin' records

Decca's 1,000,000 Sellers

,		
Bing Crosby Silent Night Sunday, Monday Or Always I'll Be Home For Christmas Swinging On A Star Too-Ra-Loo-Ra-L I Can't Begin To Tell You Dear Hearts And Gentle People New San Antonio Rose MacNamara's Band	November	1049
Sunday, Monday Or Always	August,	1943
I'll Be Home For Christmas	. November,	1943
Swinging Un A Star	September	1944
I Can't Begin To Tell You	October.	1945
Dear Hearts And Gentle People	January,	1946
New San Antonio Rose	. February,	1946
Sweet Leilani	April.	1946
White Christmas	November,	1946
MacNamara's Band Sweet Leilani White Christmas Now is The Hour Galway Bay	January,	1948
Now is The Hour Galway Bay Bing Crosby & Andrews Sisters Pistol Packin Mama Jingle Bells Don't Fence Me In South America, Take It Away Bing Crosby & Fred Waring	January,	1940
Pistol Packin Mama	October,	1943
Jingle Bells	November,	1943
South America. Take It Away	August	1944 1948
Bing Crosby & Fred Waring		10.10
Whiffenpoof Song	August,	1950
Play A Simple Melody	June	1950
Guy Lombardo		
Third Man Theme	May,	1944
Humoresque Easter Parade Con Josephodo & Andrews Sistans	Echrustic	1946
Christmas Island	. November,	1946
Rum & Coco-Cola I Can Dream, Can't I	August.	1949
You Always Hurt The One You Love	May,	1944
Paper Doll The Glow-Worm	September.	1952
Fred Waring		
'Twas The Night Before Christmas	October,	1942
Leroy Anderson Blue Tango	October.	1951
Chopin's "Polonaise"		
Maria Elena Green Eyes Ella Fitzgerald & The Ink Spots	April.	1946
Green Eyes	April,	1956
Into Each Life Some Rain Must Fall	Octobor	1044
Ink Spots		
To Each His Own	August,	1946
Red Foley	April,	1946
Chattanoogie Shoe Shine Boy	January,	1950
Four Aces		
Tell Me Why	. December,	1951
You'll Never Know Little White Lies	June,	1943
Little White Lies	. January,	1948
Woody Herman Woodchopper's Ball	May	1947
Gordon Jenkins	, , , , , , , , , , , , , , , , , , , ,	1011
Gordon Jenkins Maybe You'll Be There Gordon Jenkins & The Weavers	April,	1947-
Goodnight, Irene	July	1950
April Showers	. November,	1945
You Made Me Love You	August,	1946
Sonny Boy	August,	1946
April Showers California, flere I Come You Made Me Love You Sonny Boy Anniversary Song	. November,	1946
Louis Jordan Choo Choo Ch'Boogie		
Kitty Kallen	•	
Little Things Mean A Lot Evelyn Knight	March,	1954
A Little Bird Told Me	. November	1948
Johnny Lone		
Shanty Town Clyde McCoy	October,	1940
Sugar Blues	. November.	1946
Russ Morgan		
Cruising Down The River	. rebruary,	1949
On Top Of Old Smoky	April,	1951
Ted Weems	•	

'Tain't All Bing; Flock of Other **Tiptop Decca Packaged Wax Works**

......July, 1950

By MIKE GROSS

Decca as come a iong way in the packaged goods field since 1937 when it introduced the first modern pop album to the wax market. Its debut package was an album of Strauss waltzes cut by Harry Horlick and which racked up 50,000 album sales. In the ensuing years, the diskery has hit the golden circle jackpot with four 1,000,000 album sellers: "Merry Christmas" by Bing Crosby; "Songs He Made Famous" by Al Jolson; "Twas the Wight Before Christmas" by Fred Waring, and the original Broadway cast set of "Oklahoma."

And now, as part of its 20th anni celebration, Decca is laying down as broadside of 31 albums, sparked by the five longplay platter disk history of Bing Crosby (reviewed in VARIETY Aug. 18, 1954), to make the dealers and public Decca-conscious, and to try to rack up the biggest quarter-period sales gross in its history. Crosby's \$27.50 package is the spearhead.

Decca has made this fall push an all-encompassing release. From the 89-tune song cavaleade by Crosby, the albums run the gamut of today's package market to 'ia, (Continued on page 68)

clude pops, mood music, dance music, hillbilly, folk and jazz. Lone weak spot in the overall release is in the classical field; here the disk-

DECCA'S 20-YEAR SUCCESS STORY SPANS VITAL SHOW BUSINESS ERA

The Decca 'Records' saga spans only 20 years, but that's long enough to give it a veteran status in show business. Decca, in fact, is the second oldest company in the disk industry, second only to RCA Victor from the viewpoint of being continuously under the same ownership. (The veteran Columbia Records Co. became a CBS subsidiary some years after Decca was organized.)

was organized.)

Born in the economic slough of 1934, the company has since evolved through most of the major developments of 20th century show business. At the outset, it confronted the competitive threats of soundfilms and radio, and then went on to survive and surmount depression, war, the advent of television in the postwar period, and the internecine "battle of the speeds" some six years ago. Decca, in short, has been shaped by all the major economic and electronic forces operating in the contemporary show world.

The late Jack Kapp. co-founder

The late Jack Kapp, co-founder of Decca along with Milton R. Rackmil, the now deceased E. F. Stevens Jr. and English Decca chief E. R. (Ted) Lewis, came up with the decisive creative formula for the company. "What's in the groove is the only thing that's important." With that signpost to mark the road ahead, Decca has consistently moved along stressing mark the road ahead, Decca has consistently moved along, stressing the show biz fundamentals in its catalog while regularly coming up with the new idea needed to keep in step, or a step ahead of, the changing times and tastes.

Accent Marquee Names In Original Roster

The first flock of artists signed by Decca was the tipoff to the company execs' intuitive showmanship. Headed by the Bing Crosby, that group included Guy Lombardo, the Mills Bros., Victor Young, the original Casa Loma (Glen Gray) orch, Ted Lewis and the Dorsey Bros. Except for the Casa Loma crew, which is now defunct, every other name on that initial roster is still prominent in show business.

ness.

But it's a long haul from the shoestring status of 1934 to the \$20,000,000 annually grossing business of 1954. While today Decca is a firmly-established corporate entity with a supplementary base in Hollywood via its majority stock interest in Universal Pictures, 20 years ago the Kapp-Rackmil-Stevens team had to duck-bill collectors while scrambling for additional money from Lewis to keep their venture afloat.

Although Crosby ultimately was become the chief breadwinner to become the chief breadwinner for Decca over the years, the company first got off the ground in 1935 when Mike Riley and Ed Farley turned up with 'The Music Goes 'Round and 'Round.'' It was the initial Decca disk to sell 100,000 copies and in December of that year, the label had its first black ink entry of \$1,134.16. The following year, the Andrews' Sisters joined Decca and came up with the second click, "Bei Meir Bist Du Schoen.' Crosby's "Silent Night," etched in 1935, was ultimately to become Decca's first 1,000,000 seller. 1,000,000 seller.

1,000,000 seller.

At the outset, Decca execs flashed their business acumen and aggressiveness. With the disk biz caught in the paralysis of the general economic crisis, Decca slashed its platter prices to 35c. That move proved to be an invaluable hypo for an industry which barely sold over 6,000,000 disks per year in toto. It spurred Victor to conduct a sales drive for a \$10 player-record package (an early analogy to the more current low-priced 45 rpm disk-phono deals) and the disk biz was well on its way to share in the country's economic revival.

Shrewd Merchandising

Shrewd Merchandising

Decca's early setup of factory-owned branches, a system which the Kapp-Rackmil-Stevens trio had devised while working for the Brunswick company, is still the devised while working for the Brunswick company, is still the mainspring of the label's distribu-

tion pattern. At the outset, more-over, Decca envisioned the future importance of the jukeboxes as a promotional and sales medium and, with the 35c disks as a wedge, the label was sold to the coin-machine operators.

Decca has been listed on the N. Y. Stock Exchange since 1941, but was paying dividends to its stockholders since 1937. It hasn't missed cutting a melon since. In the 17-year interval, it has shelled out \$9,000,000 in dividends to shareholders shareholders.

it was during this period that E. R. Lewis began his gradual exit from the American Decca company. He sold half of his holdings in Decca in 1937 and 1938 and, a year later, when England was thrust into the Second World War, he sold the other half. Lewis, however, remained board chalman (in absentia) until the end of the war when that post was eliminated. Jack Kapp was the company's first president and served in that post until his death in 1949, when Rackmil, who was then exercise-president, moved up to the top spot which he holds today in both the Decca and Universal Picture companies.

Pioneered Packaged Goods

Pioneered Packaged Goods

Pioneered Packaged Goods
One of the key examples of the
savvy and showmanship within the
Decca organization during its
formative years was the decision
in 1937 to merchandise pop disks
in a single package. This was the
birth of the pop record album idea,
which today has grown into one of
the most important facets of the
business. Decca's expansion of its
pop albums also gave a permanent
catalog value to sides, which as
singles, had only transitory sales
importance.

In 1938, Decca's disk business

importance.

In 1938, Decca's disk business had grown to the point where it warranted entry into the accessory market with a line of phonographs, needles and other equipment. This equipment line was also handled by Decca's factory-owned distribution system, which at this time comprised 19 branches. During this period, Decca also expanded its plant with opening of a new factory in Richmond, Ind. to 'supplement the New York and Bridgeport pressers, and in 1941, Rackmil bought out the Brunswick Radio Corp. from Warner Bros. and acquired some 6,000 masters in the Brunswick catalog in addition to some real estate in Dubque, Ia., and Muskegon, Mich.

Big Business 10 Years Later

Big Business 10 Years Later

Big Business 10 Years Later
At the 10th anni marker in 1944, Decca was already big business although the industry as a whole was in a straightjacket of production quotas imposed by the exigencies of the war. Crosby had already hit the 1,000,000-sales total on "Silent Night," and Decca's roster of artists now numbered such names as The Ink Spots, Jimmy Dorsey, Judy Garland, Woody Herman, Count Basie, Louis Armstrong, Connee Boswell, Carmen Cavallaro. Bob Crosby, Deanna Durbin, Ella Fitzgerald, Louis Jordan, Tony Martin, Jimmle Lunceford, Ted Weems, Dick Haymes and others.

The horizons of the industry

Haymes and others.

The horizons of the industry were widening during this period and Decca began making its move into the various subdivisions of the overall music market. In addition to its pops, the basis of the business, Decca launched separate departments for country & western, blues & rhythm and kiddie disks. Latter department was created by Kapp by converting a baritone, Frank Luther, into a singer of juve songs and this initiated a segment of the business which grosses about \$15,000,000 yearly for the industry. industry.

Original Cast Albums Another Famous First

Another historic innovation by Decca was made in 1943 when the company conceived the idea of original cast album packages of complete legit musical scores. The first album of this type happened to be Rodgers & Hammerstein's "Oklahoma!" and this coup paid off with a sale of over 9.300,000 sets—and it's still selling.

Decca continued to hat with an

exceptionally high average in picking subsequent legit musicals for packaging. Included in Decca's catalog are such shows as "Annie Get Your Gun," "Guys and Dolls," "The King and I,"#'Carouse!" and "Wonderful Town." Here was a new concept of disk showmanship with a commercial kick. During this period, the company's more specifically cultural projects were also formulated by Kapp with the help of poet-anthologist Louis Untermeyer.

In 1945. Stevens, the first of

termeyer.

In 1945, Stevens, the first of Decca's triumvirate, died and Rackmil moved up from treasurer to exec vice-prexy. Leonard W. Schneider, who joined the company in 1940 as advertising-promotion chief, was upped to vice-president and Louis Buchner, one of the original Decca employees, was elected treasurer, a post he has continued to hold. Jack Kapp continued as Decca prexy.

Park Selected Treal Melen Teel

Peak Sales and Joison Too!

Peak Sales and Jolson Too!

In the immediate postwar years, Decca soared spectacularly. In 1946, sales hit over \$30,000,000 and in 1947, business hit the peak figure of \$32,508,000. Big boost to the gross that year came from now-deceased Al Jolson, whose sound-track to his Columbia Pictures biog, "The Jolson Story," turned into a wax bonanza. Jolie's version of "The Anniversary Song" sold over 1,000,000 copies and his four-platter album of tunes from the pic, also shot over the 1,000,000 mark.

When the sneed battle was

mark.

When the speed battle was launched in 1948-49 with Columbia Records' introduction of the 33 rpm microgroove idea and RCA Victor's accent on the 45 rpm system. Decca made the best of both ideas. It began to package its albums in longplay form and adopted the 45s for its singles and, more recently, swung over to the 45 rpm extended play sets after Victor bowed this dea last year. In general, Decca's attitude was that the speed was secondary to what was in the groove.

Coral Cradled in '48 With Own Distribution

With Own Distribution
In 1948, Decca turned up with
the idea for subsidiary label, Coral
Records, with a wholly independent distribution apparatus. Double aim in this project was to cut
in on part of the business being
done by the flock of indie labels
which cropped up after the war,
and secondly, to develop new talent and disk ideas. Coral also absorbed the old Brunswick catalog
and from this roster, it became the
first company in the postwar era
to package an album series of jazz
classics.

On March 25, 1949, Jack Kapp, the first Decca prezy, was fatally stricken by a heart attack and Milton R. Rackmil, the last surviving member of the trio which founded became president of

Decca, became president of the company.

Under Rackmil, Decca underwent a new period of expansion. Decca entered the longhair field with its Gold Label line and affiliations with the Deutsche Grammophon Co. and Parlophone Records. In 1950, Decca purchased the Compo Co. of Canada and its affiliate, Apex Records.

Rackmil Buys Universal

Rackmil Buys Universal
Rackmil's most striking act was
Decca's buy of 26% of Universal
Pictures stock in 1951. Soon after,
Decca acquired a majority interest
in Universal (today it controls
72.5%) and Rackmil became president of both companies. Decca's
tieup with Universal now makes
the diskery a farflung show biz
entity, analogous to RCA Victor
with its network affiliation through
the RCA corporate setup, and Columbia Records, which is a subsidiary of the Columbia Broadcasting System.

Another historic innovation by Decca was made in 1943 when the iompany conceived the idea of original cast album packages of complete legit musical scores. The irst album of this type happened o be Rodgers & Hammerstein's 'Oklahoma!" and this coup paid iff with a sale of over 1,300,000 ets—and it's still selling.

Decca continued to bat with an ingression of the company and the company and the company and the company and the Rodgers of further growth via the shareholders to support Rackmil's management with a decisive vote of confidence.



20th An

se WONDERFUL PEOPLE



fyou love show bus

89 songs in all...over

AN INSPIRED PRODUCTION by an INSPIRED PERFORMER!

Decca's Bangup Album Job on Bing' Sparkplugs Diskery's 20th Anni

ABEL GREEN IN ARIETY

(WEDNESDAY, AUGUST 18, 1954)

Decca is celebrating its 20th anniversary this year, and tradewise is signalizing the event with an album sales push.

If it had nothing else to dramatize the event, its \$27.50 musical autobiography of "Bing" (DX 151) would be more than sufficient unto the purpose thereof.

pose thereof.

It's an inspired production, by an inspired performer, as Bing Crosby uncorks almost 4½ hours of palatable "groaning" and polysyllabic smalltalk of the calibre which has long distinguished him, vocally and as a personality. It quickly belies the modest insistence of his "call-me-lucky" life's summation because, by the very nature of this cavalcade of the cream of the crop of American music, does he give evidence, in plenty, why Crosby has remained on top for so long. He is a canny performer period. He knows how to spread the wealth, with credits for all, and long since after his colleagues, and even the title of his celluloid credits, have become dim in memory and chiefly for the archives, The Crosby vocal style has given new virility to the song excerpts therefrom.

And what a medley! He quickly proves why and how he has become "the most listened to voice in the world."

The wealth of song material is synonymous with the days of our years,

The wealth of song material is synonymous with the days of our years, and more than half of the album comprises specially waxed excerpts from the late 1920s and '30s—with the Cole Trio-and are updated with actual recordings in solo or in association with Jolson, Mary Martin, et al.

Offbeat Palaver

Crosby's small talk is pleasant palaver and a nostalgic refresher course on the early days of sound-pix and radio. The plenitude of names from both media, interlarded with Crosby's affection for the Petrillo clansmen, sounds like a yes'eryear directory of SAG, AFRA. (this was before AFTRA) and AFM personnel. He namedrops like a phone book, but it is all pithy, pungent and pertinent to the proceedings. There are casual anectiotes about songs and song-writers and song situations which are startlingly informative, such as the disclosure that Barris and Clifford wrote "It Must Be True" as a countermelody or obligato to "If I Could Be With You (One Hour Tonight)," and thus a hit was born. He salutes Paul Whiteman for giving him the first opportunity, and credits anybody and everybody with whom he was associated professionally and socially.

It's not all Tin Pan Alley product. He does hymns and folk songs, Irish and Hawaiian and Maori ballads, along with the galaxy of songs that constitute, the alltime Hit Parade of the past quarter-of-a-century.

Nifty Packaging Job

Decca's poet laureate and musical editor Louis Untermeyer produced an impressive 24-page brochure that goes with this elaborate package which is further distinguished by a wooden case, with miniature padlock (prop key enclosed), and an impressionistic multi-color cover of Bing. The booklet also includes an elaborate breakdown of the Crosby discognization of the color raphy, by singles and albums.

It's a timeless item of long durability, a signal salute to "Bing" and the diskery with which he's been identified from the start of Decca's birth 20 years ago. This album is living proof why "the voice of Bing Crosby has been heard by more people than the voice of any other human being."

(condensation reprinted by permission)



i Surrender Dear Star Dust

Sweet and Lovely

Where the Blue of the Night Meets the Gold of the Day

I Don't Stand a Ghost of a Chance with You

I Love You Truly

June in January

It's Easy to Remember

Silent Night

I'm an Old Cowhand

Pennies from Heaven

I've Got a Pocketful of Dreams Mexicali Rose

Tumbling Tumbleweeds

Only Forever

Yes Indeed

You Are My Sunshine

Deep in the Heart of Texas

Dear Hearts and Gentle People

Play a Simple Melody

Wait Till the Sun Shines, Nellie White Christmas Moonlight Becomes You Sunday, Monday or Always Pistol Packin' Mama San Fernando Valley I'll Be Seeing You Swinging on a Star Too-Ra-Loo-Ra-Loo-Ral Don't Fence Me In It's Been a Long Long Time The Bells of St. Mary's MacNamara's Band Sioux City Sue Begin the Beguine South America, Take it Away Blue Skies Alexander's Ragtime Band The Whiffenpoof Song Now is the Hour Far Away Places Sam's Sona

and many more!

OUS NEW ALBUM iess...you'll love BING

iours of musical enchantment



DING is an album so BIG...so GREAT... that only Bing himself could have made it! Here, one after the ther, are the songs he made famous . . . 89 in all . . . over our hours of musical enchantment!

He starts at the very beginning of his career . . . singing and reminiscing as he strolls down through the years . . e-creating with his magic, inimitable touch all the musial milestones that charted his career.

Bing's story is the story of millions. It is the story of America in song.

That's what makes BING an album with a favorite memory for anyone who has ever heard a radio, seen a movie, or played a phonograph since 1926! It's a collection that will be played and played and played ... again and again ... in millions of American homes ... and will be loved along with the great entertainer who made it!

elebrating

CCA 20th Anniversary!

Twenty years young ... the best is yet to come



on its 20th Anniversary

First!





Together, we make beautiful music!

I'm happy and proud to be a part of this great organization

Leroy



A LEROY ANDERSON "POPS" CONCERT

Decca DL 9749 and ED 1201





WITHOUT DECCA THE ABOVE WOULD NEVER HAVE HAPPENED. SINCERELY,

ERELY, Morgan







on 20 years of distinguished contribution to the record industry—and to the musical enjoyment of the American people.









Currently Two Great New Abums

ROOSEVEL

A night of music exactly as performed for many years to enthusiastic crowds at the Roosevelt Hotel in New York. This 12-inch album includes for the first time on records two of the famous Lombardo medleys. DL 8070 and ED 810.

"ARABIAN NIGHTS"

The fabulous spectacle that is breaking all records at the Jones Beach Marine Theatre, Long Island. Recently featured on front cover of Life Magazine. DL 5542 and ED 687.

(P.S.: Us, too!)

Publicity: DAVID O. ALBER ASSOCIATES, INC. Gene Shefrin

> **Congratulations** on your 20th Anniversary. It's great to be a part of the Decca Family.

> > **PEGGY LEE**

TOPS ALL OVER THE COUNTRY THANKS TO THE D.J.'s

FOR THE

CONNEE





SMASH HIT RECORD

IF I GIVE MY HEART TO YOU

B/W TENNESSEE 29148 9-29148



Congratulations

Ethel Merman

1936———1954

Happy Years With
DECCA

BILL (Mr. Ink Spot) KENNY

Hey There--

I want to wish you the Best of Luck, too!

SAMMY DAVIS Jr.

OF THE WILL MASTIN TRIO



*Current Release

HEY

THERE

AND THIS IS MY BELOVED

Personal Management
WILL MASTIN



XXXX

WILLIAM MORRIS AGENCY

T'An't All Bing In Decca Packages

YOUR 20TH ANNIVERSARY IN THE BUSINESS MY 20TH ANNIVERSARY WITH YOU

A Most Happy Association

JESSE CRAWFORD

"POET OF THE ORGAN"

from the spot this past season. The something new that's been added to this set are two medleys never before recorded. Vocals and instrumentals are interspersed neatly. It's all practically, a replica of a dance set at the Roosevelt.

a dance set at the Roosevell.

Fred Waring: Peg for this 10inch LP is "harmonizin' the old
songs." Waring is a past master
at getting maximum harmony effects out of his glee club and the
set excellently displays his tech-

Armstrong-Gordon kins: In recent years, Armstrong has strayed from his original jazz into the quasi-pop groove. He's got eight pop workovers on this \(\)'olich LP and although he does it with originality and vigor, it's not the best of Satchmo on wax. Gor-Jenkins has supplied some in-sting arrangements and backs

Armstrong with an okay beat. Armstrong with an okay beat.

Leroy Anderson: Although composer-conductor Leroy Anderson had a hitless year, his previous clicks, "Blue Tango," etc., have established him as a strong pop instrumental name and his new 12-inch LP pops concert, should please his fans.

please his fans.

Mills Bros.: While the new crop
of vocal groups are setting a
disclick vogue with harmony histrionics, discordant sounds and offbeat rhythms, the vet Mills freres
remain supreme in the combo field
with their placid and perfected
harmony techniques. Their relaxed
delivery on this 10-inch LP of eight
solid tunes excellently showcases
the Mills' style. The boys mix up
standards and novelties for a delightful ear-arresting song potpourri.

wrong with Peggy Lee's new 10. inch LP that some strong material wouldn't help. For the most part the songalog is just stuff which didn't take off as pop singles. It's an okay idea for the Peggy Lee fans but it's not taking full advantage of her potential. She's cut better tunes in her time and she can still etch better ones than the eight offered in the album.

Russ Morgan: The maestro's "Everybody Dance" series has been "Everybody Dance" series has been an okay seller for the diskery. This 10-inch LP set is the third of the group and it follows the pattern. Morgan has put together an inter-esting medley of danceable items, all in foxtrot rhythm, that'll also appeal to the wallflowers. Al Jen-nings and Betsy Gay help Morgan with the vocal chores.

with the vocal chores.

Ink Spots: A must for Ink Spots collectors, especially for "I Don't Want To Set The World On Fire." Bill Kenny's smooth soprano sparks the group through seven other tunes, classified as "torch items." It's a pleasant 10-inch LP with a couple of other standouts such as "Street of Dreams" and "I Cover The Waterfront,"

**Intra Colonna: "Music For

such as "Street of Dreams" and "I Cover The Waterfront,"

Jerry Colonna: "Music For Screaming" is the tag Decca's album department chiefs have given this 10-inch LP set. It's a self-incriminating monicker. It's doubtful comedy and it's questionable music. The Colonna fans, however, may be interested to know that he destroys such songs as "It Might As Well Be Spring," "You're My Everything" and "Sweet Adeline."

Jeri Southern: Thrush is one of the top exponents of the "warmintimate" style. The eight tunes, on a 10-inch LP, add up to a solid mood album for cocktail time or late hour listening. Most of it's culled from her night club repertoire and it's delivered in a cozy intimery mood. Dave Barbour's trio helps her pull through such sockoldies as "The Very Thought Of You," "All In Fun," "Ev'rytime We Say Goodbye" and "Mad About The Boy."

Van Lynn: The Van Lynn monicken in monicken in mone feerblest in Poles.

You," "All In Fun," "Evrytime We Say Goodbye" and "Mad About The Boy."

Van Lynn: The Van Lynn monicker is more familiar in Europe (Holland, especially) than in the U. S. but Decca is counting on the composer-meastro to help it make a dent in the "mood music" sweepstakes. Diskery has gone all out with Lynn, releasing five separate 12-inch LPs in its fall anni release. Diskery's confidence in Lynn is based on solid showmanship values. The a&r brass has figured that the "mood music" field is being flooded with albums covering the same standards penned by Rodgers, Berlin, Youmans, Kern, et al, so Lynn's European waxings of originals were grabbed for the all-out push. The LPs are in varied moods and should be an asset to deejay programming as well as to deejay programming as well as to home phonograph playing.

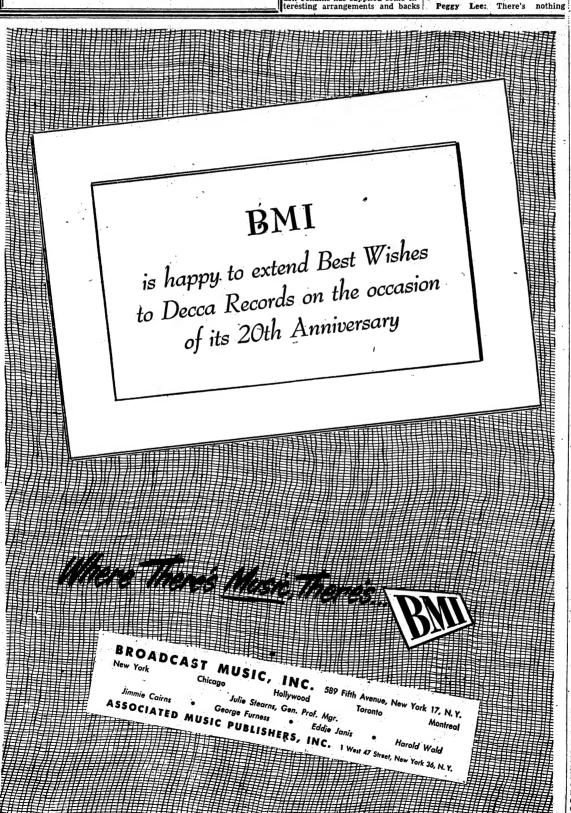
Burl Ives: The folk music fans have a treat in store for them in this latest 12-inch LP Burl Ives album. It's an on-the-spot recording of Ives' Coronation concert at Royal Festival Hall, London, last year and it retains all the exuberance and magic of a "live" performance. This marks the first time a folk singer's concert has been waxed right from the stage. Ives works over a flock of his standard stuff but when the aud chips in on his "Mr. Froggie," the feeling of being part of the concert really comes through. It's the same intimacy that Victor Borge achieved on his Columbia 12-inch LP.

Bob Crosby: Bing's brother Bob gets in to Decca's 20th anni act with a 12-inch LP of etchings he sliced while he was riding her with a top swing aggregation called The Bob Cats. Most of the numbers were recorded in the late '30s and they're all representative of their time.

Webb Pierce: 'At the Decca proxy fight a few months back a dissident from New England warned to know

their time:

Webb Pierce: At the Decca proxy
fight a few months back a dissident
from New England wanted to know
what Webb Pierce was doing on
the roster. If he hasn't found out
you wall the management has to
do is send him a copy of Pierce's
latest 10-inch LP album. In eight
numbers, Pierce shows easily why
he is one of the top hillbilly singers around and why he's a steady ers around and why he's a steady moneymaker for the label. Set includes such Pierce clicks as "Wondering" and "Back Street Affair." It's got to go big in the aifalfa market.



'Standards' of Tomorrow

While a lot of Tin Pan Alley execs are bemoaning that "they aren't written the way they used to be" or "where are the standards of tomorrow," WNEW, N. Y., disk jockey Jerry Marshall last week programmed eight recent and current songs which he believes will be around for some time. Roster included "Secret Love," "Wanted," "Nearer My Love To Thee," "Hey There," "Little Things Mean A Lot," "Young At Heart," "Three Coins In The Fountain" and "H I Give My Heart To You."

Marshall said, "In any period there will always be a certain percentage of good songs and renditions, as well as poor ones, when we look back 10 years ago and 15 years ago, we can only recall the good tunes. These naturally survive because they've been continually played. We tend to forget the bulk of the numbers which were then in the mediocre to downright poor category because they just haven't received the spins after their initial two or three month stay."

SPA Protests Pubs' Deductions For Those Disk 'Promotional' Expenses

Stand-In Pavoff

Stand-in thrushing is paying off for Diana Coupland. Chirp, who warbled "Johnny Come Home" for Lana Turner in Metro's upcoming ple "Betrayed," is being prepped for a big buildup by MGM Records for a soon-due soundtrack single from the pic

Gal gets no credit in the film.

Col Kills Record Club

Idea Twice After Chi

Retailer Needles Via Mails

Columbia therefore has prepared

columbia therefore has prepared a form letter for all inquiries concerning its club. Letter says the company "is unable to accept further applications for participation. May we suggest that you visit your local record shop."

your local record shop."

Columbia abandoned the Record
Club format because of pressure
from the retail trade. It was originally started as an experiment in
several midwestern states, but
word-of-mouth opposition from the
retailers began to snowball and
Col decided to drop the whole idea.

Nat (King) Cole set to appear at the Municipal Auditorium, San Antonio, Oct. 2, in a concert with

Buddy Johnson's orch.

publishers and writers over the payoff on mechanical royalties has payoff on mechanical royalties has cropped up again with a stiff protest by the Songwriters Protective Assn. against certain unauthorized deductions made by some publishers. SPA, in particular, put the spotlight on the practice of publishers to slice promotion costs off the royalty payments to writers.

History of this situation goes back eight or nine years when the disk companies began putting the arm on publishers to shell out coin for special promotional material, trade paper ads and other exploitations controlled the controll

for special promotional material, rade paper ads and other exploitation costs. In order to get more disks from these labels, the publishers usually okayed an outlay of \$500 to \$1,000 for this purpose. But without consulting the songwriters in many cases, the publishers automatically deducted half of this money from the writers' share of mechanical royalties.

Charles Tobias, SPA prexy, called the attention of publishers to the fact that the SPA pact of 1947 requires them to pay the writers 50% of "all gross receipts." Tobias said that, in his opinion, "the gross receipts with respect to a phonograph record are the monies due from a record company before, and not after, any deduction. Therefore, under the contract such deductions may not be made."

Frequently OKd In Advance

tion. Therefore, under the contract such deductions may not be made."

Frequently OKd In Advance
In many cases, the publishers have been getting the okay of the writers in advance of making the deductions but the SPA crackdown is aimed at those firms which make the cut without getting any prior approval. If a pop disk sells around 50,000 copies, the writers sometimes expect a check for a few hundred dollars to tide them over until the next song. With this type of sale, they should get \$500 or 1c per copy. Frequently, however, they wind up with nothing, or even in the red, because of the promotional outlay by the pubs.

The publishers aren't too happy about laying out for promotional costs either. They point out that the 1c royalty for themselves (when they get the full statutory rate) doesn't give them a big enough margin to warrant their helping out the diskeries with promotion. But the pubs have to go along, especially if they get a big artist on a song. They figure that the performance money and whatever sheet sales they can rack up eventually will take them off the hook.

BURTON JOINING BMI'S **GEIRINGER IN EUROPE**

Robert J. Burton, Broadcast Mu-

Robert J. Burton, Broadcast Music Inc. vice-prexy, is tentatively slated to head for Europe next week on a goodwill tour of overseas performing rights societies. Burton plans to join Jean Geinger, head of BMTs foreign department who's been abroad for the past couple of months. Both BMI execs will return back to the U. S. at the end of September.

Hilliard Picks Up Carlyle's Indie Disk

Chicago, Aug. 31.

Russ Carlyle's instrumental of "In a Little Spanish Town" was secured by Jimmy Hilliard for Label X last week.

Orch had originally cut the tune for Burgundy Records, a Detroit label, and disk had been getting beaucoup air time from Chideeays.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
156th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Will Appear
CORN PALACE
Mitchell, So. Dakota
Sept. 19th through Sept. 25th

Johnny Farrow **Joins Joy Firms** As Pro Manager

Johnny Farrow has been tapped by George and Eddie Joy to take over the professional manager's post for their three ASCAP firms, Joy, Oxford and Hawthorne Music. Farrow, who ankled Porgie Music to move into the Joy orbit, takes over Sept. 7. Before tying up with Porgie, Farrow had been eastern topper for Disney Music. Retailer Needles Via Mails
Columbia Records has been forced to kill its Record Club twice in the last couple of months. The diskery gave up the idea of a mail order business some months ago, but there has been persistent needling of the company by a Chicago retailer and catalog publisher. Jack Tunnis, who has been circulating letters to the trade which say that "regardless of what you have been told about the club idea being 'killed,' applications are being gratefully received right now (August)."

eastern topper for Disney Music.
The Joys began scouting for a professional manager a couple of months ago when Joe Csida and Charlie Grean exited to form their own pubbery-management operation. Csida had been general manager of the firms (as well as the BMI subsid. Trinity Music) with Grean assisting.

with Grean assisting.

Harvey Geller, who had been contactman on the Joy staff for the past several months, has been upped to national promotion director headquartering in New York under Farrow. Gerri Greene continues to head promotion for Joy and Hawthorne on the Coast, while Dave Bernie will handle the Coast exploitation for Oxford.

MGM Inks 4 Johns

MGM Records bolstered its roster last week with the pacting of the Four Johns, new vocal combo, and crooner Billy Fields.

Their initial MGM sides will be eleased Sept. 10.

New Legal Tactic Vs. Derby Records To Curb Freeloading by Mechanicals

Plugs to Order

Don't underestimate the power of a video plug in making a new song, or even one that hasn't been written yet. A couple of weeks ago, Paul Whiteman referred to his recent Coral Records' coupling of oldies, "Whispering" and "You're Driving Me Crazy," as music as played "now and then."

Since then, 'dealers have been asking Coral distribs for Whiteman's disk of "Now" and "Then."

Marek Preps Brit. 'Dream' For Disking by Victor; **Beats Drum for Legit**

London, Aug. 31.

Marek, manager of RCA Victor's artists & repertoire in America, was here on one of his periodic quickies attendant to his periodic quickles attendant to His Master's Voice recordings, which Victor merchandises in the U. S. He particularly supervised "Midsummer Night's Dream" which S. Hurok is bringing to America in September with the original cast, including Robert Helpmann and Moira Shearer. (Latter just announced her retirement at 27 from ballet dancing, because of motherhood, preferring to stick to straight dramatics.)

Marek took back the tapes of the

dramatics.)

Marek took back the tapes of the diskings to America and will cut down the three-hour performance, which is backed by Sir Malcolm Sargent's batoning of the Mendelssohn music with his BBC orchestra, to a one-hour 12-inch LP recording. He will further edl it down to a 30-minute double-EP platter, giving the highlights.

Marek was impressed with the

platter, giving the highlights.

Marek was impressed with the
new "Salad Days" revusical in the
West End, and will try and stimulate Broadway interest in it, akin
to Feuer & Martin's soon-due
Broadway importation of "The Boy
Friend" which, incidentally, Victor
is recording in "original cast" album form. bum form.

bum form.

Marek, an obvious theatre enthusiast, Is of the opinion that the reason why London legit is so thriving is because (1), as a nondrinking man himself he observes how well the theatre bar business booms, which he deems evidence of "general relaxation," and (2), there is also the relaxation that comes from an under-\$3 admission ticket against twice that in Broadway, with result that the N. Y. legit public has the "show-me" challenging attitude. This is absent in the West End, he says.

Cleveland—(Grossman Music)

mg by Mechanicals

As a further step in his legal
maneuvers on behalf of music publisher' principals to stamp out
"freeloading" by the mechanicals,
on Aug. 30 Harry Fox, through
Julian T. Abeles (& Bernstein) instituted a series of novel actions
against Derby Records Inc. in the
N. Y. Federal Court.
In prior series of actions, likewise instituted through Abeles, although only nominal royalties
were claimed to be due, substantial recoveries were had, including
attorneys' fees. For the first time
also the \$250 minimum for each
recording was held to apply to mechanical reproductions. While the
defendants had anticipated that
such actions could not be brought
to trial for from two to three
years, judgment was obtained
within a period of approximately
one month by summary proceedings.

In one series of such actions
against Remington Records Inc., in
which summary judgment was likewise recovered and a master appointed by the court to determine
the extent of the recovery, Fox is
now seeking \$5,000 instead of \$250
minimum for each recording, based
upon testimony of damage wrought
by such unilcensed reproductions
to authorized recordings.

This legal maneuver virtually
squelched these rife unlicensed recordings which had mushroomed.
Apparently, under legal advice a
majority of such violators changed
their tactics and applied to Fox for
licenses. This was done with the
assurance that action could only be
brought in a state court and that
after a delay of two or three years,
the extent of the recovery, would
be the actual royalty payable under the license. With the possibility that the judgment would then
be as collectable as a ticket on an
also-ran horse, this appeared of dubious value.

To combat this new menace the
current actions against Derby have

bious value. To combat this new menace the current actions against Derby have been brought to establish a legal precedent. It will be contended by Abeles that as Sec. 1(e) of the Copyright Act is incorporated in the Fox license agreements, the U. S. Court has jurisdiction as an action under the act. This will enable Fox's principals to recover, in addition to the actual royalty due, three times such amount besides three times such amount besides court costs and attorneys' fees. Fox having estimated that Derby is in royalty arrears to the extent of \$20,000, a recovery of \$80,000 is anticipated in addition to costs and

anticipated in addition to costs and attorneys' fees.

If attorney Abeles establishes this legal precedent these actions will set a pattern for all future proceedings to enforce payment under the Fox license agreements. Fox, of course, is suing as trustee for the music publishers (copyright owners) whom he represents.

DIZZY DEAN 'SLUDS' INTO DISK PICTURE

Dizzy Dean, ex-St. Louis Cards' pitcher and quondam sportscaster, has moved into the disk fold under the indie Colonial Records banner. Dean was inke' to an exclusive deal this wee' by Colonial prexy Orville Camp '-1!.

Dean's first sides, which are being rushed to market the "Wabash Cannon Ball," tune which he frequently performed on his baseball radiocasts, and "You Don't Have to Be From the Country." Colonial, which headquarters in Chapel Hill, N. C., fift the bigtime last year with Andy Griffith's "What It Was, Was Football," which was bought by Capitol Records.

Armed Forces World Net To Carry DJ Martin Block

To Carry DJ Martin Block
Martin Block will get daily
worldwide exposure for his ABC
disk jockey show starting Sept. 13,
when the Armed Forces Radio
Service's 72-station net begins to
carry the show. Programs will be
carried in Alaska, the Carlibbean,
the European area, the North Atlantic, North Africa and the Pacific
and eastern Asia.

Armed Forces web has been carrying Block on some stations and
at the same time taping a backlog
for the world net. Block has a
U. S. and Canadian spread via his
daily ABC network airing.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music est sellers based on reports obtained from leading stores in 12 cities and showing com-12 cities and showing com-parative sales rating for this and last week.

* ASCAP † BMI San Antonio-(Alamo Detroit-(Grinnell National Rating This Last Title and Publisher

										_					
1	2	*High and the Mighty (Witmark).	2	2	2	1	1	1	1	6	7 -	7	1.	2.	99
2	1.	*Hey There (Frank)	1	6	3	2	·2	3	5	2.	1	6_	2	1	98
3.	3	*Little Shoemaker (Bourne)	4	9	6	5	7	٠.	4	3	3	1	6	3	70
4	.5	*Things Mean a Lot (Feist)	7	5	8	3	8		9	4	2	3	4	4	64
5	4	Sh-Boom (H&R)	6		10	4	4	5	7	7	4	2	5	6	61
6	7	*Chapel in Moonlight (S-B)	3	٠,	4	7	3	7.	2		8	8.	8	5	51
7	8	*Hernando's Hideaway (Frank)		3		. 8	٠.	4	٠	1	5	5	3	10	49
8	. 6	*Coins in Fountain (Robbins)		7		6	6	٠.	10	5	6	4	7	. 8	40
9	9	Goodnight, Sweetheart (ARC)	5	٠,٠	. • •	9	5	8	141	9	9	9	٠.	••	23
10		*If I Give My Heart (Miller)		1	1	• 10				• •					. 20
11		†This Ole House (Hamblen)					٠.	2			10			. 9	. 14
12A	10	*Doing the Mombo (Morris)	,	8	٠,,				6			• •	9	٠	10
12B	13	†Joey (Lowell)	٠			٠.	9	٠.,	3	•			٠.	-:\	10
14A	14	*Happy Wanderer (Fox)		٠.			10		٠,,	8		10			5
14B	11	*Magic Tango (Chappell)		10	• •			10	8		• •	• •	• •	• • •	5

p Record Talent and

120

popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nite for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from useek to useek to present a comprehensive picture of all sectors of the country regionally.
as well as those in points for a None points for a None tions are listed, es than those while ill vary from we all sectors of the EMI

Baher—WSPI
Towne-WE
eller—WVD
anke—WCAC
rioyd—Wav
whey—WGT!
-www
``
more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive pickure of all sectors of the country regionally. * ASCAP † BMI

FORES AND	5 297	3 232	. 131	6 118		88	78	2 2	3 56	48	0		7 36	34	33	20	3	e 1	63	6	N (4)	6.2	75 E		1	آ. ا				Ē					1
Mayne Cedy-Kalk-Able City			Ч					1		$\ .\ $	7														,										
Len Ross-KBMI-Las Vegas	1 1	2			(و		П	4																2	: :				.].						
RAY Perkins—KIMN—Denver		Ш		1		-	01					1		,		ا			+	П		8						6					1.		
Russ Cogila-KROW-San Francisco	1 1	1		4	. 1		11							6				å			ur														
Ita Cook-KABC-KMPC-Hollywood	1 1	11	1		, ,	10	П							_						Γ		4					1			1.					
	1			- 1	6			1			9										ے														
Diok Gilbert—Frackinix	1 1																												-						_
Paul Bartell-WISN-Milwaukee	1	2				1	П		: ;						8																				٦
Bill Dawes—WCPO—Cincinnati				6	: "	ا: ا	;		: :	3								$ \cdot $: :		4								-	1:			1		7
Sandy Jackson-KOWH-Omsha	1 1	2	1	8	위					4		ٵ	: ۱°			1			: :	$\ \cdot \ $,					-		1	1	П		1	:	:
Ed Bonner-KXOK-St. Louis	1		7	8	: 0	٠ :		1			$ \cdot $	1	: :	6	*	1	1		: :						: :	2			: :	1:	Н		1		:
Wayne Stitt-WHB-Kansas City	1 1	4	2		~	: :		-	: 6	9		٠,	: ا	1			1		1		1														:
Jack Theyer—WTCN—St. Paul-Mpls.	-		3		4 0	n :		- 6	4 :				: :	:		:	:		1			:			: :			~		1					
Art Blaske—KFAM—St. Cloud	1 1	:	:		4	: :	4	60	: :					: :	2	9 0	, 5	Π	: :		:			~	1				: :						:
Ernic Simon-WGN-Chicago	. 2	3	-		:	: :		8	: 10			:	٦	: :	1	:	: :		: 2	4			$ \cdot $: :	:			:					: :	:
Haracy Hudson_WLEE_Richmond	2	8			-	: :	:	8	:	9		: '	2 5	-		L	: ا	:	: :						: :	•		4		: :	1:		1	: :	:
Mike Woloson—WNOR—Norfolk	20				:	: :	4	: -	1		2			: g			:		: 60		:	: 2		9	: :	:	:	:	: 3	:	1:1			: -	:
Bill Dawson-WAKE-Greenville	60	-	:	ıc	:	- 2	9	:	:	: :		41	:	: :		:	: :		: 2		:	: :	1:		: :	1:	:	:	: .	: :		1	:	: :	1
Jerry Kay-WTIX-New Orleans	: :	9	:	8	:	: 8	:	:		: :	4	Ċ		: :		:	: :		: 00	:		ြ	넴	:	: :	:	:	:	:	-			2	: :	1
Herb Harris-WQXI-Atlanta	67	-	:	6	-	$\cdot \cdot $	$ \cdot $	9	: ∞	, 60	:	:	: =	: :		- :	! :		:	:	:	: :		:	: :	:	:			: :				: :	
Bob Clayton-WPIN-St. Petersburg	-	က	:	:	2	: :	2	-	: 4	9	:	:	:	: :		:	: :	:	:	: :	:	: :		:	3 :	:		-:		: .	: 🗠	:		: :	
imsiM—MAAW—sarus Illa	-	2	m	:	8	의 :		:	ء ا	, :	:		:	: :	: :	5	: :		: 1	:		: :	4	1	: :	:		:	:	: :	: :		:	: :	
Frank Tucker-WCOV-Montgomery	64	:	-	6	9	بر س	:		: 0	:	:			: :	:	:	: :		:	: :		: :		:		:	:		:	:	: :			: :	
Chuck Thompson—WALA—Mobile	6	2	:	ı:	:	- :	2	:		: :	:		:	: :	9					: :		: :	: :		: :	:		의		:	:	-		: :	:
loel Chandler-WJOY-Burlington	-	4	8	ဖ		: 100	. 6		:	: :	:		:	: :	: :		: 67	1:		: :	:	3 3	-1		: :	:	:		:	:	: 6	:		: :	:
110gwport—WADK—Newport	-	62	4	m		∞ .	၂၀		io.		7	:		:	: :	:	: =	: :	. 0	: اه	:		: :		:	: :			:		: :			: :	:
sidglebslidd-TIW-smallliw vrrs	-1	1:				8						.		:	:				2	١,				6	: 4	: :	2				-				
vedd Flemming-WesT-Easton		2	2			6		. ,	9			$ \cdot $:	-	. :				a	ļ		: :	: :	:	:	: :					٠.				
ohn Foster—WWNY—Watertown	- -	. 2		60	_	9	6	9									4, a			: :		ا م	: :	.		: :	1								
CHIOtt GOVE—WSYR—Syracuse	-		2	4	٥		, .		. 0	١				-					8	: :		: :].				
nick Mickeou-Webe-Rochezier	_ 	1	4	6					. 0	2 00	1							: :		: :		:	: :								.].			اء	
arry Brownell-WKBW-Buffalo	i	4	60	7	2	67	. 9		ءاہ	۵.										1.			: :												
Ves Hopkins—WTTW—Trenton	1	,		2		· k	6	П	7		4	8																				. 8	,		
iordie Baker-WSPR-Springfield	<u>,</u>		2		63	. 4	-					١.						$\left[\cdot \right]$		3 10		9	, .	6								-			
ohnny Towne-WESX-Salem			-	2					-				١,	٥	,] :		.] .	4												8	: 01	
herm Feller—WVDA—Boston	-	. 6					4				101		2					1.		.].													۱.,		1
lugh Wanke-WCAO-Baltimore	-] .			2			4		<u>.</u>	· -		:	_	. 6	₂										. :								: 0	
ob E. Lloyd-WAVZ-New Haven								$ \cdot $						- -						6				_			5								
ack Downey—WGTH—Hartford	_	מו			1										-	9											١.				1				
ili Silbert—WMGM—New York	9	.] .		2						ا و		5			١.				_]:									١					. 6	
The second second in the second second	-		:	1	,ot		2			ً أن	8	:			:	in.	\cdot	: :	8							1				:	:[:	es	0g	1	-1
is so				onlig	1 a I	: ;	*High and the Mighty	way	£	*Goodnight, Sweetheart	Mam		Baby	*I Need You Now	. A	unta			*If I Give My Heart to You			Ses.	1		A	F		:			1	*Happy Days-Lonely Nites	B		3
POLL ords risting in patied on this patied on the two ords is until two ords are less in n. Cities and comprehension			ker	ğ	Mean	Care	Mign	idea	Migh	Wieh	ing	le.	ou,	8	Migh	Fo	aker		eart		اءا	2			Awa	i i	:	Se.	rer	:		onel	Eve	Tea	
are dith world	Song	١,	em e	th th	ngs	2	the H	H S	the	t, S.	D D	Si	at V	Ž	the	ins i	90		My H		rear	<u>=</u>	-		3	ever	وو	He	ande		ars	ysL	Giri	Ogo A	2
records rising computed on No. 2, and se points were been nition. Cities a comprehen	"	8 F	Sh	ii.	Ē	F00	and	e le	and	nigh	Wei	I O	ğ	١	and	S	S	: 1	ive	n aan	a I	Gard	aan	ed.	hat		Ther	8	M	agu	bruc Ye	Da	ery.	Tai	1
T a so N a so	يا	4	ittle	hap	ittle	E .	ligh f I G	erna	lgh	000	hev	inna	razy	ž	*High and the Mig	hree	*Little Shoemaker	h-Bo	fIG	rear	/hat	e l	*Skoki	C	*Gal That Got Away	eave	ey 7	isi	app	KOR	*Green Years	app	E.	*Magic Tango	1
those s are for tota re messer lly.	1	~ #	# T	10	1		Ŧ Ŧ	.	 	9 2	*	1 P	1	*	-	L* :	¥ 9	2 5		*	1	#1	2 %	11	۽ 2	1	*	a iT	# 1	e	19	F	Li, R	¥ *	1
ate nine online online iona	Label			g, i	g.	<u>5</u>	힐	ence :	Σ	7	g 5	in in	Ę	8	. l .	ca	OF.	<u> </u>	ä	8 2	cury	Σį	. I B	cury	itol.	3 6	G.	ig	don		or.		impi	P E	il.
indic R. R. ion, ion, ion, g ph t g ph t reg t	7	Mercury 18h-Boom	Mercury *Little Shoemaker	Dec	Decca *Little Things Mean a Lot	Cap	Capitol	S	M-6	S			Mer	Vic.	Coral	Dec	Victor		Maj	2 E	Mer	M-G-M		Mer	Sp	Victor *Heaven Never Like This.	Dec	Coli	London *Happy Wanderer		Victor	Dot	3	Colum	ادُ
o i o i o i o i o i o i o i o i o i o i						E		: :		Coral	:	Columbia †Cinnamon Sinner				Four Aces Decca *Three Coins in Fountain.		Billy Williams Four Coral Sh-Boom	Denise Lor Majar	Four Aces	Page Mercury : What a Dream	Joni JamesM.G-M iIn a Garden of Roses.			Capitol	1	:	$ \cdot $:[
7 6 2 4 2 5 6	1	100	One		1	y Fo	: =	<u>i </u> :	1	2		g :			puc		Winterhalter	Fou	$\ \cdot \ $						و		5	oney			:	92		laik.	
ned to on to on to	- 1	1	3	len	len.	Mar	T.	eyer	olm.	Sisters	For	Bennett	100	her.			ter t	ams		ter.		es.	Ban	ان	atra	i i	avis,	Clo	4		ier.	ster	ay.	Iteri	
esigned to the form of the for		100		172	13	혈.	X K	É	Ĕ	2	i i	Ben	Cut	Fis	P	Ace	Win	Willi	2	Mai	Pag	Jam	ayo	Pagi	Sir	Fish	A D	ary	₩ F	Prof.	Fisi	100		Nav	1
is designed to indicate those records is those on top. Ratings are computed on a No. 1 mention, nine for a No. 2, wherever possible, only records wit steed, even though their total points are which receive only one mention. Come week to week to present a comp is of the country regionally.	ts:	Cuts	Ş.	3 14	1	, and								17	J A	1. 1	٦.	ءًا ۔	ISI.	وا"	11	118	⊾ا≩ا	t il	⊻ا ب	41.	123	ıĕl	M 1⊨	IF				_ _	10
in is designed to the strong of the strong on 1 m int. Wherever in the sted, even if those which recy from week to ctors of the coun BMI	Artist	rew Cuts	vsentary	tty Ka	tty B	es Pa	8	chie	Roy	eGui	101	b	Me.		ءً او	ğl	S		밁		13	길	ā	풀	副	, la		Sen		≟اڍ	gi iş	ntane	Tung!	읽는	
plenty DISI plation is designed to points for a No. 1 m points for a No. 1 m ons are listed, even if then those which receiver yery from uneek to 11 sectors of the count BMI		Crew Cuts	Gaylords	Kitty Kallen Dece *Chapel in the Moonlight	Kitty Kallen	Les Paul-Mary Ford Capitol†I'm a Fool to Care	Les Baxter	Archie Bleyer Cadence .* Hernando's Hideaway	LeRoy HolmesM.G-M. *High and the Mighty	McGuire Sisters Coral 'Goodnight, Sweether	Vaught Manrae Victor *They Were Doing Mambo	Tony	Crew CutsMercury. †Crazy 'Bout You, Baby	Eddie FisherVictor.	Johnny Desmond Coral *High and the Mighty	Four	Hugo	Billy	Deni	Ralph Marterie	Patti	Joni James.	Bulawayo BandLondon *Skokiaan	Patti PageMercury †1 Cried	Nat (King) Co	Eddie Fisher Victor *Heaven Never Like	Samm	Rosemary Clooney Columbia †This Ole House	Frank Weir	Mills Brotherd Dans +Horn Blue	Eddle Fisher	Fontane Sisters Dot	Johnnie Ray Columbia †To Every Girl-Every Boy	Hugo Winternalter. Victor *Magic Tango. Dorls Day Columbia *If I Give My Heart to You	White
compilation is designed thy as well as those on 1 m is one point. Wherever is entitions are listed, even if entitions are listed, even the trope will vary from uneck to of all sectors of the count. No.		10 Crew Cuts	-		1		8 Les Ba		1 1	12 McGui	8 Vaneh	1	Ш		7 John	11	10 Hug	1	11	2 Ralp	11	12 Joni			4 Frank	ı	3 Samm	П	19 Frani		14 Eddie		2 Johnni		1.
MARIETY DISK JOCKEY his compilation is designed to indicate those reconstruction as used as those on top. Ratings are commits of ten points for a No. 1 mention, nine for a No. 1 me do not point. Wherever possible, only records re mentions are listed, even though their total point et cases than those which receive only one mention eys soil! vary from uneek to wheek to present a cure of all sectors of the country regionally. ASCAP TBMI Pos. No.		1	n =	01	24	6		18	9	12	~	9	17	2 6	2	18	2 5	2	8	4 67	4	12	2	4	4	2	3	4	19	7	14	2		- 2	4
The compilation is designed to indicate those records rising in popularity as used as those on top. Retings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more narrions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and some cases than from useek to week to present a comprehensive picture of all sectors of the country regionally. *ASCAP I BMI *Pos. Pos. No.		10	3 2 2	3 10	7 24	22 9	œ o	9 18	9		13 8	15 6	17		29 7	B 12 18	ł	22	8	1.	33 4		2 :	14 4	1	16 2	17 3	• 36 4		43 2	A 18 14	33 5		27 2	18 4

Music Co.)

St. Louis-(Ludwig Music House)

10

(Denel's Music Co.)

San

3

Seattle-(Sherman-Clay

TOTAL

POINTS

1 155

3 138

44

38

13

RETAIL DISK BEST SELLERS

VARIETY

Artist, Label, Title CREW CUTS (Mercury)

Survey of retail disk best sellers based on reports ob-tained from leading stores in 20 cities and showing com-parative sales rating for this and last week.

National Rating
This Last
wk. wk. င် York—(R.

.ouisville—(Variety Record Shop Shops) Miami-(Florida Music

(Hudson Memphis San 6 7 5 6

ROSEMARY CLOONEY (Col) "Hey There".

GAYLORDS (Mercury)
"Little Shoemaker"...

KITTY KALLEN (Decca) "Little Things Mean a Lot"
VICTOR YOUNG (Decca)
"High and the Mighty"

KITTY KALLEN (Decca)
"Chapel in the Moonlight".

RALPH MARTERIE (Mercury) 14 'Skokiaan' Leroy HOLMES (M-G-M)
"High and the Mighty" ARCHIE BLEYER (Cadence)
"Hernando's Hideaway"
LES BAXTER (Capitol)
"High and the Mighty"

McGUIRE SISTERS (Coral)
"Goddnight, Sweetheart".
FRANK WEIR (London)
"Happy Wanderer".
FOUR ACES (Decca) 11 13A "Three Coins in the Fountain" ROSEMARY CLOONEY (Col) 13B 15 This Ole House'

EDDIE FISHER (Victor)
"I Neew You Now".... DRIFTERS (Atlantic) 16A

"Hey There BULAWAYO BAND (London)
"Skokisan"

"Skokiaan"

DAVID WHITFIELD (London)
"Cara Mia"

DENISE LOR (Majar) 18**B** 19 20 "If I Give My Heart' PATTI PAGE (Mercury)
"I Cried".... 21 BILL HALEY (Decca) "Shake, Rattle and Roll" 22A

PATTI PAGE (Mercury)
"What a Dream"..... 22B PAUL-FORD (Capitol)
"I'm a Fool to Care"... FOUR ACES (Decca)
"Dream" 25

SIX TOP ALBUMS

STUDENT PRINCE Mario Lanza Victor LM 1837

PAJAMA GAME Broadway Cast Columbia ML 4840

2

3 MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352

GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057

SWING EASY Frank Sinatra Capitol H 528

5

GLENN MILLER

STORY Film Soundtrack Decca DL 5519

6

Inside Stuff—Music

"If I Give My Heart To You," Big Three tune which is currently getting coverage by the major labels, took a long time getting off the ground. Connee Boswell sliced the tune for Decca last January and the number was first released last June. Since that time, Miss Boswell's disk has been climbing steadily in the deejay charts.

The persistent jock spins for the Boswell side, in fact, cued Columbia Records to cover with Doris Day and RCA Victor with Dinah Shore. Both of these companies are going all-out to grab top money on this number although Decca now has the frontrunning side. The number to date is the biggest that Miss Boswell has had in the last seven or eight years. seven or eight years.

"If I Give My Heart To You," incidentally, was written by Jimmy Crane who also cleffed "I Need You Now," the newest Eddie Fisher slice for Victor, Crane used to be a fulltime Tin Pan Alley writer but now is in the jewelry business. He placed both songs with Lester Sims, general professional manager of the Miller Music wing of the Big Three combine.

The first roster of writers pacted exclusively to Broadcast Music Inc., lists a number of artists & repertoire staffers as BMI songsmiths. In this category are Henri Rene and Harry Geller of RCA Victor, Jimmy Hilliard of RCA's Label X, and Jerry Wexler, of Atlantic Records, Also on the BMI roster are a flock of bandleaders and instrumentalists such as Ray Anthony, George Auld, Maggie Fisher, Eddie Heywood, Mickey Katz, Peewee King, Rex Koury, Billy May, Lucky Millinder, George Shearing and Joe Thomas. In the longhair field, the list has E. Power Biggs, Lionel Newman, William Schumann and Roger Sessions. Roster also numbers a professional photographer, James J. Kriegsmann.

"Skokiaan," the Zulu tune from South Africa, continues to rack up an increasing number of disk versions. Following Perez Prado's mambo version for RCA Victor, Louis Armstrong has given it a dixieland workover for Decca, Tune, published by Shapiro-Bernstein Music in the U.S. and launched by London Records with the native Bulawayo Sweet Rhythm Band, has been covered by all of the major companies.

Gozzo's RCA Jazzo

Conrad Gozzo, trumpeter with the old Glenn Miller band and stope then sideman with most of the extant top bands, has been signed by RCA Victor to head up

a jazz combo.

First album will be titled "Gozzo
The Great." Jack Lewis, head of
Victor jazz operation, pacted the

Warehouse Fire Damages Boosey & Hawkes Stock

Boosey & Hawkes, longhair publishers, was hit by a fire last week at its Oceanside, L. I., warehouse. Blaze caused a tremendous loss of

the firm's music stocks.

Firm's rental library remained intact since it was stored where the least damage was done.

Coral's New Distribs

-Coral Records has shifted its upstate New York distrib outlet from Eastern Sales in Rochester

from Eastern Sales in Rochester
to Melody Distributors in Buffalo.
Latter company was recently
organized by Ed Lyons and Bob
Desbecker, one-stop operators in
Buffalo. Distrib outfit will be run

IT'S THE BASE HITS, NOT TUNE HITS, THAT COUNT

Hollywood, Aug. 31. Baseball songs are too specialtunesmith Mason Mallory found out after winning the Hollywood Stars' sonwriting contest with his "Batter Up, Batter Up, Batter Up," He won the cash and the glory, but there has been little interest in either publishing or recording the tune.

recording the tune.

Mallory will embark on a campaign to bolster the tune and is earmarking 50% of all proceeds to help develop Little League Baseball, a project in which he has long been interested.

Claims 'Man' Can Be Found in 'Photograph'

Los Angeles, Aug. 31.
Piracy suit asking \$45,000 and involving the song, "The Man Upstairs," was filed by songwriter Bob Russell in Superior Court, naming Vesta Music, Harold Stanley, Jesse Stool, Dorinda Morgan, Gerry Manners and Kay Starr as defendants. defendants.

Sauter-Finegan orch is slated to play two nights at Louanns in Dallas, opening Sept. 16.

Victor Offering New Groove Guard To All Diskeries

Akin to the manner in which RCA made available its 45 rpm system to all manufacturers, RCA Victor's Manie Sacks next week system to all manufacturers, RCA Victor's Manie Sacks next week will invite the disk biz's Record Industry Assn. of America to avail itself of the "groove-guard" which his company has developed.

This is a simple device, by raising the spindle centre and the edges, to obviate damage by the paper or cardboard jackets to the phonograph records.

'WANTED' SONG SEEMS TO STIR LEGAL SUITS

"Wanted" stirred up another legal action last week when Herbert Music, a Coast firm, claimed infringement of one of its copyrights, Witmark, firm publishing "Wanted," was named in an infringement

ed," was named in an infringement suit brought by Meyers Music a couple of months ago.

Herbert Music alleges that "Wanted" is an infringement of "Truly," penned by Johnny Mercer and Antone Ivello prior to 1949, Suit, which was filed in N.Y. Federal Court, is asking for an injunction and an accounting of profits. "Wanted" moved into the hit brackets via Perry Como's slicing on RCA Victor.

Misses Clooney, Grayco Added to RCA's Label X

Betty Clooney, currently at the Starlight Roof of the Waldorf-Astoria, N. Y., has joined the artists' roster of Label X. the RCA subsid. She's the younger sister of Rosemary Clooney and formerly cut for King and Coral Records. Label X also inked songstress Helen Grayco, Spike Jones' wife, to an exclusive deal.

Kallen's 'Little Things' Means Most in Scot.

Means Most in Scot.

Glasgow, Aug. 31.

Kitty Kallen's waxing of. 'Little
Things Mean A Lot." on Brunswick
label, tops the current bestselling
disks here. Second slotting is held
by David Whitfield's rendition of
"Cara Mia" on Decca, with the
Four Aces holding down third spot
on Brunswick's "Three Coins in
the Fountain."

Fourth and fifth places are held
by "Wauted" (Al Martino, Capitol)
and "Story of Tina" (Ronnie Harris, Columbia).

No 'Garbage' Biz

New York.

Editor, VARIETY:
Congratulations on the "Payola"
bringing the questions out into the
open. Perhaps that procedure will
help to cure the sick music busi-

help to cure the sick music ousrness.

But I am concerned about your editorial of Aug. 11 in which you quote Bob Burton as saying: "It's a garbage business and you're bound to get fifthy when you play with dirt."

Did be really say that? That is

with dirt.

Did he really say that? That is unfortunate. If people of his standing in the music business take that attitude—don't they encourage rather than discourage unethical practices and chiseling?

We in the Songwriters' Protective Assn. do not believe that the music business is or should be a garbage business or that people in it are bound to get filthy. We will continue to try, to clean the business up as best we can despite the desire of other people to play with dirt. the desire with dirt.

Charles Tobias, (President, SPA)

Annisteen Allen to Cap.

Capitol Records has added Negro thrush Annisteen Allen to its roster. Miss Allen will cut for the pop and rhythm & blues fields. Warbler, who is managed by publisher Dan Fisher, cut her first sides for the diskery last week.

Raiph Marterie orch booked for a one nighter on Oct. 20 at Rain-bow Terrace nitery in Memphis, Tenn.

Columbia Records is readying a broadside of 32 new aloums from its Masterworks line for its fall drive in the packaged goods market. Releases on the new sets will be spread out over a two-month (September-October) period. Diskery will issue 18 new albums in September and 14 in October.

September and 14 in October.

Among the September sets are Schumann's Concerto In A Minor for Cello and Orchestra with Pablo Casals and the Prades Festival Orchestra, a series of Beethoven Sonatas etched by Casals and Rudolph Serkin, and new waxings by the Philadelphia Orchestra (Eugen Ormandy), the New York Philharmonic Orchestra (Dimitri Mitropoulos) and the Columbia Symphony Orchestra (Leonard Bernstein).

Diskery will bit Amond Series of the Columbia Symphony Orchestra (Leonard Bernstein).

stein).

Diskery will hit the market in October with waxings by George Szell and the New York Philharmonic Orchestra, Sir Thomas Beecham with the Royal Philharmonic Orchestra, the Budapest String Quartet, George London, and Mack Harrell among others.

The Masterworks packages for November and December are cur-rently being lined up.

POSITIONS

POSITIONS

This Last Week Week

Brucie Weil's 2 Show Tunes; Legit Debut?

Brucie Weil, nine-year-old singer, will be the first RCA Victor name to cut a tune from the Harold Rome score of the upcoming legit show, "Fanny." The juve is waxing "Be Kind To Your Parents," from "Fanny," together with "The World We Live In," this week

week.

Latter tune is from another pending musical, "Hello, Paree," due to be produced in November by William L. Taub. Weil may debut in legit with a role in this

Decca in Harmony With **Barber Shop Quarteting**

For the second straight year, Decca Records is giving a boost to the Society for The Preserva-tion of Barber Shop Quartets in America by packaging two albums of prizewinning harmonizing

albums will be released



I Can't Believe That You're In Love With Me

MILLS MUSIC, INC. Recorded On All Major Labels

VARIETY Scoreboard

TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Retail Sheet Music Retail Disks Coin Machines

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated wiht data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

TALENT

This Week	Last Week	ARTIST AND LABEL TUNE
1	1	CREW CUTS (Mercury) (Sh-Boom Crazy 'Bout You, Baby
- 2	2	ROSEMARY CLOONEY (Columbia) Hey There This Ole House
3	4	GAYLORDS (Mercury) Little Shoemaker
4	3	KITTY KALLEN (Decca) (Little Things Mean a Lot Chapel in the Moonlight
5	7	VICTOR YOUNG (Decca) High and the Mighty
6	9	LE ROY HOLMES (M-G-M) High and the Mighty
7		LES BAXTER (Capitol) High and the Mighty
8	5	ARCHIE BLEYER (Cadence) Hernando's Hideaway
9		RALPH MARTERIE (Mercury) Skokiaan
10	6	McGUIRE SISTERS (Coral) Goodnight, Sweetheart
		TUNES

(*ASCAP. †BMI) TUNE

1	3	*HIGH AND THE MIGHTY	Witmark
2	. 1	†SH-BOOM	Hill & Range
. 3	2	*HEY THERE	Frank
4	4	*LITTLE SHOEMAKER	Bourne
5	5	*LITTLE THINGS MEAN A LOT	Feist
6	7	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B
7		*SKOKIAAN	Shapiro-B
8	6	*HERNANDO'S HIDEAWAY	Frank
9	9	†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc
10	8	*THREE COINS IN THE FOUNTAIN	Robbins

802'S UPPED DEALS WITH last week under which more work

will be spread around for other MUSIC HALL, N.Y. PALACE
Local 802, N. Y. wing of the American Federation of Musicians, wrapped up a new two-year deal with Radio City Music Hall, N. Y., 1,100 work days for substitutes.

Union also gained some fringe benefits, including severance pay.

PUBLISHER

Local 802 also inked a deal with the RKO Palace on Broadway for the 10 men in the pit orchestra under Jo Lombardi. Tooters got a straight \$5 pay raise to \$132.75 per week.

Song Sharks In S. F. Boom

San Francisco, Aug. 31.

The song-shark racket is flowering out in this area to the point where the district attorney's office is making moves to throttle the bilkers. One outfit now under investigation is said to have taken over \$80,000 from amateurs with the usual promises that it could get tunes published and recorded. Frisco authorities have asked the Songwriters Protective Assn. for someone to outline how a legitimate publisher works. Miriam Stern, SPA exec secretary, is due out here in a couple of weeks after she stops over in Los Angeles to help set up a new SPA office there.

Turk Murphy Set For N.Y. Debut at Childs

N.Y. Debut at Childs
San Francisco, Aug. 31.
Turk Murphy, whose dixieland band has been a feature of long standing at the Italian Village where they opened over two years ago, makes his first trip to New York in two weeks. Murphy's group opens Sept. 14 at Child's Paramount in Times Square for four weeks followed by four more at the Savoy in Boston.
Meanwhile, the club, which Murphy and his manager Charlie Campbell operate, will continue the two-beat policy with Sanford Neibauer and Jim Leigh's local groups on weekends only.

Milwaukee Pops Skeds

Top Maestroes, Singers

Milwaukee, Aug. 31.

The Milwaukee Pops, orchestra has slated seven concerts, with guest conductors for all but one, for the fall of this year and spring of 1955.

David Rose, Arthur Fiedler, Morton Gould and Leroy Anderson will conduct. Eugene Conley, tenory Mimi Benzell, sopranc; William Warfield, baritone, and others will appear as soloists.

Jim Hall Cuts for X
Greensboro, N. C., Aug. 31.
Jim Hall, hillbilly on WFNS,
Burlington, has cut "SwamieMooh-Lah" backed by "I'm Missing My Heart" for Label X.
Hall wrote "Swamie-Mooh-Lah"
with Jack Starnes, general mana
ger of WFNS, and is the solo
writer of the other side.



NEW!...EXCITING!...DIFFERENT!

SWEDISH RHAPSODY

b/w

DANIEL COCKER SPANIEL

RED BUTTONS

COLUMBIA RECORD No. 40296

with MITCH MILLER'S Orchestra

On September 12th...

Showing the history of the history o

TV Spectacular by NBC!

Long-Playing
Success by
CAPITOL!



Capitol joins NBC in making showmanship history. The giant hour-and-a-half spectacular "Satins and Spurs"—Betty Hutton's television debut and a Max Liebman production—will be seen in millions of homes on Sunday evening, September 12th.

Capitol's original cast album of "Satins and Spurs" is now in record stores throughout the nation, in advance of the show!

Audiences everywhere who see and hear this oneshot musical comedy on NBC-TV will be able to buy the album while the sparkle of the show still glows in their minds, while the songs are still on their lips.

Here is another example of Capitol's split-second, hand-in-hand work with the nation's leading producers.





Show business history again goes on record—on Capitol



On The Upbeat

New York

New York

Tommy March, Paramount-Famous contactman, on a deejay trek through upstate New York.

MGM Records' Kay Martin Trlo pacted to Mercury Artists Corp. Agency currently is lining up a road trek for the combo when it winds up its current engagement at the Bamboo Club in September.

Raymond Acres, of the Younkers Department Store, Des Moines, Iowa, named winner of Capitol Records' drawing 'at its dealer meets. Prize is a cuffo trip to New York.

Dorsev.

meets. Prize is a cuffo trip to New York.

Coral Records' thrush Karen Chandler opens at the Sans Souci, Miami Beach, Friday (3). Joni James Coasted Monday (30) for Metro screen tests. Betty Madigan into Convention Hall, Asbury Park, N.J., for a three-day stand beginning Friday (3). George Shearing pencilled in for the Blue Note. Chicago, Sept. 15-26. Fran Warren moves into The Trails, Los Angeles, Sept. 15 for three days. Westminster Records pacted Record Promotion Service for deeling promotion of its pop line. Jo Ann Tolley, Jubilee Records thrush, returns to the Steel Pier, Atlantic City, Sept. 6, She's headlining with Tommy and Jimmy Dorsey.

London

Rudy Vallee arrived in London n Monday (30), to spend several norths in Europe . . . Jimmy and

Epic Records' artists, set for Park Lone, Denver, Oct. 7 opening and following with Oct. 29 date at Eddy's, Kansas City. The Roth back keyboarding at Beri's Lounge, Chi, for indefinite stard, with Leon Sash trio current for two weeks. Russ Carlyle pegged for forfunghi at Syracuse Hotel, Syracuse, N. Y., beginning Nov. 2. Four Joes slated for Town Room, Milwaukee, Sept 26 for three weeks. King Sisters, returning from Europe, may form group with Alvino Rey. Six Fat Dutchmen in Chi last week to cut 10 sides for Victor.

Scotland

Scotland
Frankie Laine set for week at Empire Theatre, Edinburgh, Sept. 27. with one-nighters to follow... Teddy: Johnson and Pearl Carr, English singers, due as Glasgow Empire headliners Sept. 13. Jack Parnell, Johnny Dankworth and Carl Barriteau orchs played to clicko biz at Eldorado, Leith... Harry Gold and his new Pieces of Eight combo into Playhouse, Glasgow, with vocatists Jon Clark and Jo Lennard, and trumpeter Joe Meintyre. and Jo Lenn Joe McIntyre.

Dallas

Russ Morgan band booked at Louanns here for Sept. 29 . . . Sauter-Finegan, booked for Sept. 16-17 into the spot, moved the dates up to Oct. 1-2 in order to avoid conflict with a tv show . . . Johnny Long band to appear here on Oct. 1 for the Texas Underwriters Dance . . . Dick Jurgens orch due in to the Brook Hollow Country Club on Nov. 23 and at Dallas Country Club on Nov. 24 . . Henry King band play for the Thalia Dance Society on Dec. 4.

deal whereby, during the next three years, he will appear for at least five months a year in Europe, including British variety dates.

Chicago

Maureen Cannon option picked up at Palmer House; she stays through Sept. 22 . Mello-Larks,

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of August 20-26, 1954

Goodnight, Sweetheart, Goodnight	Arc
Greatest Feeling In The World	Spier
Green Years	Harms
Happy Days And Lonely Nights	Advanced
Hunny Wanderer	Fox
Fuppy Wanderer	Famous
Hernando's Hideaway—*"Pajama Game"	Frank
Hev There—*"Pajama Game"	Frank
High And The Mighty—i"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
I Need You Now	Miller
I Understand Just How You Feel	Jubilee
If I Didn't Care	Chappell
If I Give My Heart To You	Miller
If You Love Me (Really Love Me)	
I'm A Fool To Care	Peer .
In A Garden Of Roses	
In The Chapel In The Moonlight	
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Lonesome Polecat	Robbins
Magic Tango	Chappell
Make Her Mine	BVC
Man That Got Away	Harwin
Sh-Boom	H&R
Skokiaan	Shapiro-E
Smile	Bourne
Sway	
That's What I Like—†"Living It Up"	Chappell
There Never Was A Night So Beautiful	Broadcast
They Were Doing The Mambo	Mayfair
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
Three Comb in Lountain Three Comb in Lountain	
· · · · · · · · · · · · · · · · · · ·	

Top 30 Songs on TV

(More In Case of Ties)	
Bella Bella Bella	Pincus
Coodnight Sweetheart Coodnight	Arc
Hanny Wanderer	Fox
Hernando's Hideaway—*"Pajama Game"	Frank
High And The Mighty-t"High And The Mighty" .	. Witmark
I Need You Now	. Miller
If You Love Me (Really Love Me)	. Duchess
Skokiaan	. Snapiro-E
Somebody Gooted	. Spier
Steam Heat—* Pajama Game	Frank
Three Coing In The Fourtein	Pobbine
To Every Roy To Every Girl	Coday
Woman (man) ,	. Diadio
	(More In Case of Tres) Bella Bella Bella Burn Em Up Goodnight, Sweetheart, Goodnight Happy Wanderer Hernando's Hideaway—*"Pajama Game" Hey There—*"Pajama Game" Hey There—*"Pajama Game" High And The Mighty—†"High And The Mighty" Hit And Run Affair Huckle Buck I Need You Now If I Give My Heart To You If You Love Me (Really Love Me) In The Chapel In The Moonlight Israel Little Shoemaker Little Things Mean A Lot Lost In Loveliness Man That Got Away Mink Schmink Rendezvous Sh-Boom Skokiaan Somebody Goofed Steam Heat—*"Pajama Game" Stranger In Paradise—*"Kismet" There Never Was A Night So Beautiful This Ole House Three Coins In The Fountain To Every Boy, To Every Girl Woman (Man)

. Legit musical.

BACK FROM 'X' TOURS

† Filmusical.

Jimmy Hilliard, artists & repertoire chief of the RCA subsid, Label X, returned to his N.Y. homeoffice last week after a month's road trip contacting disk jockeys and searching for new names.

Joe Delaney, the label's sales manager, will be back in N. Y. about Sept. 15. He's been out for two months on a tour of key distribution points.

Seeco Prez Back to N.Y. After European Trek

After European Trek.
Sidney Siegel, prexy of the indie
Seeco label, returned to his New
York headquarters last week after a trek through France, Italy,
Portugal and Spain. Siegel set
label's fall promotion plans abroad
during the six-week tour. He
also lined up a new European distributor.

also lines up tributor.

While in Madrid, Siegel cut two sessions with Lola Flores, recent addition to the Seeco roster.

Close-Knit Band

Close-Knit Band
Toronto, Aug. 31.
Jack Teagarden's current jazz
combo, playing the Colonial Tavern, Toronto's jazz headquarters,
is a hometown affair. Sister Norma
Teagarden is on the piano; Ray
Bauduo, from Teagarden's home
town, is featured on drums.
Freedy Greenleaf, trumpet, Cass
Malone, bass, and Bob McCracken,
clarinet, are also friends of Teagarden. Charlle Teagarden, with
the band until it reached Toronto,
was unable to play the Colonial
booking due to illness.

HILLIARD AND DELANEY | For First Time 2 Femmes RCA's 1-2 Top Disksellers

For the first time in several years, RCA Victor's two top selling disks are now held down by distaff performers. June Valli's "Tell Me, Tell Me!" has already gone over the 250,000 marker in the first couple of weeks of its release.

release.

Sunny Gale's slice of "Smile," theme of Charles Chaplin's first talker, "Modern Times," is in the No. 2 slot, also having been released two weeks ago. "Smile" has been covered by all the major labels in instrumental and lyric versions.

Philly Solons Project Cuffo Teenage Dances With AFM Cooperation

Wednesday, September 1, 1954

Philadelphia, Aug. 31. Philadelphia's entertainmentminded Recreation Department plans to branch out into a new field and is asking City Council for \$10,000 to provide dance bands for teenage get-togethers at its neighborhood centers.

With its free Philadelphia Or-chestra concerts, free Robin Hood Dell programs, the popular-priced, municipally-owned Playhouse in the Park and other projects, the city solons have local amusement enterprises wondering how far they enterpri

will go.

Deputy Recreation Commissioner
Robert W. Crawford said the
budget request for dance music
came after a series of huddles with
officials of Local 77, American Federation of Musicians. Tentative
plan calls for several dances a
year at each of 29 centers, Crawford said, "to add variety to the
teen-agers' program, especially in
heavily populated areas."

Plan has the unqualified support

heavily populated areas."

Plan has the unqualified support of Romeo Cella, president of Local 77, who has in mind forming two units of 15 to 18 musicians each to visit the various centers. Cella thinks plan "will be so successful it will keep on growing."

Local 77 musicians have not worked directly under city sponsorship since the band concerts in Fairmount Park, which were discontinued in 1932 at the beginning of the depression.

Dallas Juve Dancer
Dallas, Aug. 31.
Joe Bonds, owner of the Sky
Club, who is concerned with the
juvenile delinquency problem, will
resume his teenage dances at the
club. He started the idea about a
year ago and held them at regular
intervals until the start of summer.
He will have them each Thursday.
Admission will be 50c for each
teenager, with the tab going to all
the soft drinks they can handle
and dancing from 7 to 11 p.m., as
well as a floor show. Red Calboun
hand opened the series on Thursday.



THE SIX FAT DUTCHMEN

The World's Greatest Old Time
Band of New Ulm, Minn.
Just Recorded 10 New Sides on
RCA VICTOR
Recent Releases:
Happy Days # 20-5819
Mexican Hat Polka #20-5766
Casey's Oldtime Waltz #5684
Ask for these records at your

Ask for these records at your RCA VICTOR dealer or send your order direct to HAROLD LOEFFELMACHER,

New Ulm. Minn.

EDNA CORBET TRIO

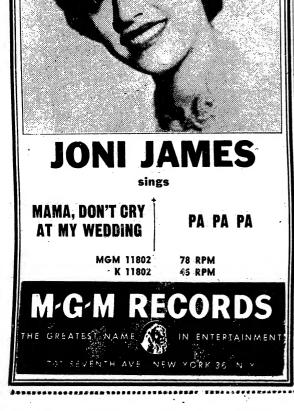
NOW 12th WEEK HICKORY HOUSE **NEW YORK CITY**

ASSOCIATED BOOKING CORPORATION JOÈ GLASER, Pres.

CONTRACTOR OF THE PARTY OF THE

New York
Chicago
No. Wabash

Hollywood



RCA Victor's new line of pack-

Jocks, Jukes and Disks

Best Bets

 CREW CUTS
 OOP-SHOOP

 (Mercury)
 Do Me Good Baby

 JONI JAMES
 MAMA, DON'T CRY AT MY WEDDING

 (MGM)
 Pa Pa Pa

 TONY BENNETT
 NOT AS A STRANGER

 (Columbia)
 Madonna, Madonna

Crew Cuts: "Oop Shoop". "Do Me Good Baby" (Mercury). The Crew Cuts have found the sound and the formula that pays off in today's wax market. "Oop-Shoop" follows the same pattern as their current click, "Sh-Boom," and will get maximum spiris on all levels. Tune's rhythmic heat and nonsensical lyric will appeal to the juves. Flip side is another breezy item in rhythm & blues vein.

Joni James: "Mama, Don't Cry At My Wedding". "Pa Pa Pa" (MGM). Although "Mama, Don't Cry At My Wedding". is reminiscent of last year's hit "I Went To Your Wedding," it looks like another big one for Joni James. It's a hillbilly flavored item with the

mend it.

George Williams Orch: "Soft Touch"-"Saturday Night Function" (Coral). "Soft Touch" is another example of the fine instrumental stuff orch leader George Williams is putting in the groove. It's a bright and melodic number which rates d.j. attention. Reverse is snappy tune pegged for juke tastes. Slick vocal by Cathy Ryan helps here,

here,

Bob Manning: "I'm A Fool For You"-"The Other Side of the Story" (Capitol). Bob Manning has been edging up to a breakthrough disk for the past year. He's a step further with this coupling. It's doubtful if either side will take off into the big payoff groove but both will get a fair share of d.j. turntable time, Both are o.k. ballad entries and Manning delivers in a smooth and appealing manner. "I'm A Fool For You" has the better chances,

Louis Armstrang: "Stokica"

ter chances,

Louis Armstrong: "Skokiaan" (Decca). The "Skokiaan" wax kick has another potent entry in this Louis Armstrong two-sider. Part 1 is a strictly instrumental workover, and although Armstrong's trumpet shines through, it doesn't look like it will overtake the earlier waxings. Part 2 features Armstrong's crooning and it's this side that's due for a good ride.

The Gaylords: "Vieni-Vidi-Vici"—"A Kiss To Call My Own" (Mer-

Lyricist. seeks composer to

collaborate on popular tunes.

Write Box V.V. 44, Variety,

154 West 46th St., N. Y. C.

aged albums seemingly is intent on proving that, for once, you can tell the contents by its cover, because all three Melachrino anthologies are most attractively packaged. The covers are slick art works, and a bouquet for their creator, as is a bouquet for their creator, as is George Melachrino's "Music to Work Or Study By," (RCA LPM 1029), "Music For Two People Alone" (LPM 1027) and "Music For Daydreaming" (LPM 1028). They're in EP 45 rpm-versions too, with the same numerals for identification.

Also in the same idiom of click

the same numerals for identification.

Also in the same idiom of slick orchestral treatments, attractively packaged, is Hugo Winterhalter's "Great Music Themes From Television" (remember when we had radio theme songs?) and RCA-NBC plays the field with this cuffo commercial for the sundry sponsoridentifications and themes from the Coca-Cola (Eddie Fisher) show! "Dream of Olwen" from the "Hall of Fame" (Hallmark) show, Jackie Gleason's "Serenade"; the Firestone themes (2), "Tell You" and "In My Garden" (written by Mrs. Firestone); Chesterfield's "Smoke Dreams!; Phileo's "Salute to Industry"; Kraft's two thematics; the Robert Montgomery show's "Orchid Room," "Mama" from the Peggy Wood (General Foods) show. Arthur Godfrey's thematic, "Seems Like Old Times"; Studio One's "Prelude to the Stars" and Ferde Grofe's "On the Trail," which has long identified all Philip Morris radio-ty shows, this time hooked unc ("Lucy") package.

Another showmanship packaging attempt which doesn't come off so

("Lucy") package,
Another showmanship packaging attempt which doesn't come off so well is Victor's 10-inch LP series of "Honor Roll of Hits," 1926-1945, four-tune medleys per annum per side, linked to a latterday title which an amusement tradepaper has been utilizing only since 1945. Thus, it's a misnomer and a missout both ways to identify what is merely a reprise of yesteryear tunes—a collection of previously made singles, merely put together in album form and squared away to a title, Abel, and "Squared away to a title, Abel, and "Squared away to a title, Abel, and "Squared and "Yours is My Healt Amount among the fragrant samples.

Berlioz Program (Epic; \$5.95). Excellent variety of Berlioz offerings, from the boisterous "Roman demina" (Dertures, to lovely, lyric "Romeo of Faust" selections, very well played by the Lamoureux Orch under Van Otterloo.

Kodaly: Peacock Varlations & Abel, and "Ommanation of Faust" (Brick) Miraculous Mandarin (Mercury); \$5.95). The Kodaly is charming picture music, lushly dressed up in tricky variations. The Bartok

Longhair Disk Reviews

Vivaldi: Gloria & M. A. Charpentier: Midnight Mass (Westminister; \$5.95). Two highly inspirational masses. The Vivaldi is light and tuneful, with operatic touches, for an engaging work. The 17th-century Charpentier opus is a simple liturgical piece of vigorous, joyous music, with score built on semi-popular carols. Ensemble Vocal de Paris under Andre Jouve gives sensitive, appealing performances to both.

to both.

Saint-Saens: Carnival of Animals & Ibert: Divertissement (Capitol; \$5.70). Two amusing theatre pieces in sharply-divergent vein. The Saint-Saens is broad, tuneful and familiar. The Ibert is subtler, more deft, with some delightful musical fun in the waltz and cancan take-offs. Witty performances by the Concert Arts Orch under Felix Slatkin.

Schubert: Infinished Symphony.

Concert Arts Orch under Felix Slatkin.

Schubert: Unfinished Symphony & Tchaikovsky: Romeo and Juliet Overture (Mercury; \$5.95). Lyric, appealing versions of the familiar works, by the Chi Symph under Antal Dorati. The Tchaikovsky is a little too deliberately-paced at the start, but otherwise is quite dramatic and satisfying.

Waldteufel & Lehar: Waltzes & Songs (Columbia; \$5.95). Sentimental, nostalgic and rousing versions of w.k. and unfamiliar. Viennese faves by the Philly Orch under Ormandy. "Merry Widow Waltz." "Skaters Waltz." "Vilia" and "Yours Is My Heart Alone" among the fragrant samples.

Berlioz Program (Epic; \$5.95). Excellent variety of Berlioz offerings, from the boisterous "Roman Carnival" and "Benvenuto Cellini" Overtures, to lovely, lyric "Romeo And Juliet" and "Damnation of Faust" selections, very well played by the Lamoureux Orch under Van Otterloo.

Kodaly: Peacock Variations & Rartok: Wircellows Mandrin (Mer.

Crew Cuts Mercury Eddie Fisher Victor

Archie Bleyer Cadence Vaughn Monroe Victor Four Aces Decca Hugo Winterhalter Victor

is morbid, tawdry but effective show music. Both works are impressively done by the Chicago Symph under Antal Dorati.
Franck: Plece Heroique & Three Chorals (Epic; \$5.95). Franck organ masterpleces, including the w.k. "Heroique," In rich fervent performances by a fine Dutch organist, Feike Asma.

Pavola—Cancer of Music **Biz Says Andy Razaf**

Editor, Variety:

I have just returned from the hospital, after a series of treatments, exrays, etc., and am rather "all in." However, this letter must be written if it kills me! (smile).

While in the hospital, your payola series deserves a "thank you" from every thinking person in the music biz.

If all segments of Tin Pan Alley.

If all segments of Tin Pan Alley would have the vision to ponder well, over what you say about the ills that are eating at the vitals of the music biz, like a creeping cancer, you will have done us all a great service.

What a pity that the greed and selfishness of a few in key positions would degrade and cripple a business, where there is plenty of room for all, as well as profits!

room for all, as well as profits!

I would liken the music biz to a tree—a musical tree—with many roots, which are the songwriter, the publisher, the a&r man, the recording artist, the musician, the diskjockey, the jukebox operator and many others. Now, if these roots are strong and healthy, combining their efforts to lend nour-ishment to the tree, the fruit will be good, the crop plentiful.

This may sound silly the little

This may sound silly, the little ant, much wiser than man, knows the value of teamwork and cooperation.

Andy Razaf.

kind of saccharine lyric that gets the jock and juke requests. Thrush segues to a rhythm mood on the back side for some interesting results. Tony Bennett: "Not As A Stranger" - Madonna "(Columbia). "Not As A Stranger" - Madonna "(Columbia). "Not As A Stranger" has little in common with the bestselling lovel of the same name, but it's a solid ballad excellently rendered by Tony Bennett. He gives the romantic, lyric an emotional vocal ride and it's sure to add up to plenty of spins all the way. "Madonna "is in the religioso groove, but has little else to commend it. George Williams Orch: "Soft Touch": "Soft Touch": "Soft Touch" is another example of the fine instrumental 10 Best Sellers on Coin-Machines { Crew Cuts Mercury { Chords Cat

	Second Group	(tampin mainerie
10.	SKOKIAAN (1)	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
9.	GOODNIGHT, SWEETHEART, GOODNIGHT (2)	McGuire Sisters Coral Sunny Gale Victor
		Les Faut-Mary Ford Capitot
. 7.	HIGH AND THE MIGHTY (3)	LeRoy Holmes M-G-M Victor Young Decca
	THE CHAPEE IN THE MOUNLIGHT (7)	Johnny Desmond Coral
8	IN THE CHARET IN THE MOON TOWN	Rosemary Clooney Columbia
4.	LITTLE THINGS MEAN A LOT (18)	Witter Wallow Dogge
3.	LITTLE SHOEMAKER (9)	Gaylords Mercury Hugo Winterhalter Victor
z.	HEY THERE (6)	Posemani Cloonesi Columbia
		1 Charde Cat

CRAZY BOUT YOU, BABY			U	Ш	a	(J	r	0	u	p	
CRAZI BOUL LOU, BABI			٤.			1					•	
I NEED YOU NOW												
THREE COINS IN THE FOUNTAIN												
HERNANDO'S HIDEAWAY		Ŀ								•	•	
THEY WERE DOING THE MAMBO .								•	•	•	•	•
DREAM				_								
MAGIC TANGO							•		•	•		•
I CRIED	, .				•	• •			•	•	• •	••

I CRIED	•••••	Patti	Page Mercury
HAPPY WANDERER	•••••••	{ Fran	k WeirLondon i ReneVictor
CINNAMON SINNER		Henr	BennettColumbia
	rentheses indicate number		
******	 	******	

Schwieger to Take Over Kaycee Pop Orch Spot

Kansas City, Aug. 31. Both pop and longhair concerts

of the Kansas City Philharmonie Orchestrá this season will be directed by conductor Hans Schwieger, according to new policy set by the orchestra association last week. In previous seasons

last week. In previous seasons many of the pops have been conducted by the orch's assistant conductor, Raymond Cutting, who isn't returning for the new season. Appointment of William F. Guthrie as assistant chorus director also was announced last week. He is also minister of music at the Country Club Christian Church.





From a \$20 a week concrete loader to a \$3000 a week headline performer—that's the story of David Whitfield. A talent contest landed him at a cabaret. After the engagement he was to return to his concrete loading job. However a London Records talent scout heard him and signed him up. Within no time he became England's No. 1 Male Vocalist.

For the gals: He's strikingly handsome-5'11", blue eyes and blond hair.

CARA MIA - 1486 SMILE - 1494

CURRENT HITS!



Night Club Reviews

Waldorf-Astoria, N. Y. Betty Clooney, Andrea Dancers (3), Henry King Orch featuring Ann Anderson, Mischa Borr Orch; \$1.50 and \$2.50 convert.

The Waldorf hasn't been batting 1.000 this season with its Starlight Roof bookings, as witness the Perez Prado band which stirred up a storm of noise, if nothing else, and now this new and final show of the summer season. As the mamboing Prado may have improved as he went along—he certainly did on moderating and modulating that fnambo beat—the admittedly tense Betty Clooney may likewise. However, as constituted, the younger sister of the Clooney clan, who is remarkably like Rosemary in looks and style if not in the same authoritative delivery, requires an almost complete revamping of routine. The Waldorf hasn't been batting

thoritative delivery, requires an almost complete revamping of routine.

Her repertoire is on the "surefires" side, with the exception of the "teddy bear" special, a missiout, and in light of inevitable comparison with other song stylists it requently brooks odious analogy. This is particularly true with numbers like "April In Paris," "My Man"—and Miss Clooney is too young, "nice," and much unlike a femme fatale to essay the Fannie Brice trademark song—and tothers. Titles speak for themselves, following her folksy opening "Smile and Shake Hands," as she goes into "Jealous," a pseudo-time-step (on mike) with "My Man," "Good Man Is Hard to Find," "Paris," "Will You Still Be Mine" and "You Wonderful You."

Miss Clooney has been on such labels as King and Coral, with occasional diskery impact, but requires seasoning for a more solid nitery rèsult. Spotting her into a top room like the Waldorf's Starlight Roof was a premature booking, as now constituted, even if she possessed a standout waxseller. A hit platter does make a lot of sychological audience difference, but in this case (1) it's lacking, at least not just yet, (2) the Rosemary Clooney reflex values may prove a mild bomerang, and (3) the kid sister requires further schooling.

Seasoned are the Andrea Dancers, a light adaglo threesome

sister requires further schooling.
Seasoned are the Andrea
Dancers, a light adagio threesome
who catapult the pleasant and wiliing femme into pretzel bends, all
done with a sure touch. One of the
male pards is a distinguished, prematurely gray gent who further
"dresses" the floor.
Henry King, vet batoficer; is the
new location maestro and he has a
good team, with Ann Anderson
featured on the vocals. Mischa Borr
remains, of course, a surefire ex-



Diving Fool" Sorry to have to cut my 6th week

at Radio City Music Hall short. Opened Aug. 30 Dhio State

ARRY GRISWOLD

WHEN IN BOSTON It's the

HOTEL AVERY The Home of Show Folk Avery & Washington Sts.

COMEDY ACTS

liferent acts. Can be used anyre. All for 55 An introduction
most production in the service in
field of entertalment.

A. GUY VISK

Writing Enterprises
94 Hill Street Troy, N. Y.
'Creators of Special Comedy Material

ponent of dansapation in all moods and idioms from waltz and Latin to the orthodox tempos. Abel.

Mocambo, Hollywood

Hollywood, Aug. 25. Gloria De Haven, Gene de Paul, Paul Hebert Orch (7); \$2 cover.

Gloria De Haven, Gene de Paul, Paul Hebert Orch (7); \$2 cover.

For the next three frames Gloria De Haven will be dispensing saucy looks and sassy lyrics at the Mocambo and a full share of nitery trade will come her way. The Sunset Strip spot could well be subtitled "The Strippery" during her stand because she's doing a modified peel midway in her stint. It all goes with what she has to sell and the way she sells it, which is good. If you don't like her singing, you can't help but like her looks, or vice-versa. So how can she lose?

At opening show (25), the well-framed and costumed chirp was on for 25 minutes of a varied song-alog, mostly special material stuff that bangs its points about "Love's the Same All Over the World." A risque ditty, it's Miss De Haven's closing specialty, and for which she gets an appreciative hand. "The Blues" segues into the strip from a pink-sequinned gown and becomes a suspense number as shounces and shakes out the lyrics. "Little Things Mean a Lot," "Why Shouldn't 1?" and "Tm a Star" round out the turn.

Gene de Paul is 88'ing for Miss De Haven, and he's no "and the I wrote" composer making a nitery appearance. Kudos for his cleffings are taken care of by Miss De Haven, including a brief "I'll Ree

appearance, Kugos for his cleftings are taken care of by Miss De Haven, including a brief "I'll Remember April" vocal, and she notes his work on Metro's "Seven Brides for Seven Brothers" score. Paul Herbert's seven-man crew backstops the show.

Black Orchid, Chi

Chicago, Aug. 24.
Burl Ives, Dr. Arthur Ellen, June
Carroll, Rudy Kerpays Duo; \$4
minimum.

White suit beard and distinguished portliness help Burl Ives to cut an imposing figure on this intime stage, and as he rivets the customers visually so he has them absorbed vocally. Three-week headliner should keep the room brimming steadily, while the two supporting acts have followings of their own.

ming steadily, while the two supporting acts have followings of their own.

Ives is an affable performer whose cheery-faced warmth manages to turn appropriately stern on religioso items like "Noah Found Grace." Otherwise his demeanor is homey, wistful, tender or raucous as the tune permits. Easy vocal attack and gentle humor make him magnetic, and the crowd is loud with its approval on everything he issues. His sets are short, only five or \$x\$ numbers in each but they're satisfying for their variety as he shuns an overdose of any strict folksong mode.

Opening show (24) was kicked off with Irish novelty, "Killigrew's Soiree," and lilting "Rock Candy Mountain," Singing carried at a nice gait through "Grenadier's Pond." tock robust tone on "Noah," and relaxed on smooth, underplayed delivery of "September Song." Windup was on "Blue Tail Fly" with audience chiming choruses gladly.

Dr. Arthur Ellen is held over with this bundle, extending his engagement to nine weeks, in all, which is understandable since his hypnotism demonstrations are drawing repeaters and creating word of memory teat continue."

his hypnotism demonstrations are drawing repeaters and creating word of -mouth. Word -number memory feat, continues to strike awe at act's outset, and the ensuing mesmerizing of customers can be amusing if not downright astounding. Act has a timing problem, running long, which could be overcome by concentration on fewer subjects.

subjects.

Musicomedy thrush June Carroll makes a good dent in her nitery debut and will be drawing from the element which made "New Faces" a cult in the Windy City while it was having a long run here last year. She's reviewed under New Acts.

Show is backed expertly by Rudy Kerpays at keys and Al Poskonka on bass.

Les.

After TWO YEARS as 'Sportin' Life' in "PORGY AND BESS" NOW

HOTEL SAHARA LAS VEGAS

CAB CALLOWAY

Copacabana, N. Y.

Copacabams, N. Y.
Dissa Costello & Caballeros
(Mario Regis, Phil Cook), Georgie
Kaye, Roberto & Alicia, Don Reynolds, Bob Warren & Kathy Colitn, Ramona Lang & Jack Purcell,
Copa Girls (8). Michael Durso
and Frank Marti Orchs; staging,
Douglas Coudy; lyrics and music,
Norman Gimbel; costumes, Michi
(Mme. Berthe execution); orchestrations, Frank Ventre; \$5 minimum.

Jules Podell is having himself a late summer bash with such cobilled contrasts as versatile Diosa Costello and psychomonologist Georgie Kaye. Assisted by the Caballero duo of Mario Regis and Phil Cook, the Latino cutup comes on for three separate innings in song, hoofery, shenanigans and, at show's finale, in a serious effort. She's a winning little bundle of nuclear fission, knows her way around a tune, can step and caper saucily and growl it a la Satchmo when need he.

Opens in Spanish style and then into a medley in English to fire away at "Love Me or Leave Me," "I'm in Mood for Love," et al. But the real wallop is in the native tongued "Granada"—as she says, seldom chirped by the femme of the species, but a great big lift for her forepart repertoire. In her second turn, Miss Costello is quite a visual kid in those glitteringly striped toreador trousers wherein she sings and pranees with the boys. Finish-offer at layout's closer is as Bloody Mary in a moody, deeply expressive, "Bail Hai" from "South Pacific," complete with a truncated hunk of scenery and with the boys as atmospheric helpmates. She's authentically caparisoned for a role that sets off her serioso demeanor to good effect.

Kaye's psychiatrist pitch spans 30 minutes. He's extra clever in the type of hop-skip narrative and monology that's become all but a lost art. His pace is alternately fast and slow, with carefully plotted timing and reversals that are just on the button to permit the chuckles to give birth and roll out, and then into another chore of milking 'em for the pails, His text is perforce exaggerated and eccentric, mandatory for his groove of comic. What remains is that personal identification of audience with the material that often is symbolic of genuine comedy, whatever its form.

Kaye, whose biggest cafe click was in George White's marathonic "Nice to See You" at the Versailles' in N. Y., is hep enough to beat the rap on the din from the first-show diners (Miss Coalelos) act is not so gaited since her routine is set and from this

Chez Parce, Chi

Chicago, Aug. 24.
Dick Contino, Shecky Greene,
Johnny Conrad & Dancers (3),
Brian Farnon Orch (11); \$1.10
cover, \$2.50 minimum.

This kingpin nitery is pitching at a younger audience with Dick Contino in a fill-in fortnighter, although the good-loking accordionist was availed to a youth following at Chicago Theatre recently. Despite national publicity Contino had been getting in past years, biz was mild on opening night (24), the Chez regulars absent from the scene.

d sets rapport with the customers at once via presence and a wooing (Continued on page 78)

AGVA Execs' Move to Quash Revolt By Dick Jones Hinges on Ouster Vote

Easy as Nails

London, Aug. 31.
Rex Ramer, who has just opened a British vaude tour after playing Sweden, found that he couldn't legally convert his kroner into dollars before leaving Stockholm.

He therefore spent his sur-lus currency on 12 tons of ne mererore spent his sur-plus currency on 12 tons of nails which he shipped to an engineering company in Phila-delphia in which he's finan-cially interested. That transac-tion was legal and approved by the authorities.

Names From Rival Spots Fill In at Sands, Vegas, For Ailing Milton Berle

Las Vegas, Aug. 31.
Milton Berle, bedded with a bronchial condition, was forced to

bronchial condition, was forced to bow out of his opening at the Sands here Thursday (28). He flew to the Coast Saturday (28) to recupe for a few days before returning. Replacing Berle in the first show was the entire cast of the Saharashow: the Vagabonds, Dunhills, Maria Neglia and Martha Bentley. In the second show, Pearl Bailey and the Russ Morgan orch from the Flamingo, Arthur Blake of the Thunderbird, and the Lancers appearing at the Last Frontier, all pitched in to put on a two-hour extravaganza that turned into a tribute to the ailing star.

rravaganza that turned into a trib-ute to the ailing star.
Vic Damone and Jack Carter were flown in by Jack Entratter for Friday's shows, Billy Eckstine came in Saturday, and the rest of the Berle engagement running the Berle engagement running through today (Tues.) was to be filled with headliners out of Hol-

PHILLY COPS TIGHTEN NITERY CENSORSHIP

Philadelphia, Aug. 31.
Police censorship of terping by bar ballerinas resulted in raids on two North Philily bright spots Friday evening (27) and the arrest of two dancers, both of whom were discharged the following morning with a warning from Magistrate Vincent A. Dean.
First stop for the vice squad was the Catalina Sho-Bar where Nony Erika. Brandt, who dances under the name of Nony, was picked up along with proprietor Rudolph Gueter and two bartenders. Miss Brandt was released, but the others were held on charges of selling to intoxicated persons. Marie to intoxicated persons. Marie Nadell was picked up following her act at the Gay-Time Musical Bar and charged with an overdisplay of epidermis. Miss Nadell was released after a brief lecture from the magistrate, along with from the magistrate, along with the owner, Dominic DePanphilis

Harvest Moon Winners Get Week at Palace

Harvest Moon Ball winners will be showcased at the Palace, N. Y., in a one-week's stand beginning Sept. 10. They'll be booked into the house as part of the regular eight-act bill at a group salary of \$2,000. Terp slate will comprise six championship teams covering the foxtrot, tango. Viennese waltz, polka, jitterbug and the rhumba categories. The winners used to appear at Loew's State, N. Y., in the days when that house ran vaude. Dancers make their Broadway

Dancers make their Broadway Dancers make their Broadway bow two days after being crowned at Madison Square Garden, N. Y., next Wednesday (8). Palace stand will be followed by an appearance on the Tommy and Jimmy Dorsey CBS-TV show Sept. 11 at another \$2,000 group stipend. Cash awards of \$100 cach will also be meted out; with the top team getting an additional \$125.

Texas Room Opens

Laredo, Tex., Aug. 31.

Laredo, Tex., Aug. 31.

The Maya Room, swank dine and dance spot in the Hamilton Hotel, was opened here last week.

Original opening was postponed because of the recent floods.

Pete Brewer and his orch are currently on the bandstand.

Action on the American Guild of Variety Artists battlefront is now awaiting results of the referendum to oust AGVA's rebellious eastern regional director. Dick Jones. Outcome will not be disclosed until later this week, in keeping with a union ruling. In the AGVA-American Federation of Musicians dispute in Montreal, exees of the vaude union are also sitting tight awaiting the outcome of the hassle between Jones and top AGVA-officers, Jack Bright, prexy, and Jack Irving, national administrative secretary.

Referendum to oust Jones was sent out a week ago following his

Referendum to oust Jones was sent out a week ago following his speatheading a revolt against a Bright and Irving via a lengthy telegram to Four A's president—Paul Dulzell, requesting that charges fied against the AFM be dropped and a committee be appointed to take over the affairs of AGVA until Bright and Irving are investigated.

Jones and Bright instituted the referendum of AGVA's 45 board members on the grounds that Jones had exceeded his authority in calling the Philadelphia meet of AGVA reps that resulted in the issuance of the telegram.

SARATOGA TRACK BIZ OK SANS NIGHTCLUBS

The Saratoga, Aug. 31.

The Saratoga and 31.

The Saratoga racing season, which closed Saturday (28), was overall a good one despite an estimated 3% drop in attendance and a decline of slightly more than that in betting.

Again it was proved that Saratoga racing can be operated without the benefit of high-stake gambling in swank nightclub adjuncts, although evening business downtown suffered. Fewer people stayed over than was the case in the free wheeling days of the past. More patrons from upstate New York, western Massachusetts and Vermont visited the track.



THE ARTHUR MURRAY PARTY NBC-TV

MILBOURNE

and his magic

DAVID L. SHAPIRO 1776 Broadway, New York Circle 5-5368

KUMAR

September 4-5 NOOSE CLUB, Milton, Penn.

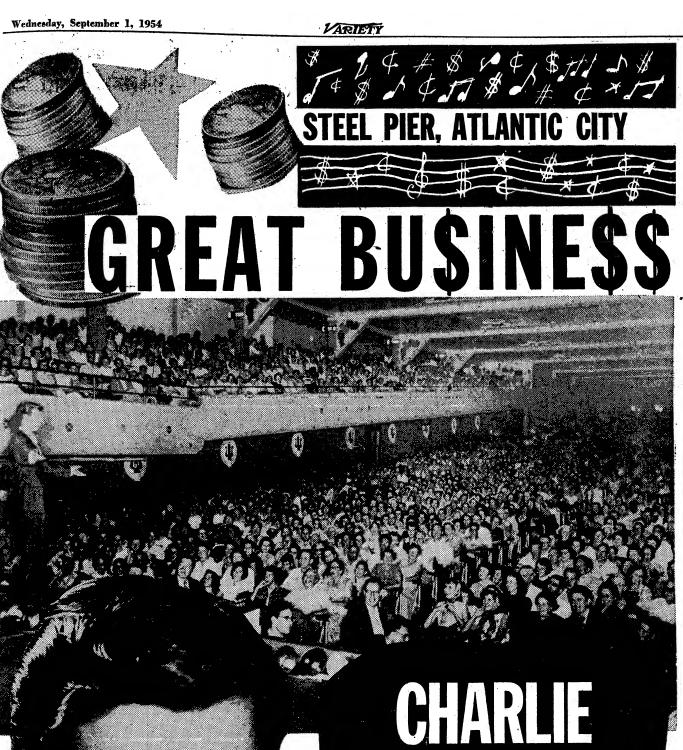
September 6-11 HATFIELD FAIR, Penn.

Management: ROBBINS BROS 67 West 44th St., New York, N. Y.



BASSEL'S





CHARLIE APPLEWHITE

Exclusively

DECCA

BUICK • BERLE SHOW

SEE YOU ON THE

Personal Management:
WYNN LASSNER
Jimmy Schure, Associate

WILLIAM MORRIS AGENCY

Press Relations:
DREYFUS & DELYNN

Record Exploitation:
East Coast: MORRIS DIAMOND
West Coast: GEORGIE JAY

Night Club Reviews

Chez Paree. Chi

smile, and his deft windjamming lands good favor per usual whether the mood be mambo, boogie, romantic or upbeat. Playing is rich and full of flourish, and speed staccatos are a fillip every time. Straight instrumentalizing finds some relief in Contino's singing of "Wanted" and "Bella, Bella," though his voice has a tendency towards, flatness, In showmanly fashion, Contino brings his father onstage from the audience for duet on "Butcher Boy" in Italian, and he follows with clear, emotional playing of "Yiddishe Mama." In all, some 15 numbers are essayed. Act needs to be severely clipped as accordionistics become tedious in a 45-minute segment. Held over from previous show, comedian Sheeky Greene hits with a zany routine that focuses only on his strongest material. Accordingly he practices spoofery of hillbilly sirigers, Irish tenors, and pranchy prizefichters, which are fracturing. Greene, with much more confidence than at last time cought, clinches with a string of his best impressions involving Dean Martin, Johnnie Ray, and Frankic Laine.

Johnny Conrad and his three shapely femme partners start show off brightly in a primitive terp production. Unit is repeating here after making a fine impression six months ago. Current effort is every bit as satisfying, and between acts Conrad returns selo is an intense acro-tap session that earns a fine mitt. lands good favor per usual whether the mood be mambo, boogie,

an intense acro-tap session the

Ciro's, Hollywood

Los Angeles, Aug. 27.
Nat (King) Cole, Dick Stabile
Orch (8), Bobby Ramos Wetbacks
(4); \$5 cover.

It wasn't a professional crowd that shoe-horned its way into range that shoe-horned its way into range of Nat (King) 'Cole's velvety vocalistics at Ciro's last Friday night (27) (Louella was giving a party), so the reception generally reserved for the great that greeted his eveity number could hardly be called partisan. It was tribute from out-of-towners and on-the-towners, the class of trade unused to paying a 10-buck premiere charge (tye without chops). To them he's still the king and 40 minutes of royal entertaining in his idlom were not entertaining in his idiom were not nearly enough for them.

There are few who can so com-

pletely captivate Cole with "Preter otivate an audience as "Pretend" and a dozen



COMEDY MATERIAL **FUN-MASTER**

THE ORIGINAL SHOW-BIZ GAG FILE (The Service of the STARS) First 13 Files \$6.00—Ali 35 issues \$25 Singly, \$1.05 per script.

3 Bis. PARODIES, per book. 316 e MINSTREL BUDGET. 323 e 4 BLACKOUT BKS. ea. bk. 323 e 5 UE BOOK (Gags for Stagu) 350 e MOW TO MASTER THE CEREMONIES 33.98 GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, 5300. Worth over a thousand No C.O.P. BILLY GLASON 200 W. 54th 81. New YORK 19—Dept. V Circle 7-1130



others that fall snugly into his styled niche. He does "Calypso Blues" and "Smile," a new one. For the "Blues" he donned a straw and made like a man from Trinidad Lyric material is especially attrac-

and made like a man from Trinidad Lyric material is especially attractive.

This much can be said for Cole that can't be said for too many other singers; not a word is surred and his enunciation is full-bodied and rounded. It's a neat trick he has of walking over to the piano and banging a few bars of a second chorus rather than just stand there with egg on his face from the splattered applause. His instrumental accompanists augmenting the crew of Dick Stabile — bass, guitar and drums (the fingered bongo beat is especially moody)—give him musicianly support.

To wrap up another first night of triumph for this fine artist, the applause thundered for minutes after his last encore. Not until Stabile cracked, "if you don't stop I'll play my sax," was the Jampacked room restored to a semilance of orderly conversation. Bobby Ramos kept the dance floor in a lather of leather. Helm.

Last Frontier, Las Vegas

Las Vegas, Aug. 23.
Marilyn Maxwell with Joe Paz.
Bob Street, The Lancers (4), Will
Jordan, Last Frontier Girls (10),
Garwood Van Orch (11); no cover or minimum.

A 250-pound Bengal tiger stole laugh honors at the Marilyn Max-well opener, when it playfully and stubbornly lay down on the floor

subbornly lay down on the floor is and refused to succumb to the councitish teasing of Miss Maxwell in her effort to get the beast up on its stand. What the tiger actually had to do with the act is a complete mystery other than the fact it may be classified as a publicity gimmick. The tiger was fired the next day after clawing Miss Maxwell at the swimming pool). Her act (see New Acts) will do okay with experience.

The scintillating vocal quartet, the Lancers, open the show in harmonies they made familiar at the Flamingo when they appeared there with Kay Starr not too long ago. But these harmonies are greater now, for the group has some a long way since then. They carbon the Ink Spots, Mills Bros. and are four Johnnie Ray's to big applause. Their oldie, "Muskrat Ramble," is socko, as is the spiritual "You Must Come in at the Door."

Will Jordan, a clever impressionist, mimes in song and character in surprising authenticity and 20 minutes of this is very refreshing. Unfortuately, at the opening he ran 40, which was 10 more than the star. He seemingly did not know how to get off or he feared the tiger backstage. In fact, he did Billy Daniels twice and it was feared he might repeat his entire repertoire. The high spot is a very clever Ed Sullivan and there could be no better place for the shears. It tops his array of clever impersonations.

The Last Frontier line of girls are fair in a pair of production numbers, while the Garwood Van orch does yeoman service backing the entire show which is in for three weeks.

Dasis, L. A.
Los Angeles, Aug. 24.
Billie Holiday, Norman Dunlap
Prince Yogi, Rudy Pitts Orch (4),
\$1.25 admission.

The smoky chirping of Billie Holiday offers the lure for this jazz palace during the next two Holiday offers the lure for this jazz palace during the next two weeks, her well-known styling a cinch to draw many of her followers. Layout includes the type of numbers she does best, and her conceptions add up to 20 minutes of showmanship.

Singer starts off with one of her recordings, "I Cover the Waterfront," and follows with "Them There Eyes," "Smooth Road—No Detours Ahead" and "Moonglow." Windup numbers on two shows opening night caught particular fancy. "My Man" and "Porgy." Norman Dunlap, young man with a deep baritone voice, is on for four numbers, his closing "Black Magic" climaxing "Begin the Beguine," "September Song" and "Old Man River."

Prince Yogi offers a hypnotist act, calling on patrons to be subjects, and Rudy Pitts combo, with emphasis upon percussion, provides couple of good entries.

Hotel Bradford, Boston

Boston, Aug. 24.
Lillian Roth, Jack Ackerman,
Moe Solomon Orch (5), Paul Harriman Trio; no cover or minimum.

This is Lillian Roth's first major This is Lillian Roth's first mejor nitery stint hereabouts for some years, last playing the Latin Quarter about five years ago as a supporting act, and, judging from the tremendous biz and the customers spontaneous response during her outing at this rooftop room, her comeback attempt is a solld smash. The gal makes a slick appearance, has plenty of savvy and nabs complete attention of the ringsiders from her walkon. Her stint packs plenty of wallop and she sells it down the line, with the oldies long associated with her.

She loses no time warming up the customers via inviting them to join her in her various groups of.

join her in her various groups of medleys while she wanders ringmedleys while she wanders ring-side urging them on with an in-fectious personality. In the solo department she whams across "There Must Be Something Better Than Love," "Eadie Was a Lady," and her recently recorded ballad, "T'll Cry Tomorrow," named after her book. For a sock windup the thrush saunters among the tablers vocalizing "Don't Forget Me," as she edges toward the lobby. It's a nifty bit of showmanship and leaves the customers asking for more."

leaves the customers.

In the warmup slot, Jack Ackerman, an agile youth, scores solidly with a sesh of terping and vocalizing in the Fred Astaire manner. Moe Solomon's crew cuts a neat show and Paul Harriman Trio fills in the lulls.

Amato's, Portland, Ore.
Portland, Ore., Aug. 26.
"Minsky's Follies" with The
Happy Jesters (3), Maxie Furman
with Alma Maben, Lottie Brunn,
Ben Wrigley & Co. (2), Ilona
Adams, Minsky Line (12), Wynn
Walker Orch (5) with Rene
Weiss; \$1.50 cover, Sat. \$2.

Watker Orch (5) with Rene Weiss; \$1.50 cover, Sat. \$2.

Frank Sennes' "Minsky Follies" unit hits the elevated stage of Amato's with plenty of impact and are set to continue the terrific pace for 21 more days. Bossman George Amato had a complete turnover of payees opening nite and from the way reservations are pouring in the SRO sign will be up for most of the date.

The Happy Jesters stop the show cold with their comedy antics. The Happy Jesters stop the show cold with their comedy antics. Trio do some harmonizing but are strong on comedy. Jerry Prez is given plenty of spotlight to display rubber face and odd ball body contorts. Sol Tino and Ken Cornell also work hard for sock trio act. Lottie Brunn tees off the layout after company opener with some nifty juggling stuff. Fast, nimble femme do better than average stuff and makes everything look easy. Ben Wrigley & Co, come through with an English music hall type act that might be clicko in the Isles, but lacked U.S. humor. However, some bits are tops. Comic Maxie Furman, with Alma Maben, knock out some solid laugh stuff. Guy is a master at timing and his drinking skit is top drawer. Tall, blonde Ilona Adams is on for several solo spots in production numbers, doing a couple of class exotic routines. Onb filler got her training at Berlin Opera House Ballet and recently became a U.S.

citizen.

The line was on for three smash production numbers. Costuming by Madam Bertha, choreography by Babe Pierie, with Tom Ball production make this class unit tops for any showcase. Wynn Walker orch plays a better than usual show. Boys also do good job during dancing sesh with Rene Weiss knocking out some soild tunes,

Feve.

Cocoanut Grove, L. A.

Los Angeles, Aug. 25.

Harry Belafonte, with Millard
Thomas, Chico Hamilton; Peggy
Dietrick, George Tapps & His
Dancers (5), Rex Koury Orch
(14); \$2 cover.

Return of Harry Belafonte to this hostelry's after-dark retreat has all the makings of a solid three-week stand. His specialty is folk songs in the calypso manner, and he socks over his numbers so authoritatively that opening night crowd was pounding for more. His rurn is 40 minutes of ear-tingling entertainment, with prospect of plenty of repeat biz.

Guitar-playing by Millard Thomas and Chico Hamilton at the drums, both his own accompanists, provide better than usual backing for Belafonte's songs, playing solo for some numbers and with the orch backing of Rex Koury on others. Belafonte's choice of numbers is particularly good, ranging from ballads to calypso, and each tends to demonstrate his wile versatility

and the dramatic timbre of his rich

and the dramatic timbre of his rich baritone voice.

From the powerful opener, "Jerry," a Negro work song, to his comedy closing, "Riot in Cell Block 9," singer maintains a high level in showmanship fashion. "Nosh," a gospel shout, is probable tops in his layout, a brilliant singing job on which he is accompanied only by the drums. "Deilah" is another standout, offered in the restrained style. "Hold "im Joe" and "Mark Twain," both from "Almanac," carry the Mississippi flavor for excellent effect, and on "Matilda-Matilda," singer calls, on table-sitters to give him chorus. Pair of other topflight numbers are "Sylvie" and "Quiet Girl."

Smart chirping by Peggy Dietrick earns a heavy hand for her three numbers, "Crime Pays," "The Man I Like." George Tapps and his dancers provide fancy stepping, best being "Ravel's "Bolero," and Koury and his orch offer foot-tapping mehodies.

Biltmore Hotel, L. A.

Los Angeles, Aug. 25.
Patti Moore and Ben Lessy, Walton & O'Rourke, Mary Raye &
Naldi, Biltmore Starlets (12), Hal
Derwin's Orch (10); \$1-\$1.50 cover.

Any room is home to those wandering minstrels, Patti Moore and Ben Lessy, It's hard to imagine a more opposite class of trade than that which frequents the Biltmore Bowl and Band Box—the B hives for the nocturnal buzzers—yet on the six-week opener they whooped up as many howlers as ever echoed through the tavern on Fairfax, long their home stamping grounds. They've tempered their material to meet the changing tide of taste, The more squeamish may take mild umbrage at a Liberace gag, but otherwise their material would pass a tv censor. Miss Moore is still the frisky filly who gets off a good song and foils skillfully for the antics of Lessy, whose grottesque flopping dance is a top laughgetter.

To round out, there's a show.

tesque no laughgetter

tesque flopping dance is a top laughgetter.

To round out, there's a showmanly balance of the puppets of Walton & O'Rourke, old favorites at this hospice; the stylish adagio work of Mary Raye & Naldi; the 12 Biltmore Starlets floored by Morro-Landis, and the hoof teasing of Hal Derwin's bandstanders. One of the puppeteers fills the intermish by calling on the tables with a dangling dummy to keep the mood light and fancy.

Starlets are well-drilled chorines, fronted by strong-voiced Garr Nelson, who gives the show a flash effect with two numbers. Moore & Lessy are costumed up for the Scotch finale, leaving the lookers with an added laugh.

Believue Casino, Mont'l

Mont's Mont's Mont's Monteal, Aug. 27.

The Marpellos (3), Lola Dobritch, Baro & Rogers, Kristopher & King, Del Gerrar, Lila Carlson, Bill Degan, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; \$1 admission.

Protested by a contract with the American Federation of Musicians which holds till the end of the year, Harry Holmok is probably the only operator in Montreal not directly affected by the present AGVA-AFM hassle which is cutting heavily into most other clubs in town.

Advantas in lassic winch is cutting heavily into most other clubs in town.

Without taking advantage of this situation, Holmok continues his usual show policy without going overboard budget-wise and biz continues near capacity every night in this big room.

The Marvellos take the headline slot on current layout but opening show left a lot to be desired with this unique trio. Timing for most of their disappearing gimmicks seemed off and their rapid costume changes and sleight-of-hand routines with various musical instruments falled to click in usual solid fashion.

Biggest reception goes to Lola

struments failed to click in usual solid fashion.

Biggest reception goes to Lola Dobritch on the tight wire. Gal offers a standout group of wire routines, topped by a unicycle crossing for a boff clincher.

Comedy dancers Baro & Rogers work into their routines easily but opening drags and Baros introductory walk around the room dispensing flowers to various femmes at ringside and his drinking an elaborate toast to payees leaves the house cold for rest of act. Entry of his partner and gag hoofing that folows scores, but could stand overall tightening.

Three solid production numbers with the line garner salvos and the tirm dancing of Kristopher & King highlight nicely. Vocal chores, carried mainly by Lila Carlson, are adequate and Bill Deegan adds to emcee chores by doing vocals in the finale spectacle.

Repetitive Layout Causes Aud Dips At Can. Exhibition

Ottawa, Aug. 31. Central Canada Exhibition, which shuttered its 1954 season Saturday (28), had a 19.350 drop in attendance from last year. CCE office claims 372,392 customers this year, compared to 1953's 391,742.

compared to 1953's 391,742.

CCE was definitely geared to top business. Officials of the fair, including g.m. H. H. McElroy, have no clue to why nearly 20,000 people less than last, year attended. Everything pointed to the best biz in the exhibition's history; almost perfect weather, intensified bally, improved grounds, shows and rides and more and better commercial and industrial exhibits were all in the boxoffice's favor.

The only fault in the setup could

The only fault in the setup could have been the basic sameness of layout, some exces believe. CCE has held to an identical arrangement over the years; midway, rides, outdoor exhibits, refreshment and games concessions, all exactly in the same places each

Mulling on the problem began Sunday (25) when officials met for a post-exhibition session in the of-fices at Lansdowne Park.

Esther Williams Set For 1-Day Albany Show

Albany, Aug. 31.

Esther Williams will appear for three performances in Fabian's Palace, Albany, Sept. 8 with Ben Gage, Arthur Lawrence, four other acts and a 12-piece band.

It is the first stage attraction for Fabian flagship since Martin & Lewis did a one-day boxoffice cleanup more than a year ago.

No Claws in This Pact

Las Vegas, Aug. 31.

It was a case of "The Lady or the Tiger," when Marilyn Maxwell opened her nitery act at the Last Frontier with a 250-pound jungle cat as her partner.

The partner clawed one of Marilyn's gams, so the lady fired the tiger.

THE CARNEVALES (RALPH AND MARY)

THIS WEEK SYLVAN BEACH

New York

Dir.: Jimmie Husson Agency 119 W. 57th St., New York



VIRGINIA PARKER

The Star at the. STEINWAY

The NEPTUNE ROOM WASHINGTON, D, C. 32nd WEEK

House Reviews

Empire, Glaszow Glasgow, Aug. 27.
Georgia Gibbs, Lowe & Ladd,
Renee Strange, Sandow. Sisters
(2), Tex James, Dave King, Dassie
& partner, Ray & Jackie Penn,
Bobby Dowds Orch.

Georgia Gibbs, new in these parts and making her U.K. vaude bow, heads this average, layout. Weak supporting bill is resulting in poor attendance except for second performances. Miss Gibbs makes a good impression in songalog of current pops and oldies, and works up the rhythm mood to satisfaction of the outfronters. Intensity and liveliness of the suntanned chirper is evident, plus well-rehearsed routine of her act. Opens with "Goma Live Till I Die," then into the showtune, "I Love Paris," and follows this by scoring solidly in "Seven Lonely Days," in which she fuvites audience participation, Ranges through "The Birth of the Blues," "Ballin' the Jack" and the calypso "Somebody Bad Stole De Wedding Bell," the last-named garnering much mitting. Ray & Jackie Penn, mixed duo,

the Jack" and the calypso "Somebody Bad Stole De Wedding Bell." the last-named garnering much mitting.

Ray & Jackie Penn, mixed duo, tee-off the bill with the "Hey Neighbour" tune and some competent terping, and are followed by the two Sandow Sisters in fairly exciting aerial routines on the trapeze. The Sandow girls also join the Tex James animal act as assistants to a conventional animal circus routine.

Lowe & Ladd, two hard-working males recently returned from an Australian tour, offer two spots on the program. Earlier slotting shapes up as merely agreeable patter, and in post-interval act they indulge in standard slapstick and knockabout, winding on their bostone, a tune titled "Nobody Loves A Nobody." Pair are too slow in pace to click.

Dave. King is a new English comedian of the younger school. Speediest act on the bill is the Knockabout acro work of Dasssie and his partner, garbed as English sailors, who entertain with twists and balancing over a table. Renee Strange, works some excellent puppets, and is given a too-brief

Strange, works some excellent puppets, and is given a too-brief appearance for quality of her act. The Bobby Dowds house orch showback okay. Gord. orch showback okay.

Apollo, N. Y.

Four Knights, Stump & Stum-py, Bertice Reading, Hucklebuck Trio, George Guy, Paul Quini-chette Band (13); "Brave Bulls"

For the third consecutive session since the regular summer hiatus, the Apollo features a strong card. Four Knights are easy to take in five slick tunes, ranging from rhythmical "I Was Meant For You" to a resonant and bluesy "They Tell Me." One singer on guitar provides some fair backgrounding. An important angle is casual approach, lost only once when, dur-

provides some tair backgrounding. An important angle is casual approach, lost only once when, during "Heart of My Heart," elbow-inthe-rib humor is introduced.
Paul Quinichette's sax and sidemen run pretty much the same course in easy and knowledgeable entertainment. The leader starts with a click "Prevue" and latter in bill uses a five-man combo for some blues items. He also does "Sequel" and "Always Be In Love" for good hand. Other turn on the purely musical end of the evening is thrush Beatrice Reading doing pleasing "Rock," "No More In Life" and "I Gotta Know," "Stump & Stumpy are long time faves at this Harlem key, and use characteristic zaniness for easily the hottest mitt. "Dragnet" parody and other banter share equal bonors with feverish tapping by the two.

George Guy is reviewed under

and the constant tapping ors with feverish tapping two, George Guy is reviewed under New Acts as is the Hucklehuck Art.

such as imitations of marching feet, the noises made by an old disk, an infant crying and various buzzing tones connected with long disk ance phone conversations. In addition he also manipulates three dummies for good results.

Chimes' act is a solidly family item. He works over the harmonica, with an assist from three sons. Each of the youths solos on the mouth organ and join in with their father for a sizzling "12th Street Rag" closer. Stint also spotlights Chimes' 16-year-old daughter at the keyboard.

Terpers Vince & Gloria Haydock (brother and sister) open show with some agile footwork, starting off at a rapid pace, then moving into slow tempo and winding up with a routine in which they execute taps from a sitting position. Ceil Cabot mixes songs and patter in hillbilly style that's hard to follow. Femme has a few laugh lines but not enough to sustain interest. "Pigmeat' Markham & Co., Apollo, N.Y., regulars, get their usual quota of yocks in a courtroom skit straight out of burlesque. Rodolfo & Juanta, Flamenco dancers, are aptly costumed and

room skit straight out of burlesque. Rodolfo & Juanita, Flamenco dancers, are aptly costumed and handle the Latino terp in fiery fashion. The Flying Berrys, a rollerskating act, work on a miniature rink and get in the usual quota of acro bends and twirls. Act is comprised of two men and two women, with one of the latter also doing a brief vocal while one of the guys and the other gal spin around the rink.

Jess.

Galety, Ayr
Ayr, Scot., Aug. 28.
Jack Milroy, Maple Leaf Four,
The Edorics (3), Gwen Overton &
Clive Stock, Litian Brown, Glen
Michael, Jenny Hogarth, Cherry
Willoughby Dancers (10), Harry
Broad orch.

Willoughby Dancers (10), Harry Broad orch.

Jack Milroy, upcoming Scot comedian, heads a neat summer layout at this coast theatre, long-time nursery of new talent. His infectious laff, speed of gagging and happy style shape him up as one of the successes of this stint. He has advantage of intimate stage and packed audiences, all in friendly vacation mood. His final solo spot wins solid palming, he being guised as a kilted Scot in eccentric jiving mood. Throughout, he is ably fed by English foil Glen Michael and by Jenny Hogarth.

Maple Leaf Four, Canadian male harmony quartet, are well presented in pop songalog. The Edorics, two males and a femme, register handsomely with terping, specially in a chair routine. Act is easy on the eye and colorful. Gwen Oyerton & Clive Stock, young Mr. & Mrs. duo from London, dish out popular melodies and classics, with a tribute to Gershwin-music:
Lillian Brown, singing accordionist, has a youthful charm and fresh appeal, and proves a strong favorite with the outfronters. The Cherry Willoughby dancing girls form a nicely-routined lineup with varied hoofing.

Show is neatly balanced, and accent throughout is on youth Harry Broad's house band, per

Show is neatly balanced, and accent throughout is on youth. Harry Broad's house band, per usual, does good job of showbacking. Show, in for season till Oct. 30, is proving coin-spinner for the Popplewell brothers, Eric and Leslie.

Palladium, Edinburgh

Palladium, Edinburgh
Edinburgh, Aug. 29.

"On the Tiles," with Rikki Fulton, Michael Howard, Madeleine
Christie, Desmond Carroll & Betty
Bright, Jimmy Copeland, Andy
Stewart, Joyce Randall, Billy Dunlop, Daphne Glen, Christian Marshall, Ethel Scott. Script and lyrics, Albert D. Mackie, Rikki Fulton; settings, Edward Oxley.

decor throughout. Terping duo'.
Desmond Carroll & Betty Bright,
provide the best moments of the
show. Their terping is polished,
and their comedy ballet in "The
Creep," modern English dance
done at the dignified Festival Club,
and in "Duck Lake Ballet," is highlight of show.

Madeleine Christie, w.k. Scot actress, has been given pitiful lines
in a sketch titled "Tourist Bored,"
which garners only mild mitting.
Personality gal is soubrette Joyce
Randall, a happy trouper who descends into auditorium to work a
"Miss Beautiful Doll" number with
a chosen male from the outfronters.

Billy Dunley who also produces.

a chosen mate non-ers.
Billy Dunlop, who also produces
several scenes with Billy Dunlop, who also produces, appears in several scenes with competence, and Jimmy Copeland, film thesper, has a pleasant spot, Andy Stewart, young comedian, has a modicum of talent in impressions, including the conventional Johnnie Ray takeoff, and could work up a comedy style if properly directed. Daphne Glen, Christian Marshall and Ethel Scott (Mrs. Rikkl Fulton) help out in sketches and dance times. Gord.

Olympia, Miami

Miami, Aug. 28.

"Cuban Revue" with Aurora & Reyes, Hector & Olga, Anita Vazquez, Mario Dacal, Sans Souci Dancers (10); George Hopkins, Peop-ettes, Les Rhode House Orch; "The Scarlet Spear" (UA).

Orch; "The Scarlet Spear" (UA).

Return of a Cubano revue idea every few months seems a set policy of the house bookers with current import one of the lesser offerings of Afro-Cuban song and dance. Addition of two American acts, however, help matters.

Per usual the costuming is in the flashy, colorful vein for visual appeal. On the staging side the dances of Aurora & Reyes are on the standard side with accent on the more legit Spanish interps. Hector & Olga interweave their modern hip-swing with the line for best reception with mambo rhythms the biggest palm rousers. Mario Dacal sets up an acceptable group of romantic ballads but femme songstress slot is a letadown, Anita Vazquez failing to come up to average expected in this house. She spieled out a non-descript set of song and dance inserts.

George Hopkins, local lad,

déscript set of song and dance inserts.

George Hopkins, local lad, handles the comedy spot in capable manner; unfortunate habit of lapsing into questionable stuff at times negates and readtion to his zany impreshes and songs. Freshest segment of the proceedings are the Peop-ettes, who present an intriguing puppet act. Utilization of recordings and overall showmanly production ideas make this novelty turn a standout, with stubholders paying off in heavy palm-load.

Lary.

Finsbury Park Empire,

London, Aug. 24.
Al Martino, Rex Ramer & Eilene;
Bill Waddington. Jose Moreono,
Des O'Connor, Three Hellos, Dot
& Maureen, Sydney Kaplan's Empire Orch

As the click of the Palladium revue has closed that theatre to visiting headliners, the imported name talent has been diverted to the provinces on a circuit tour which, includes a couple of nabe London situations. In line with this policy, Al Martino, one of last season's Palladium hits, is currently playing a vaude season at this suburban theatre and getting the same reaction he received in town. Martino has fashioned a routine

same reaction he received in town.

Martino has fashioned a routine for pop consumption and the songalog is based on his succession of disclicks and includes hit tunes of the calibre of "Rachel," "As Time Goes By" and "Here in My Heart," all of which are delivered with sock showmanship. Colin Beeton gives deft support on the piano. !

New Acts

MARILYN MAXWELL & CO. (3)
With Joe Par & Bob Street, Ian
Bernard
Songs
30 Mins.
Last Frontier, Las Vegas

Theynew act presenting Marilyn
Maxwell is in need of tightening
and pacing, and indicates that a
tryout to secure these things by
actual performance before playing
Vegas might have been as wiser
move: It should find itself with a
few performances and develop into
a nitery standout. Miss Maxwell,
in, her long blonde tresses and
slinky, form-fitting dresses, never
looked better. She is dynamic
working through the clever material woven by piano accomper Ian
Bernard. Her voice pleases and her
personality wins as she opens with
"Learn to Take It With a Smile."
"Hey There" is dramatically rendered for a solld reaction. "I Ain't
Got No Men to Dance With Me,"
a takeoff on nitery gals, working
the bistros with males, intros the
pair working the act—Joe Paz and
Bob Street—whose terps and
vocals backing the glamorous star
are outstanding as choreo'd by
Billy Daniel. The trio performs
"Shadrach" as a streamlined
spiritual and it clicks. "Will You
Still Be Mine" is a cute Maxwell
tidbit. The finale, "Tm Now the
Main Attraction on the Strip," is
a spicy turn in which the star
divests her gown from behind a
screen and emerges fully clothed
in a copy of the same (and quite
revealing anyhow) gown. This act
will give a lift to anybody's nitery
doldrums. The Garwood Van orch
gives a good account of itself in
backing up Miss Maxwell. Bob.

HUCKLEBUCK TRIO

HUCKLEBUCK TRIO

HUCKLEBUCK TRIO
Novelty Dance
8 Mins.
Apollo, N. Y.
Aside from novelty aspects of
Hucklebuck Trio, turn has inspiring angle that draws immediate and solid pewster support. The
guy and one of the two girls in the
sepian troupe have only one leg
apiece, and unlike other handicapped performers use no crutch
or peg leg to sustain mobility. Instead they do vigorous one-leg taproutine and close with nifty jitterbugging. Other gal provides regulation twist by doing okay tap
against suspended hardwood while
standing on head.
Trio is another turn gleaned

standing on head.

Trio is another turn gleaned from Apollo tyro ranks, and with more practice will click solidly wherever novelty is needed. As is, they make inspirational material for vet hospitals and like. Art.

GEORGE GUY Imitations-Song

Apollo, N. Y.
Negro youngster George Guy
practices all standard imitative
feats, from Colman and Grant to

MARILYN MAXWELL & CO. (3)
With Joe Par & Bob Street, Ian
Bernard
Songs
30 Mins.
Last Frontier, Las Vegas
Theynew act presenting Marilyn
Maxwell is in need of tightening and pacing, and indicates that a tryout to secure these things by actual performance before playing Vegas might have been as wiser move: It should find itself with a few performances and develop into a nitery standout. Miss Maxwell, inc, her long blonde tresses and slinky, form-fitting dresses, never looked better. She is dynamic working through the clever material woven by niana accomper Ian relations.

RENEE STRANGE

RENEE STRANGE
Puppets
8 Mins.
Empire, Glasgow
On strength of her happy smiling appearance, tasteful garbing in black top and tights, and general air of efficient polish, this brunet looker deserves praise. Only, she adds to this asset considerable talent for working puppets in full view of the stubholders.

A tallish distaffer with shapely

view of the stubholders.

A tallish distaffer with shapely limbs worthy of pantomime Principal Boy status, she works out her puppet routines against the light background of her legs. All her dummies are out of the top drawer in quality of workmanship particularly her Hawaiian girl and her Annie and the horse Pinto.

Okay booking for vaude and intery dates in both Commonwealth and U.S.A.

Gord.

HINE CARROLL. Songs 17 Mins.

JUNE CARROLL Songs
Songs
17 Mins.
Black Orchid, Chi
This attractive warbler, whose name was spread via stage and film versions of "New Faces," is unveiling a well-conceived nitery act here that intermingles specialty songs and recitations with her ballad identities from the musical revue. She has a good grasp of her idiom and wisely sticks to it for peak impact.

Volce, which is strong and throaty, needs no mike in a small bistro and has an agreeable way of shifting to soft tones on ballads like "My Love Is a Wanderer." Miss Carroll tees off with lively "Things Are Going Well Today." "Spring Is Here," and then induges in a ludicrous monolog of a gypsy fortune teller with Bronx inflections. Rest of her yield includes "Guess Who I Saw Today" and "Penny Candy" from "New Faces" and a couple offbeat tunes.

As her experience on the legit shelf has taught, Miss Carroll has polse, a relaxed stage manner, and the canniness to worm a laugh from an innuendo. She's an excellent choice for smart' rooms and okay too for general yaude situations.

Old Cars

Continued from page 2 =

Cars' exteriors are spick-and-span with the brass sparkling like new. Restoration job can run as high as \$5,000.

\$5,000.

Among the oldies on exhibit are a 1896 Dedion Tricycle; a 1911 two-cylinder Stanley Steamer dating to 1911; a 1914 Isotta Fraschini four-cylinder racer, the first car with a four-wheel brake (Buick adopted them in 1924); a 1906 four-cylinder Ford "N" model and a 1903 French model said to be capable of doing

There's a 1898 Delahave car with There's a 1898 Delahaye car with a shooting brake, one of the six pieces from the Dowling collection; an all-wood 1904 Knox Surrey "porcupine" model; a 1905 Selden Buggy with a 10 HP motor. It figured in the 1877 Selden patent case in which Selden, who claimed invention of a gasoline engine, sued for patent rights. He lost, and with it mifted his chances for a huge fortune.

There's also a 1905 Pierce Great Arrow. a very fancy 1914 Regal

Carnival's lease is with City Investing which takes two-thirds of the take as rent. Carnival has to carry all expenses.

Exhibit, which is reached via a

Exhibit, which is reached via a plate-glassed entrance next to the Astor and contributes to Times Square hubub via a noisy nickelodeon music machine, hopes to get rolling by Labor Day when it'll also have installed a full display of automotive art, mostly in the form of posters and paintings. Manager Farley thinks he has a hit on his hands. "We think we're going to run for quite a while," he said.

USSR Pix Sale

= Continued from page 1 =

and other hanter share equal honors with feverish tapping by the two.

George Guy is reviewed under New Acts as is the Hucklebuck Trio.

Palace, N. Y.

Vince & Gloria Huydock, Wolter Walters Jr., Cecili Cohot, Michael Chimes, "Pigmeat" Markham & Co., Rodolfo & Jaunita, Mr. Bellantine, Flying Berrys (4), Johnsbard Orch, "Dama At Scorro" (II), reviewed in Variery, July 14, 1954. "Gomedy principals are Rikki Full-combord Orch, "Dama At Scorro" (II), reviewed in Variery, July 14, 1954. "Gomedy principals are Rikki Full-combord Orch, "Dama At Scorro" (II), reviewed in Variery, with three of the acts providing a strong boost. They're Mr. Ballantine, Walter Walters Jr. and Michael Chimes.

Ballantine, Walter Walters Jr. and Michael Chimes.

Ballantine's futile attempts at hocus poeus get hefty wock reaction as does his gag material. He delivers at a fast clip and scorese easily. Walters is a ventro specializing in several offbeat gimmicks

VARIETY BILLS

WEEK OF SEPTEMBER 1

Numerals in connection with bills below indicate epening day of show whather full or split week

whatner tuit or spiir Week
n parenthases indicates circuit. (1) Independent; (L) Loew; (M) Mossi
(P) Paramount; (R) RKO; (S) Sfoll; (T) Tivoll; (W) Werner

COLAC

Regant (T) 30

Regant (T) 38
Vienna Boys Cho
MELBOURNE
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brown
Julian Somers
Chadells
Bouna

Max Blake
David Edie
John Bluthal
Tivoli Choir
Dancing Boys
Adorables

BRITAIN

Hippodrome (i) 29 Dot & Maureen EAST HAM Granada (i) 130 Dot & Maureen EAST HAM Granada (i) 131 Dot & Maureen EAST HAM Granada (i) 131 Dot & Maureen EAST HAM Granada (i) 131 Dot & Dot & Maureen EAST HAM Granada (ii) 131 Dot & Dot & Maureen EAST HAM Granada (ii) 131 Dot & Dot & Dot & Maureen EAST HAM Granada (ii) 131 Dot & Dot &

28

Hippodrome L., Jack Hair Musical Elliotts Mary Harkness Eric Williams Earl Darnay Patricia Soleil Rowsey

Patricia Soleil
Leslie Dowsey
Eddie Hart
S Fisher Girls
BRADFORD
Alhambra (M) Merle & Marke
Tessie O'Shea
Sandow Sis
Morris & Cowley
Tex James Co
Authors & Swins
Ches Warren &
Ches Warren &

Tex James Co Authors & Swinson Chas Warren & J Lizzet & Eddie BRIGHTON Hippodreme (M) 34 Max Bygraves Nitwits

Neison Bros
Tur
Yur
Yinginia Vernon
Shirley Hepburn
Donald Clive
\$1.4cKPO\$L
Opera House (I)
Jimmy Edwards
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodelpi
Kathryn Moore
Honte Normall
Operation
Jimmy Young
Jimmy Young
Jimmy Young
Jilly Danvers
Les Valettoa

Faliace (I) 29
Jimmy Young Bally Valleton
Blily Valleton
Blily Valleton
Hackford & Doyle Dassie Co
Mary Priestman
3 Reads
Shek Ben All
Valleton
Knies Animals
August Natsch
3 Craddoct Aussi
Knies Animals
August Natsch
3 Craddoct Aussi
Knies Animals
August Natsch
3 Craddoct
Fattini
4 Ramses
Harold Gautier Ce
Fattini
5 Cherks
Harold Gautier Ce
Fattini
7 Eagles
7 Eagles
7 Eagles
8 Rassos
10 Seer Barrel P

10 Ecer Sarrel F
Little Jimmy
Jimmy Scott
W G Pavillion (t) 30
Terry Thomas
David Whitfield
Stella Moray
Freddle Frinton
3 Najas
Cycling Brockways
F Langford Co
Herbart Walton
Sonnie Willis
12 Holidaymakers

Herbart Walton
Sonnie Willis
12 Holidaymakers
BRISTOL
Mippodrome (5)
Mynoderman (7)
Gloria Grown
Coloria Grow
Sonnie William
Empress (1)
20
Eltham & Sharpe
Jeretz Bros
Goldwyns
De Yong & Delysi
Jane Shore
Maja ARDIFF
New (6)
Diana Decker
Stan Stemnett
Tessa Smallinger
Jack Anton
Barries
Jack Anton

es J McAllister ossetto & G

EAST HAM
Granada (i) 30
Richman & Jackson
Tiki & Del
3 Reeds
Exatalli Mallini

Tiki & Del 3 Reeds Fratelli Mallini FINSBURY PARK 138 Levent Park 139 Leen Broak 1 Walthon & Dorraine Len Marten Promy Jove Co & H. Neshitina Raf & Julian Raf & Julian Raf & Julian Raf & GLASGOW Empire (M) 28 Keny Raker George Martin Ruby Murray Raker George Martin Ruby Murray Rager Carne Bottandos 3 Curron 3 t

Biotanios 3
Curzon 3
Billy Stutt
Tommy Bale
De Vere Debs
GRIMSBY
Palace (i) 36
Leon Cortez
Doreen Harris
Nat Gonella
Afrique

Empire (m. Issy Benn Conway & Day

NORWIC Nippodrome Jill Manners Gaye & Van Meltones

Joan & Johnshit Lester Sharpe & I Swaynska & Swaynska &

Conway & Rusty Ray Alan Copa Cou Ken Platt D White Roy Leste Max Geld

LEEDS

NEW YORK CITY Howell & Radcliffe
Music Hail (t) 2
Marginy Murphy
Gorps de Ballet
Larry Griswold
Glee Club
Rockettes
Sym Orc
Milan Timotich
Willian Timotich
Word St.
Word St. **AUSTRALIA**

Mada
Luscious Lovlies
WOOD GREEN
Empire (5) 3D
Charile Ellis
Alan Fielding
2 Rexanos
P Rich & Eva
Witton Family
Vicy Ray

Salome
Owen Fields
Kethryn Chin
YORK
Empire (I) 30
George Michel
David Gough
Jean Robso
Roy Minting
Ronnie Coyles Ronnie Coyles
June Carle
Tommy Murray
Fred Hornby
Dorchester Girls

Caharet Bills

NEW YORK CITY

Basin St
Louis Armstrong
Blue Angen
Mickey Deems
Mickey Deems
Martha Davis
Calvin Ponder
Orson Bean
Trude Adams
Bart Howard
Jimmy Lyons Trio

Cepacemens
Al Bernie
Dolores Hawkins
Delta Rhythm Boys
Ramona Lang

Raiph Young
Piroku
Piro

CHICAGO

Black Orchid Burl Ives June Carroll Dr Arthur Ellen R Kerpays Duo R Kerpays Duo
Blue Angal
The Charmer
Gigi
Lord Templar
Lady Eva
Louis Naylor
Al d'Lacy Quartet

Count Basie Or.
Chez Paree
Dick Contino
Shecky Greene
J Conrad Ders
B Farnon Orc
Conrad Hilter
'Skating Stars'
Margie Lee

Cathy & Blair Shirley Linde Weidemanns

Weidemanns
Folo
Perky Twins
Jimmy Caesar
Elleen Carror
Elleen Carror
Elleen Carror
B Dears & Dons
Frankie Masters O
Edgewater Beach
Freddy Martin O
Dave Leonard
Johnny Cochren
Martin Men
Sid Krofft
D Hild Ders
Felmer Guse
Gealen Cobel
Mauren Cannon
Double Daters
Three Hous
Charille Fisk Oro

LOS ANGELES

Ambassader Helel
Los Chavales de Bobby Ramos Orc
Expana
N Brandwynne Orc
Band Sex
Billy Gray
J Black Orc

Brandwynne O

Sand Sex

Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio Bar of Music Rose Murphy Allen & DeWood Gene Garf Orc

isto
y Alan
ppa Cousins
services
and Delta
in De evine & Ama Henrys MANCHESTER Arome (S) 36 MANN
Mippedrome
Exterella
Batty Driver
Max Bacon
Setty King
Ber Romer & E
Chief Eagle Eye
Winders & Fieldl
Ber Romer & Fieldl
Winders & Fieldl Bilitmers Hefal Weire Bros (3) Allan & Ashton Bob Douglas Hal Derwin Ore Cire's Pearl Bailey

Mecambe Eartha Kitt Paul Hebert Ord

-Moulin Rouge
Chiquita & Johnso
Rudy Cardenas
DeCastro Sis (3)
B Minevitch H R
Tony Gentry Circt
Barbettes (5)
Gina Genardi
Fluff Charlton
Bob Snyder Ore Station Hotel Ted Lewis Orc

Sens Souci Hete Rusty Draper Sacasas Orc Ann Horman Ders Anne Barnett s- Souch Heter

Anne Barnett
Saxeny Moiel
George DeWitt
Condos & Brandov
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc

Johnny Silvers Or Ronay Plaza Johnny Pineapple Hawatan Rev The Patie Sammy Walsh Harry Rogers Nelida

MIAMI-MIAMI BEACH

Bar of Music Bill Jordan Hai Fisher Harvey Bell Beth Challis Gins Valenta Ethel Davis Fred Thompson Sins Vasena Ethel Davis Chor Chub Fred Low Chub Maurice Rocco Ted Lawrie Marine Hightower Tony Lopes Ore Selms Mariow Line Woody Woothery Belle Bartweck Dick Hall Don Ostro Ore Le Vie En Rese pat Mortinery

JMI Manners
Gaya & Van
Gaya & Van
Gaya & Van
Gaya & Van
Ganny Opar
Our Girls Co
FORTSMOUTH
Peter Brough
Out Gaya (M) 38
Peter Brough
Gaya (M) 38
Peter Brough
Gaya (M) 38
Peter Brough
Gaya (M) 38
Rever & B
Edward Wictor
Michael Mitchell
Candy Sts & Eddle
SMEFFIELD
Gaya (M) 36
Peter Brough
Gaya (M Pat Morrissey
Tommy Miles Oro
Leon & Eddle's
Lois De Fee
Lynn Ster Lynn Star Rose Ann Rita Marlow Charlotte Waters Nautilus Hotel Joey Bishop

Bembay Hotel Patty Lynn Link Andrews Peter Mack Dorothy Vincent LAS VEGAS, NEVADA

Flaminee Pearl Bailey
Russ Morgan
Silver Slippe
Sally Band
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavana Desert inn Hildegarde & Johnny Johnsto Sahare Vagabonds Dunhills Last Prentier Marilyn Maxwell Lancers

Lancers

Gertes

Four Tunes

Four Tunes

Tommy Conine

Geiden Nugset

Mercer Broser

Mitton Berle

Sid Gary

Leonard Suess

Mountaineers

New Yorkers

Joe E Jewis

Goriz De Revers

Joe E Jewis

Joe E Jewis

Joe House

Thunderbird

Margaret Whiting

Arthur Make

RENO

Mapas Skyreem Benlah Norman Brewn

Donn Arden Dors E Fitzpatrick Oro Naw Gelden Parisian Follies

Gali Gali Lucienne & Ashour The Zerbys Cliff Ferre Odette Golden Girls W Osberne Ore Riverside Vagabonds Maria Neglia Dunhills Martha A Bentley

HAVANA

Manimartre Mentmartre
Benny More
G A Guedes
Rita Montauer
Leopoido Fernandez
Minil Cal
Entilio Wong
Matanoros Trio
Nancy & Rene
Fajardo Orq

Alonso Ballet
Casino Playa Orq
Tropicana
Miguelito Valdes
Olga Quillot
Ray Tico
Drauf Quar
Tropicana Ballet
S de Espana Orq
A Romeau Orq
S Suarez Orq

Par's 5-Point Plan

= Continued from page 2 studio must be prepared right down the line or it won't make an honest film, he reiterated.

Sold on V'Vision

Paramount will put seven films before the cameras between now and end of the year, according to definite plans. All, of course, will be lensed in VistaVision, as will the full upcoming program, a prothe full upcoming program, a process in which company is more enthusiastic than ever following critical response to "White Christmas." Currently in the cutting rooms are eight films, in various stages of editing, five are awaiting release, eniting five are awaiting release, and three presently are before the cameras. Of the latter, "To Catch a Thief" winds this week, and "The Eddle Foy Story" and "Lucy Gallant" will shoot well into September.

Slate for balance of 1954 includes Alfred Hitchcock's "The Trouble With Harry" and Martin & Lewis' at Cannes on the way from New at Cannes on the way from New York to the South of Europe.

York to the South of Europe.

The Carlton Terrace at cocktail time (8 p.m.) looks like Grand
Central at a rush hour—silly idea
"You're Never Too Young," both
to roll next month; "10 Commandments" and William Wyler's "Desperate Hours," set for October. A
pair-get's away in November, "Vagabond King" and Hal Wallis' "The
Rose Tattoo."

Rose Tattoo."

"Anything Goes," a musical planned for Bing Crosby, will tee off studio's 1955 sked. Next year's starters also will be "The Covered Wegon," "Loves of Omar Khayyam," "The Magnificent Devils" and "The Mountain," Balance of program still is to be settled. In scripting are "Desire Under the Elms" and "The Mavericks," but no decision has been made about any starting dates. any starting dates.

any starting dates.

Films now in cutting rooms embrace "Conquest of Space," "The Bridges at Toki-Ri," "Country Girl," "Air Command," "We're Ne Angels," "Two Captains West," "Love Is a Weapon" and "Run for Cover," 'Unreleased are "Three-Ring Circus," "Sabrina" and "White Christmas," plus two Italian imports which Par will distribute, "Ulysses" and "Mambo." Company participated in financing of latter.

20th May Go 2-D

= Continued from page 4

of 2-B product for release abroad. In quota countries, such as France, for instance, it certainly is shipping in its best, i.e., its Cinema-Scope-releases. For the moment, 20th holds that the grossing power of these pix makes up for accounts lost as the result of theatres not being accitanced. being equipped.

being equipped.

However, observers close to the foreign market foresee trouble in the not-too-distant future. They predict that, just as it switched its attitude on stereophonic sound, making its use optional 20th will have eventually to give in on 2-D versions. It's noted in this connection that many exhibs, both in the U. S. and abroad, are playing C'Scope films in a 2 to 1 instead of the regular 2.55 to 1 ratio in order to utilize as much of the screen height as possible.

Execs at 20th have held in the

Execs at 20th have held in the past that release of 2-D versions would be unfair to exhibs playing CinemaScope. However, the very same argument was made on stereo sound, and that problem was solved without any major losses claimed by any theatremen. At the time 20th modified its sound relieve the property of the controlled to sometimes the controlled to severe the past that the property of the p claimed by any theatremen. At the time 20th modified its sound policy, it also promised to eventually make available 2-D versions at ClaemaScope films. Situation is different in the U. S. from abroad in that more than 7,000 American installations are in, making for a potentially wide playoff among the key money situations.

Few New Trends

kittycorner cafes, its colorful locations and its literary and artistic traditions. This will go on for a long time as a cafe center but its niteries are falling from grace. The famed Rose Rouge has come a cropper with its last three shows, the brilliance, inventiveness and more offbeat interest of yore sadly lacking. Charles Trenet was brought in for a summer draw and helped some, but the reopening is problematical. Boss Nicc says he will try one more topical show. If it fails, he may sell.

Club St.-Germain has become a

Club St.-Germain has become a carioca center while Vieux Colombier still is a jazz boite but has fallent off in appeal with the younger jiveset. Procope, a fave after hours nemory, and even the two Disciotheques are turning at a slower speed. Precursor Tabou seems to be only a memory. A lone holdout, probably due to its location outside the official periphery of St. Germain, is the Fontaine Des Quatres Salsons which offers a solid offbeat revue. Spot has a loyal following and is good for tourist word-of-

Many Little Jazz. Record Clubs

Other Left Bank section, the St. Michel-Notre Dame area, is becommicei-Notee Jame area, is becoming a checkerboard spot for mushrooming little jazz and record clubs. for the smaller fry. Metro-Jazz is the main spot with the fot licks served up by Peanuts Holland and the hep Franco jazz outfit of Michel Attentoux. Then various other U. S. sepla jazzsters have taken to playing in neighboring bars, turned into niteries, such as the Scandia, the Riverside, the Bidule and others in the area. Tourist buses also unload in this area for the old folk song caves (Caveau Des Oubliettes). However, this is at best a passing vogue, and even the neighboring belly-dance clubs can't help to make this section great shakes in the nitery picture. ing a checkerboard spot for mush-

Montparnasse has a couple of neat dance spots in L'Elephant Blanc and Jimmy's as well as the elegant horseplay and aud participation of Chez Gaby. However, the other nudie spots are average. Except for the La Villa, which features plate breaking for appeasment of irate customers, there isn't much in this nabe of post World War I renown. It is a nice harbor for the oldsters who still like to sit at the new prosaic Dome, and recall the good old days.

Everpresent Pigalle District

sit at the new prosale Bome and recall the good old days.

Everpresent Pigalle District

Up the map is the everpresent Pigalle which will always be a tourist and "Paris By Night" center, but is not as appealing of old. The average flesheries are not getting the old play, and hawksrs are more active than ever in dragging in patrons on the promise of forbidden pleasure. La Nouvelle Eve, is still topper, with its eyediling, fabulously dressed tableaus. Prices pressing and slipping in extra bottles of yore. The Liberty still has are still stiff here but there is not its kaleidoscopie show and amusing atmosphere while the Moulin Rouge has become the most pop botte in Paris with its 2,000 seats filled nightly, cheap prices and a good vaude show helping. Awaited is the reopening of the Bal Tabarin next spring. This will mount a super-spec under the aegis of Rene Fraday and Pierre Louis Guerin and feature grandiose mechanical effects, with the topper a plexiglass swimming pool filled with nude loveiles. Tab name is still fresh enough to once more restore' this to the top bracket if the show is good.

Fraday and Guerin are also re-

good.
Fraday and Guerin are also responsible for the solid showing of
the Lido which has taken its place
here as a must-see alongside the
Folies-Bergere, the hep eateries,
etc. Champs Elysees, however, is
more the daytime Grand Boulevard
without enough of an officer mult without enough of an offbeat pull st without enough of an offbeat pull the previous beefs do not apply to make it a nitery mecca even it though it boasts a handfull of boites. A trio back-to-back on Rue Arsene Houssaya has the Villa Arsene Houssaya has the Villa D'Este, which wisely gets the top names to headline in late shows. This permits them to double and gives this boite a solid marquee in name. Amiral gets the intellectual crowd via the highgrade revue it.

movement. The physical dimensions of Palais Royale also are not of the type to invite comfortable cafe sitting.

St. Germain-Des-Pres is blessed with a fine physical setup with its kittycorner cafes, its colorful locations and its literary and artistic traditions. This will go on for a long time as a cafe center but its Sept. October Revealing Months

and the American regulars.
Sept., October Revealing Months
.-September and October will tell
whether bonifaces have brought
back new ideas with them to tap
the gold lodestone that spells a hit
botte here. Although its glory may
be shortlived, a hit means a-wadof coin and a name that can be
used in succeeding tries. One of
the new projects broached here
niterywise is a sepia style boite to
house an all-Negro show to be created in the U. S. and brought into house an all-Negro show to be created in the U. S. and brought into the bolte intact. Guerin and Tony Azzi are mulling this and ogling sites on the Champs Elysees, Favored are Carrere's and L'Aiglon, both of which are closed now.

Drap D'or has been shuttered for six months but will reopen in October with Lena Horn. A group of Existentialists are planning an assault on the Champs Elysees with a specialized boite on Rue Colisee

a specialized boite on Rue Colisee a specialized botte on Rue Collsee
to feature the crammed atmosphere, jazz and abandon of its old
time counterparts. Maurice Carere opens his membership clubin an upstairs room in Maxim's
next October.

UGFE

Continued from page 3 =

rangements here. UGFE is set up to "act as a focal point for information on the German and Austrian film industries, and plans to issue a regular newsletter," Podhorzer stated.

Americans returning from Germany in recent months have reported considerable production activity there. According to Podhorzer, 115 pix are made in Germany and Austria every year. However, while the U. S. reps are impressed with the tempo of German production, they're also cognizant of the fact that the Germans aren't coming up with themes which would lend themselves to universal acceptance.

Most recent company exect to

wanten would lend themselves to universal acceptance.

Most recent company exec to make that statement was Joseph H. Moskowitz, 20th-Fox eastern studio rep, who returned to N. Y. Monday (30) from Europe. He said the Germans were active but lacked proper stories. Complaint is also voiced that the Teutonic film treatment is too heavyhanded in most cases to please U. S. audiences.

Podhorzer said Monday that, based on his own o.o. of German and Austrian production, the quality of these pix was on the upgrade, with the studios pitching their treatment to German as well as foreign audience requirements. He said a number of top German films could be expected shortly from the German and Austrian firms he's to represent in the U. S.

Podhorzer is also interested in offering certain German nix is

Podhorzer is also interested in offering certain German pix to U. S. studios for their remake pos-sibilities. He's currently negotiat-ing for two such deals.

RCA Call Letters

Continued from page 1

Westinghouse, where in both instances the manufacturing arms and the GE and Westinghouse broadcasting facets have been indelibly linked in the minds of the listening-viewing audience.

Affiliates here for the NBC meet

Affiliates here for the NBC meet recall that some years back RCA hammered away at the radio network stationbreak link, but NBC was forced to yank them off when the affiliates squawked over the fact that precious seconds were be-

ract that precious seconds were neing taken away from the sales boys.

Projected revival of the tagline
is for the o&o's only, and hence
the previous beefs do not apply.

RCA's major stake in the subsid

NEED BIG '54-'55 TO SAVE ROAD

Business on the Road

TOTAL GROSSES AND PLAYING WEEKS

Comparative figures based on Variety's weekly boxoffice reports.

		Playing
Season	Gross	Weeks
1948-49	\$23,657,900	1.152
1949-50	20,401,300	1.019
1950-51	20,330,600	913
1951-52	18.827.900	829
1952-53	23:417.600	1.036
1953-54	17,623,200	794

B'way Legit Sees Good Autumn Biz On Top of Best Summer in Years

Relatively good business is anticipated for Broadway legit during September-October. That's on top of the best summer the New-York theatre has had in several

years.

Fairly promising lineup of new shows is figured likely to spark attendance. There are also a number of holdover smashes from last season to draw trade, particularly among visitors from out-of-town. In addition, there are 54 conventions listed for September and 65 during October.

during October.

Biggest prospective draw of the September premieres is the Old Vic production of "A Midsummer Night's Dream" with Moira Shearer, Robert Helpmann and Stanley Holloway. It opens Sept. 21 for a limited engagement at the Metropolitan Opera House, and there is reportedly already a heavy mail order sale.

Other openings slated for Sept.

order sale.

Other openings slated for September include "Dear Charles,"
Sept. 15, Morosco; "Home Is the
Hero," Sept. 22, Booth; "All Summer Long," Sept. 23, Coronet, and
"The Boy Friend," Royale, Sept.

October list includes "Reclining October list includes "Reclining Figure," Lyceum, Oct. 7; "The Tender Trap," Longacre, Oct. 10; "On Your Toes," 46th Street, Oct. 11; "The Fragile Fox," Belasco, Oct. 12; "The Champagne Complex," no theatre set, Oct. 26; "The Flowering Feach," Morosco, Oct. (Continued on page 84)

Settle Sadler's Pay Tiff With \$2.80 Hike: Too Late For Skedded London Bow

London, Aug. 31. Dispute between British Actors Dispute between British Actors Equity and management of the Sadler's Wells Theatre Ballet has been settled, but the agreement came too late to permit the opening of the normal season next Monday (6). A provincial tour, skedded to start Sept. 20, will begin as a planned

skedded to start Sept. 20, will begin as planned.
Under the settlement terms concluded last Thursday night (26) the dancers are to receive a minimum wage hike of \$2.80 weekly, with an average of \$4.20. The union had claimed an all-round increase of \$4.20 weekly.
Although the minimum for newcomers to the ballet company remains at \$19.60, they'll receive automatic increases of \$1.40 every six months until they reach \$25.20. The management has also agreed

six months until they reach \$25.20. The management has also agreed to examine the possibility of putting the dancers on an annual contract basis on full salary, instead of putting them on the cut rate of \$12.60 during holidays and rehearsals. In the meantime, this figure has been raised to \$16.80.

MacDowell Colony Fund

Edited 'Page'

Chicago, Aug. 31.
Pat O'Brien, starring in
"Front Page" at the Drury
Lane Summer Theatre, invited a group of guests in for a spe-cial matinee last Friday (27). The Ben Hecht and Charles MacArthur script was carefully cleansed for the occasion,

The invitees were some 200 nuns from neighborhood par-

Chapman Still At It on Preems

Although he was admittedly "skunked again" last week, N. Y. Daily News drama critic John Chapman is still beating his typewriter in favor of late curtains for Broadway openings. He had another column about it last Thursday (26), explaining his attitude.

day (26), explaining his attitude.

He wrote, "I see in yesterday's (Aug. 25) VARIZIT that I've been skunked again. The page one headline on the story says, 'Chapman Going It Solo On Drive Vs. Early Curtains.' And the story says that no critic but me wants to abandon the 8 p.m. bell-ringing for opening nights.

for opening nights.

"The theatrical weekly quotes one bon vivant among the critics as saying that the early curtain makes it easy to get taxicabs both coming to and going from, and this alone 'more than atones for any deprivation the gourmets among the reviewers have to suffer in botting their five-course dinners. Somehow I find I can dine quite agreeably and still make the 8 o'clock opening.' (Reference is to Richard Watts Jr., critic of the N. Y. Post: Ed.)

"Another member of the Critics

"Another member of the Critics "Another member of the Critics Circle is quoted as saying that he likes the 8 o'clock openings and finds that, like the English, he enjoys a meal after the performance. This man doesn't write reviews for his paper, so it doesn't make any difference when he eats or even if he eats." (This refers to Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun: Ed.)

"VARIETY and my colleages have y colleage. inattention, or mored, the "VARIETY and my conteages nave missed, through inattention, or have deliberately ignored, the point of my footless campaign to go back to the old 8:30 and 8:40 curtains and give first-nighters a chance to dress up, dine and make a pleasant event of an opening for which they have paid inflated (Continued on page 84)

Agnini to Stage Operas For New Orleans Group

New Orleans, Aug. 31.
Armando Agnini, formerly of the
Met and San Francisco Opera companies, was signed Friday (27) as
stage director of the New Orleans
Opera Assn. Deal was set by
Rudolf Schulz, prexy of the association. Peterborough, N. H., Aug.31.
The MacDowell Golony here will raise a \$10,000 fund to provide annual summer fellowships for some promising young composer. It will be named in honor of the composer Mrs. H. H. A. Beach.

Mrs. Edward MacDowell, who funded the colony for musical, literary and dramatic artists, in memory of her composer-husband, has appointed a committee of cight friends of the late Mrs.

Beach to assist in raising the fund.

STEADY DECLINE

By JESSE GROSS

By JESSE GROSS
Indicated upbeat of touring shows for the upcoming season may be a virtual life-saver for the road. Except for the 1852-53 semester, which took a substantial jump, business on the road has been dwindling steadily for many years. Totals of both grosses and playing weeks reached an all-time low last season.

low last season.

On the basis of advance prosects, outlined in recent stories in Variety, the 1954-55 stanza looks bullish and should at least top the figures for '53-'54. Receipts for the first 12 weeks of the carrent season are approximately \$363,000 ahead of the '35-'54 take for the same period. Grosses so far this season have been getting a hefty boost from such b.o. smashes as "Caine Mutiny Court Martial," "King and I" and the "Peter Pan" tryout.

tryout.

Road tally for '53-'54, based on

tryout.

Road tally for '53-'54, based on Variery boxoffice reports totalled \$17,623,200. That represented a drop of approximately 25% from the big previous season, wheat the take reached \$23,417,60). Latter figure represented a jump of \$4,-589,700 over the \$18,627,900 total for '51-'52.

The '52-'53 boom was almost on a level with the 23,657,900 racked up in '48-'49. Receipts for the following three season dipped to the '51-'52 mark, which was rated an alltime low up to then.

Tieing in with last season's gross drop was the equally severe slipoff in playing weeks. Total for the season was 794, representing a dip of 242 from the 1,036 racked up during '52-'53. Latter total was 207 higher than the 829 tallled during '51-'52. Playing weeks for '48-'49 totalled 1,152, but decreased (Continued on page 84)

(Continued on page 84)

Modern U.S. Theatre Is 'Single Cultural Element.' **AETA Convention Told**

East Lansing, Mich., Aug. 31.
The American stage can no longer be strictly divided into "professional or amateur, commercial or art, civic community or academic, legitimate or musical." It exists as a national theatre, "a single cultural element in American life."
That was the theme of Warnes W.

That was the theme of Horace W Robinson, president of the American Educational Theatre Assin, in his keynote address at the opening last Sunday (29) of the organization's national three-day convention at Michigan State College

here.
"Professional actors are now residing in college towns and performing in ivy-covered halls, while amateur performers, once condined to the lecture hall stage, are now traveling ocean to ocean," said now traveling ocean to ocean, said Robinson, who is chairman of the department of Drama at the U. of Oregon. The art theatre, he noted, had once "looked with disdain and superior dedication on the crass commercialism of the Broadway

For Atlanta Operetta

For Atlanta Operetta

Atlanta, Ga., Aug. 31.

Eric Mattson, managing director of Atlanta's Municipal Theatre-Unof Atlanta's Municipal Theatre-U

WOULD REVERSE | London 'Tea' Ban Dispute Points Up Differing Attitudes of B'way, H'wood

Oasis-in-the-B.O.

Oasis-in-the-B.O.

Visitors in Philly to attend the Playhouse in the Park are apt to be left high and dry, literally, if they eat dinner at the Belmont Mansion, on Belmont Plateau, adjoining the municipally-operated show tent. Catch is that under the original deed of gift by which Philly acquired the pre-Revolutionary house from the Belmont family, the sale of liquors on the premises is barred in perpetuity.

Group of Broadwayites caught in that predicament last week appealed to Barney Abrahams, assistant treasurer at the Playhouse, who came through with a gratis bottle from his private store in the office safe. Setups are legal at the Belmont Mansion, so the fixins were no problem.

Plans Show-Bus Tryout Jaunts

Producer Alexander H. Cohen who ran two bus excursions from New York to New Hope, Pa., for his "Champagne Complex" tryout at the Bucks County Playhouse, intends to expand the idea on a regular basis this fall and winter, and also next summer.

ular basis this fall and winter, and also next summer.

He plans to set more or less similar jaunts for four out-of-town premieres of pre-Broadway tryouts in New Haven, Philadelphia or Princeton. They will be shows that are figured potential hits, and Cohen's project will involve round-trip chartered bus fare, pre-performance dinner in the tryout town and tickets for the theatre, for an overall price.

town and tickets for the theatre, for an overall price.
Producer is figuring on a variation of the same formula for next summer. Latter plan, is for a strawhat - of - the - week excursion, also on a package-price arrangement. Such jaunts would be made to w.k. silo circuit spots within roundtrip bus distance, such as Westport, Conn.: Andover, N. J.; Stockbridge, Mass.; Hyde Park and Woodstock, N. Y.; Spring Lake, N. J.; Wallingford, Conn.; Lambertville, N. J.; Sea Cliff, L. I.; Ivoryton, Conn.; Saratoga, N. Y.; Philly's Playhouse in the Park, and New Hope.

Philly's Playhouse in the Fark, and New Hope.

Cohen believes there'd be several hundred patrons for such from-Broadway show-bus excursions, and he anticipates little difficulty making necessary arrangements with producers of prements with producers of pre-Broadway tryouts. Selling the project to strawhat managements will be a lead-pipe cinch, he thinks.

Mattson Returns in '55 For Atlanta Operetta

"Tea and Sympathy" has become censorship issue here as well as in Hollywood. The Robert Anderson drama, a critical and boxoffice hit on Broadway, has been banned by the Lord Chamberlain for public performance in the West End. That follows reports that there is a question of its acceptance by the film production eode authority in the U.S. in Hollywood. The Robert Ander-

the U.S.

West End producer Emile Littler, who saw the drama in New York, has written in a letter-to-the-editor of the Sunday Express that he favors cutting at least part of the play before allowing it to be done here. His statement was in reply to a beef by the sheet's the-atrical columnist Logan Gourlay against the Lord Chamberlain's ban.

"I do not think," writes Littler, "I do not think," writes Littler, "any theatre patron, man or woman, would care to sit out the scene in which three or four schoolboys stand on their toes on a bed fighting to peer through a small window at one of the school-masters' wives suckling her child. I found this more offensive than the much discussed sailors in 'Mister Roberts' peering through a telescope at a young girl undresstelescope at a young girl undress-ing."

While agreeing that there should While agreeing that there should be stage censorship, Littler avers that at times British drama suffers much from the heavy-handedness of the Lord Chamberlain's department. "Surely it is time," he suggests, "that the ban is lifted on a fine piece of writing like Lillian Hellman's "Children's Hour." Films are graded for their various audiences, but in the living theatre the Lord Chamberlain chooses the lowest denominator."

Answering Littler in an editorial

lowest denominator."

Answering Littler in an editorial footnote, Gourlay asserts that the scene referred to, which is short and unimportant, could easily be cut. It is irrelevant to the main scene. The New York critics, he adds, and many people from Britain who have seen the play are agreed it is handled intelligently, tastefully, movingly and inoffensively.

Neither Littler nor Gourlay mentioned the adultery or the references to homosexuality in "Tea and Sympathy," although those are the angles reportedly worrying M-G-M, which has bought the screen rights in the hope of getting a treatment acceptable to the production code.

This Stagehand Carries Own Ham 'n' Ants on Picnic; New Approach for a Job

Job-seeking promotional letters, standard practice among actors in recent years, particularly in to and radio, are now being used by legit stagehands.

Using a gag letterhead with the caption, "Wanted: A typewriter which spells correctly," C. Manley Lang, an International Alliance of Theatrical Stage Employees' member, has circularized Broadway managers with the following message:

"Speaking of the lesser evils, Uncle Moke used to say, 'When packing ham sandwiches for a pic-nic, pack your own ants with them ... don't take a chance on those found along the way.

"As you sojourn deeper into the realm of your production endeavors, it might be advisable to remember Uncle Moke's words.

"Actors—you will cast carefully.
"Stagehands—well, at this point you might file my address.

"It is possible that you may desire the services of a conscientious gentleman, affiliated for years in the above capacity, who has the ability and integrity to serve you well."

Maggie Sets \$14,400 Mark, Philly; Wally Cox N.S.G., Hub; Other Barns

Philadelphia, Aug. 31.

"Autumn Croous," starring Margaret Truman, racked up another capacity gross for the Playhouse in Family" by Phoebe and Henry the Park on the first of its two weeks. Biz about \$40 ahead of "Sabrina Fair," which set a new tent record at \$14,400 the previous week.

"Lullaby Canadian Hit Niagara Fails, Ont., Aug. 31.
Niagara Barn Theatre near here.

rain fair, when set hew the record at \$14,400 the previous week.

Matinee weaknesses which have always been the Playhouse's principal problem, have been wheel out by both "Sabrina" and "Crocus" and the only margin of difference in the sellout houses of the past two weeks have been in standees. Desnite favorable reviews for Miss Truman and the big advance for the second week of her fortnight's, there is some doubt if the holdover figure will quite erual the first. It won't miss by much however.

The municipally-operated tent winds up its third season next week with Brastice Straight and John Braggery in Noel Coward's "To-Night at 8:30."

Wally Cox Sod \$7.800. Hub Boston, Aug. 31. Wally Cox. starring in "The Vegetable" was a big disappoint-Wally Cox. starrus
Vegetable" was a bid disapointment at the Boston Summer Thatre last week, rabbin only \$7.800.
That was below the figure nulled by his ty-mate Pat Bennit in "Gigi" early in the season. Joe E. Brown, in "The Show-Off" was also disapoointing at the Marblehead Summer Theatre, winding performances at under have a \$3 also disappointing at the management of the seven performances at under \$7,000. Both theatres have a \$3

ton.

Current at the BST is "Stalag
I7" as the next-to-final nlay of the
soason. "Derling. Darling" was
slated to vind the season, but was
cancelled in evor of Basil Rathbone in "The Winslow Bov."
"Heaven Can Wait." featuring
Steve Cochran, is current at the
Marblehend snot, winding the first
season under the Lee Falk banner.

season under the Lee Falk banner.

Best S-ason-at Augusta, Mich., Mich

Hyde Park to Expand
Hyde Park, N. Y.. Aug. 31.
A restaurant-bar will be added
next season to the Hyde Park
Playhouse. The former stables on
the old Vanderbilt property, where
the strawhat is located, will be
converted for the dine-and-drink
setup.

the strawhat is located, will be converted for the dine-and-drink setup.

Silo is currently in the windup week of its inaugural season. Finale, closing next Sunday (5), is a tryout of John O'Hare's 'Pride and Joy,' with Marjorie Gateson starring, It's the second tryout to be offered at the barn.

Laslo Vadnav's "The Stronger Sex." with Buddy Rogers starred, was tested earlier this summer and was the biggest draw to date, playing to capacity at all nerformances. Business at the 508-seat house picked up towards the end of the season, with residents of nearby Poughkeepsie beginning to attend regularly.

'Complex' \$6,700, New Hope
New Hope, Aug. 31.
"The Champagne Complex"
three-character comedy by Leslie
Stevens, grossed an unspectacular
\$6,700 for the first week of its fortnight tryout at the Bucks County
Playhouse. Show was generally
well received.
Tryout stars Patricia Smith.
Frank Alberton and Fullar Build

Tryout stars Patricia Smith Frank Albertson and Elliott Reid.

**Ethan' \$5,200, Stockbridge Stockbridge, Mass; Aug. 31. Standout performances by Betty Flelds, Thomas Coley and Detder Owens failed to overcome the dour aspect of Edith Wharton's tragic Ethan Frome" at the Berkshire Playhouse last week. Directorproducer william Miles' top-drawer production of the season garnered only \$5,200 in eight performances.

Company returns to comedy this staff.

Ephron.

"Lullaby' Canadian Hit
Niagara Falls, Oht., Aug. 31.
Niagara Barn Theatre near here,
currently playing Don Appall's
"Lullaby" for a fifth seven-performance week, claims the longest
run of any Canadian legitimate
company playing in English. Gratie
("Fridolin") Gelinas' French-language "Ti-Coq" holds first place.
Cast of four comprises Andre
Monture, Donald Gilbert, Caryl
McBain and Michael Yuda.
London Theatre Co., at the

McHain and Michael Yuda.

London Theatre Co., at the
Niagara Falls Summer Theatre
here, formerly run by Maude
Franchot, currently stars Sally Day
in "Jane Steps Out" as its ninth
production. Next week's closer is
"See How They Run."

'Together' \$5.900, Spring Lake
Spring Lake, N. J., Aug. 31.
Tryout of 'Put Them All Together' last week registered the
biggest gross in six years at the
Ivy Tower Playhouse here, with a
take of over \$5,900 against a potential capacity of \$6,300.

tential capacity of \$6,300.

Comedy, with Fay Bainter, William Prince, Kay Medford and Janis Carter leading the cast, has been held over for a second week and closes the season Saturday (4).

'Brutus' \$1,500, Reading
Reading, Pa, Aug. 31.
Berks Players, at Green Hills
Theatre near here, grossed almost
\$1,500 last week for five performances of James M. Barrie's 'Dear
Brutus.'' Attendance totalled 901.
Shaw's "Androcles and the Lion"
is current.

'Heartbreak' \$4,500, Olney
Washington, Aug. 31,
Oiney Theatre at nearby Olney,
Md., grossed \$4,500 last week for
the third stanza of Shaw's "Heartbreak House," with Margaret Phillips. That brough the total take to
\$15,000 for the run.
Players. Inc., opens its season
windup tomorrow night (Wed.)
with "Male Animal," starring John
Dall, to continue through Sept, 12.

with "Male Animal," starring John Dall, to continue through Sept. 12.

Connie \$8,200, Sacandaga
Constance Bennett in "Sabrina
Fair" grossed over \$8,200 at the
Sacandaga Park (N. Y.) Summer
Theatre last week. It was the thirdhighest take of the season for the
spot, being topped only by Tallulah
Bankhead in "Dear Charles" and
a touring package of "Oklahoma."
"Stalag 17" is current at the
Eddie Rich silo.

Peterborough Ends Season
Peterborough N.H., Aug. 31.
New Hampshire's oldest summer
theatre has closed for the season.
As their last production, the
Peterborough Players presented a
tryout of "Temple is a Town," new
musical by Frederick Lansing Day
and Gall Gould. Piece is based on
an actual incident in the nearby
town of Temple in the early
1900's.

Plan New Barn in '55
Plymouth, N.H., Aug. 31.
New Hampshire, which already
has a dozen strawhats, may add
another next summer. Stuart Lancaster, owner-director of the Palm
Tree Playhouse Sarasota, was
here to discuss the possibility of
establishing a stock company in
the Pemigewasset Valley in 1955.

"Gigi \$7,900, Spa
"Gigi \$7,900, Spa
Saratoga, N.Y., Aug. 31.
"Gigi," costarring Cathy O'Donnell and Estelle Winwood, grossed a satisfactory \$7,900 last week at the 587-seat Spa Summer Theatre at a \$3 top. Josephine Brown, of the original Broadway cast, and Mariom Morris and Lee Richardson were featured in the Anita Loos dramatization of a Colette novel. John Huntington is closing the Spa this week with "Pygmalion," starring Miss Winwood and featuring Sally Moffet, Richard Newton and Arthur Stenning.

JOINS KCU DRAMA STAFF

Kansas City, Aug. 31. Dr. Alban Varnado was appoint-Dr. Alban Varnado was appointed last week to the U. of Kansas City Theatre staff by Dr. Earl J. McGrath, president. He has been associated with the Baton-Rouge Civic Theatre and the Summer Union Theatre at the U. of Wisconsin

sin.

He will be instructor of theatre and member of the KCU Playhouse

M'lw'kee to Raise 105G For Local Stock Group

For Local Stock Group
Milwaukee, Aug. 31.
With Frederick C. Miller, prez of
Miller Brewing Co., as chairman,
the local Drama, Inc., will open a
drive Nov. 8 for \$105,000 to establish a professional stock theatre
here. The long-shuttered film
house, the Oakland, is due for
renovation as a 300-seat arena style
legitery to house the operation.
Resident professional company
of eight performers, with assists,
from professional localites and Hollywood or Broadway guests, is,
lanned. Mrs. Richard C. John,
prez of Drama, Inc., says the initial play is tentatively set for next
February and that 20 weeks of
shows will be given.

'Arabian Nights' **May Tour South**

"The Arabian Nights," Guy Lombardo's production at the Marine Stadium, Jones Beach, N. Y., may be presented in Florida this winter and perhaps play a tour of auditoriums next spring. Sol Shapiro, of the William Morris agency, is trying to work out the project.

Profitable attendance at Jones Beach this summer has encour-aged Lombardo to extend the sea-son an extra week through Sept. 11. It has also stimulated the idea

11. It has also stimulated the idea of taking the spectacle south this winter for an engagement in Miami Beach and possibly other Florida coast cities.

Immediate consideration is being confined to outdoor presentations of the musical. But there's also discussion of adapting "Arabian Nights" for indoors. Production will have to be cut down for showing in Florida and probably even more so for arena touring.

ably even more so for arena touring.

Beyond confirming that the project is under discussion. Shapiro merely says any report of it is "premature." Lombardo's associates figure it's likely, merely being a matter of working out practical details.

'CAINE' BOOKS ST. PAUL: **GIVES GO-BY TO MPLS**

Minneapolis, Aug. 31. St. Paul, off the touring legit map last season, has grabbed off a top dramatic hit, "Caine Mutiny Court Martial" for its only Twin Cities appearance,

Cities appearance,
Paul Gregory's independently
booked national company goes into
the St. Paul Auditorium the week
of Sept. 18. Unlike the St. Paul
newspapers, which decline advertising for and omit editorial mention of legit offerings playing here
exclusively, the Minneapolis sheets
are giving regular coverage of the
"Caine" engagement in the rival
town.

The Gregory production is not only by-passing the larger Minneapolis in favor of St. Paul, but is also playing three Minnesota one-nighters during its area sojourn. The towns are Duluth, Virginia and Bemiddi, the two latter having populations of only 12,000 and 10,000 respectively.

and Bemid), the two latter having populations of only 12,000 and 10.000 respectively.

Situation results from the purchase of the show by Jay Lurye, Duluth manager, for three weeks as one of his series offerings for a circuit outside the Twin Cities.

Lurye her leaved 5t Poults my

Lurye has leased St. Paul's mu-nicipal Auditorium outright for the "Caine" engagement, and is obtaining cooperation from the town's mayor and the latter's various committees appointed to help enlist patronage for such offerings visiting St. Paul. Serving his first term, the mayor had as one of his campaign planks a drive to bring more shows to St. Paul.

Operating Statements

TEA AND SYMPATHY (As of July 31, 54) Gross, last four weeks, \$74,748. Profit, last four weeks, \$8,958. Total net profit to date, \$217,416. Distributed profit, \$145,000. Available cash, \$40,554.

THE PAJAMA GAME
(As of July 31, '54)
Gross, last four weeks, \$206,093.
Operating profit, last four weeks, \$53,163.
Unrecouped cost, \$66,977.
Available cash, \$57,088.

Inside Stuff—Legit

Constance Bennett, who has contractual disputes pending with two strawhat managements stemming from her current barn tour in "Sabrina Fair," has won the special Sacandaga (N. V.) Summer Theatre award as "the most cooperative actress of the 1954 season," it is announced by Eddie Rich, operator of the spot, where the star appeared last week. "Miss Bennett has been lovely to work with, extremely helpful in giving newspaper, radio and television interviews; and called me many times before arriving, to discuss the production," Rich declares. "Sabrina" was the third-best grosser of the season at Sacandaga, being topped only by Tallulah Bankhéad in "Dear Charles" and an "Oklahoma" package. Miss Bennétt's pending tiffs, both involving her demnd for verification of a breakeven clause in her contracts, are with Gail Hillson, producer of the Triple Citles Playhouse, Binghamton, N. Y., and Charlotte and Lewis Harmon, of the Clinton. (Conn.) Playhouse. Latter pair is also in a dispute with John Barrymore, Jr.

Backers of the upcoming Leonard Sillman production "Mrs. Patterson" include producers Rita Allen and Archie Thomson, \$1,500; Herbert E. Carlin, road flack for Sillman, \$750; tv-legit comedienne Imogene Coca, \$750; Charles Grace, of the Grace steamship line, \$1,500; souvenir program agent Al Greenstone, \$1,500; stage manager Mortimer Halpern, \$375; jazz impressario John Hammond, \$1,500; San Francisco financier Louis Lurie, \$3,000; RCA Victor veepee Manie Sacks, \$1,500; Morton- and May Sillman, parents of the producer, \$1,500; organist Ethel Smith, \$750; James Strook, prexy of Brooks Costume Co., \$750; pressagent Virginia Wicks, \$1,500; Herman Wobber, with 20th-Fox in San Francisco, \$1,500; Edward Wobber, his son, \$1,500. Production is capitalized at \$75,000 with provision for 20% overcall.

Backers of the upcoming David Merrick-Joshua Logan production of "Fanny" include Logan, \$27,500; Merrick, \$2,000; Mrs. Logan, \$27,500; RCA Victor veepee Manie Sacks, \$5,500 personally and \$24,750 as agent for RCA, which will do the record album; Hilda S. Kook, wife of Edward Kook, prez of Century Lighting, \$5,500; co-author S. N. Behrman, \$5,500; actor Walter Slezak, costarring in the production, \$5,500; designer Jo Mielziner, \$5,500; atorney Morris Schrier, repping Music Corp. of America, \$2,750; playwright John Boruff, \$1,000. Production is capitalized at \$275,000, with provision for \$25,000 overcall.

In what may be a unique tieup, heralds plugging the upcoming Boston tryout of "Fanny" were inserted last week and this in the playbills at the Cape Playhouse, Dennis, Mass., and Falmouth Playhouse, Coonamessett, Mass., both operated by Richard Aldrich. About 10,000 copies are being distributed at each strawhat. Deal was arranged by Dick Weaver, pressagent of "Fanny," general manager Charles Mooney, at the Cape barn, and Patricia Butler, associate producer at Falmouth. "Fanny" troupe will plane to Boston for the tryout Sept. 20-Oct. 10.

Herbert Whittaker, Toronto Globe and Mail legit critic assigned to cover the Canadian National Exhibition grandstand show, deadpauned it last week as follows, "Trigger Jr. is a handsome horse of sympathetic personality who has mastered the hesitation waltz, one-logged march, collected trot, three-legged pivot and other tricks very difficult for a horse to do. We watched them all patiently, although we privately didn't think that his rhumba was anything spectacular."

Ballet Theatre will celeberate the opening of its 15th anniversary season this fall with a "Fancy Free Ball" Oct. 6, at the Starlight Roof, Waldorf Astoria, N.Y. Rosalind Russell heads the Theatre Committee. Committee is staging the affair to raise funds to commission a new work which Ballet Theatre will present during its forthcoming spring season at the Metropolitan Opera House, N.Y.

Legit Bits

"The Tender Trap."

John Ceoil Holm, author of 'Southwest Corner." has a piece.
"I Don't Happen to Drive a Car." in the September issue of Woman's Day ... Charles. R. Meeker Jr., veepee-managing director-producer of State Fair Musicals, Dallas, will produce and stage "The Drunkard's Daughter," Oct. 2-9 for the Heart o' Texas Fair, Waco ... Roundup Theatre, Dallas, ends its first summer season Sept. 8-12 with Saroyan's "Beautiful People." Second winter season will open with "Anna Lucasta."

Talent agent Barron Polan is ill with a virus infection . T. S. Eliot's "The Confidential Clerk" is available for stock. The Richard J. Madden office is agenting it ... Howard Barker and Robert McDonald have optioned Richard Besogards musicomedy. "Lovers' Holiday," for an off-Broadway run in the fall . Isadora Bennett and Richard Pleasant, now booking the McCarter Princeton, have a tryout of "Traveling Lady" there Oct. 1-2.

Joe Shea, who just completed a pressagent stint for Columbia Pictures will be advance man for the Coas. tour (following its Los Angeles stand) of the Helen Hayes revival of "What Every Woman Knows," with Harold Kusell as company manager . Theatre party agent Elsa Hoppenfeld back home from the hospital . Robert Downing will be stage manager of "The Tender Trap."

John Cecil Holm, author of "Southwest Corner," has a niece." ucket agency. Boston . Toronto papers persist in referring to the Broadway smash as "Pyjama Game."

Charles Harrow will operate a new subway circuit at the Parkway. Brooklyn, and the Jamalca, in Jamaica, in Jam

winter season will open with "Anna Lucasta."

Dino Yannopoulos, stage director of the Metropolitan Opera, flew to Greece last Thursday (26) to confer with authorities about the Greek National Opera. He was offered post of director last March, but was unable to accept. He'll offer suggestions to aid the National Opera and will confer with government officials regarding making one or more full-length feature films in Greece next year.

Florence Henderson, featured femme lead in "Fanny," went last week to Boston, where the musical will tryout, to pose for a color portrait for the mag section of the Boston Herald-Traveller. She also revisited her hometown, Owenboro, Ky., for a Life mag spread, including shots with her vocal teacher,

'Caine' SRO 130G Rain Dampens Scot Fest **At Central City**

Denver, Aug. 31.
Touring company of "Caine Mutiny Court Martial" wound up a four-week 34-performance run Saturday (28) at the Opera House, Central City, Col., with a total take of over \$130,000. The Paul Douglas - Wendell Corey - Steve Brodie starrer played to a \$5.50 top at the 842-seat theatre.

Show did sellout biz, with turnaways at all performances.

Shows Out of Town

Omaha, Chuck Wagon
Of America
Omaha, Aug. 27.
Omaha Centennial production of historical pageant by William Gibson; score
by Hale flood, Stars deffrey Lyna, Sid
Sione. Directed by Alfred Stern and
James Russo; choreovraphy, Ted Cappy;
technical direction, Kendrick A. Wilson;
lighting; Otto K. Olssen Col. At Ak-SarBen plant, Omaha, Aug. 24-29, '54.

Entertainment high spot of Omaha Centennial celebration is "Omaha, Chuck Wagon of America" pageant depicting the history of Omaha and the Nebraska Territory, well-scripted by William Gibson. Show at the huge outdoor Ak-Sar-Ben plant here, lost the opening night performance, Aug. 24, because of rain.

Centennial higwigs dumped \$85.

24. because of rain,
Centennial bigwigs dumped \$85,
000 into the estravaganza, more than
twice what they originally figure.
The presentation shows it. There
are more than 1,000 actors, singers
and dancers; scores of horses and
vehicles; and considerable antique
and contemporary agricultural
equipment.

and contemporary agricultural equipment.

Particularly notable is the costuming by Alfred Stern, of the American National Theatre & Academy, managing director of the Centennial and "Chuck Wagon." The 1,500 different outfits designed by Stern would do justice to Radio City Music Hall, where, incidentally, he began his theatre career as a costume designer in 1933.

However, the Centennial bosses pulled a giant snafu on the sound system and much of the narration of star Jeffrey Lynn is lost on the payees in the 9,000-seat grandstand. In addition, there's no backdrop to the 200-foot wide, multi-leveled stage and much of the sound falls back into the infield.

Lynn is okay in a difficult role,

Lynn is okay in a difficult role, but is overshadowed by tractor Sid Stone as the familiar pitchman. Most of the rest of the cast is local, and shows it. However, high spots are provided by a lively cancan number during the "Lusty Days" session, and Ellen Hegarty as a wiggling Little Egypt in the part depicting the "Trans-Missispipi and Internation Exposition" of 1898.

Generally, Omaha is getting its money's worth out of "Chuck Wagon," despite the fumbling of the sound system.

Trump.

The Moon Is Blue

Los Angeles, Aug. 24.
Ebony Showcase Theatre (Nick and
Edna Stewarty production of comety and
three Stewarty production of comety and
three Stewarty from Browne Henry,
set, Jon Evans, Edna Stewart, At Ebony
Showcase Theatre, Los Angeles, Aug. 24,
754; 82.20 top.
Patty O'Neill Lorre Curry
Donald Gresham Robert Davis
David Slater Morris Buchanan
Michael O'Neill Don Derrick

This first effort by an all-Negro cast of F. Hugh Herbert's comedy is done with taste and professional skill. According to co-producer Nick Stewart, it will be followed by other comedies of sophisticated accept.

by other comedies of supplications accent.

Players catch the nuances of the stage click, adding pleasant embellishment. Moreover, a feeling of participation is created in the intimacy of the theatre-in-thetround. Tom Browne Henry's direction gets solid performances from the four-actor cast, and the frothy aspects of play's girl-baffles-boy theme are will developed. Lorre Curry makes her professional bow as the ingenuous young femme who intrigues two sultors by, her frank approach to sex.

as the ingentous young remme was intrigues two suitors by her frank approach to sex.

Robert Davis and Morris Buchanan handle the respective roles of the young architect and the older roue easily, and Don Derrick is okay as gal's quick-on-the-punch father. Jon Evans and co-producer Edna Stewart did the sets. Whit.

'Butterfly' at Memphis
Memphis, Aug. 31.
"Madame Butterfly" has been
booked for a one-nighter Nov. 4 at
the South Hall Auditorium. It will
have \$3 top in 2,500-seat house.

For O'Seas Guests; Crix Slap at Lady Macbeth

Edinburgh, Aug. 31.

Launching at the Empire Theatre tonight (Tues.) of the English Old Vic players, headed by Moira Shearer and Robert Helpmann, in "A Midsummer Night's Dream," with Mendelssohn's incidental music added for the first time in 17 years, will likely prove the half-way highlight of the current International Festival here. Practically all seats are sold for this production, which leaves shortly for New York and an American tour.

The eighth International Festival is moving along steadily with no great excitement apart from speculation as to who will be its next artistic director, succeeding Ian Hunter. This plum British post, first held by the New York Metropolitan's Rudolf Bing, has been advertised widely throughout the world, and to date there are 120 applicants.

Another Festival highlight, a Scottish "Macbeth," has caused some controversy, with the 44-year-old English actress Ann Todd playing Lady Macbeth in long red tresses and being hit by certain crix for being too savage. It is a contrast from her glamor roles in pix, and Miss Todd hits back by saying nobody will believe in a weakly feminine Lady Macbeth. The role of Macbeth is capably taken by Paul Rogers. He rages and murders to fine effect on the apron stage of the ancient Assembly Hall, a massive building where the actors run on through the audience and risk danger of stumbling in the darkened aisles. Production achieves a gloomy and bloodthirsty effect, with soldiers in ancient costume and kilt, and squealing bapipers, swarming over the stage.

Overseas element is strong at this Festival, though most have squawked loudly about the miserable weather conditions of the opening half. It has rained down through the mist that surrounds the historic Castle on the rock. It has rained for hours and hours, and few have seen the capital city of Scotland in its true sunshine loveliness.

loveliness.
Estimated that, over the three-week stint, some 250,000 persons will be in the city to spend between \$6,000,000 and \$9,000,000.
To choose from, there is a total of 170 performances of the official variety, plus hundreds of "fringe" shows. Over 2,500 artists are taking part. Official Festival performers include 14 orchs, seven choirs, one ballet company and one opera company, five dramatic companies, and 27 soloists.

Of the outdoor events, the mas-

Of the outdoor events, the massive Military Tattoo, staged in floodlighting on the esplanade of the Castle each night, is attracting

'PACIFIC' CALM \$24.500 **FOR 2D TORONTO WEEK**

Toronto, Aug. 31.
Second visit of "South Pacific,"
with Iva Withers and Webb Tilton,
took a second week's slide to a
\$24,500 gross. Royal Alexandra,
1,525-seater, was scaled at a hefty
\$5 top. Previous week's gross was
\$25,000.
"Porgy and Bess" opens tonight
(Tues.) with a \$10,000 advance.

Current London Shows

Current London Shows

London, Aug. 31.

(Figures denote premiere dates)
After Shesting Roy (19.4), 22-53.

Angels in Love, Savoy (2.11-54).

Boy Friend, Wyndiam's (12.1-53).

Dry Rot, Whitehall (3.1-54).

Duenna, Westminster (7.28-54).

Buys and Bolts, Collision (6.28-53).

Hippo Dancing, Lyric (4.7-54).

Intimacy Al 8:30. Criterion (4.29-54).

Intimacy Al 8:30. Criterion (4.29-54).

King and I. Drury Lane (10.8-53).

Love Metch, Vict Palace (11.10-53).

Manor of Northistead, Duchess (4.28-54).

Manor of Northistead, Duchess (4.28-54).

Mousteriap, Ambas. (11.2-52).

Murder Story, Cambridge (7.22-54).

Murder Story, Cambridge (7.22-54).

Murder Story, Cambridge (7.22-54).

Salrian Fair, Palace (3.4-55).

Wichess Prosecution, W. Gard. (10.28-53).

Wooden Dish, Phoenix (7.27-54).

SCHEDULED OPENINGS
Diary of a Nobody, Arts (9-154).
Conscience & Desire, Lindsey (9-2-54).
Witch Errant, "Q" (9-7-54).
Pet Shop, St. Martins' (9-8-54).
All For Mary, Duke York (9-9-54).
Macbeth, Old Vic (9-9-54).

'Itch' \$28,300, Frisco

San Francisco, Aug. 31.
Frisco's legit season's still alive
and jumping. The Geary has
"Seven Year Itch" continuing and
the small Marines Memorial Theatre last week got "Yiddisher Dragnet." Frisco's legit season still
showed signs of life.

Estimates for Last Week

Seven Year Itch, Geary (4th wk) (\$3,85, 1,550) (Eddie Bracken). Another solid \$28,300 (previous week, \$27,500).

Yiddisher Dragnet, Marines (1st wk) (\$3.30, 640) (Leo Fuchs). Okay \$5,000 for the starter.

'Pan' \$56,200, L.A.; 'Carmen' \$32,900

Los Angeles, Aug. 31.

Cooler weather and fog apparently helped two of the town's legit entries last week, but hurt the third, an outdoor show. "Peter Pan." at the Philharmonic, betered its opening week's sock pace. "That's Life" kept up its profitable stand in the 10th week, at the Last Palmas, but "Carmen" at the openair Greek Theatre fell off due to threat of rain.

Estimates for Last Wach

Estimates for Last Week

Estimates for Last Week
Peter Pan, Philharmonic Aud.
(2d wk) (2,670; \$4.80) (Mary Martin). Merrily it rolls along for another record at \$56,200.
Carmen, Greek Theatre (1st wk)
(4,407; \$3.60). Uncertain weather
kept take down to \$32,900.
That's Life Las Palmas (10th
wk) (400; \$3.30). Packing them in
profitably at \$5,800 again.

'TOWN' SMASH \$40.600; DALLAS NEARS RECORD

DALLAS NEARS RECORD

Dallas, Aug. 31.

State Fair Musicals, heading for a record-breaking 13th summer season ending next Sunday (5), grossed \$40,600 for the first seven performances of "Wonderful Town" through last Sunday matinee (29). Rave reviews greeted the show, with personal praise for Imogene Coca. Costarred are Edith Adams and John Tyers.

Current 12-week Musicals season can hardly miss breaking 1952's alt-time \$499,300 gross. First five fortnightly bills have an impressive \$432,775 total — "Jack Benny Revue," \$104,875; "Wish You Were Here," \$99,800; "Hazel Flagg," \$71,900; "Naughty Marietta," \$81,000, and "Panama Hattie," \$75,200.

'King' Majestic \$38,500 In 6 Times, Salt Lake

Salt Lake City, Aug. 31.
"King and I" took in over \$38,500 in a sock six-performance
stand at the Capitol Theatre here

last week.
Yul Brynner-Patricia Morison starrer is at the Auditorium, Den-ver, this week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy)-Drama), R (Revue), MC (Musical Comedy), MD (Musical-Drama), O (Opera), OP (Operatia).

All Summer Long (D)—Play-wrights' Co., prod.; Alan Schneider,

wrights' Co., prou.; Alan Solidir.

Boy Friend (MC) — Cy Feuer & Ernest H. Martin, prods.; Vida Hope, dir.

Fanny (MC) — David Merrick Joshua Logan, prods.; Logan, dir.; Ezio Pinza, Walter Slezak, stars.

Fifth Season (C) (Reopening) — George Kondolf-Sherman S. Krell, berg, prods.; Gregory Ratoff, dir.; Chester Morris, Joseph Buloff, stars.

berg, prods.; Gregory Raton, dir.; Stars.

Chester Morris, Joseph Buloff, stars.

Fragile Fox (D) — Paul Vroom-Bernard Straus, prods.; Herbert Swope Jr.; Dane Clark, Don Taylors, stars.

Moon Is Blue (C) (Road) — George Brandt, prod.

Mrs. Patterson (D) — Leonard Sillman, prod.; Guthrie McClintic, dir.; Eartha Kitt, star.

Oklaboma (M) (Road) — Nick Mayo, Phil Mathias, Jean Barrere, prods.; Charles Atkin, dir.

On Your Toes (MC)—George Abbott, prod.; Abbott, dir.; Vera Zorina, Bobby Van, stars.

Reclining Figure (C) — Martin Gabel-Henry M. Margolis, prods.; Abe Burrows, dir.

St. Joan (D) (Road)—Producers' Theatre, prod.; Harold Clurman dir.; Jean Arthur, star.

Tender Trap (C) — Clinton Wilder, prod.; Michael Gordon, dir.; Robert Preston, Kim Hunter, Ronny Graham, stars.

August B.O. Upbeat Holds on B'way; 'Kismet' \$57,800, 'Can-Can' \$50,300, Fontaine \$23,600, 'Oh Men' \$10,900

OKLA.' BULGING \$67,000 FOR ST. LOO HOLDOVER

St. Louis, Aug. 31.

Second week of "Oklahoma" wound up the 36th season Sunday (29) of the Municipal Theatre Assn. in Forest Park with another great gross, \$67,000. Plece set an all-time one-performance record Saturday (28) with 12,137 payees. Weew's attendance totaled \$79,000. Previous week the Rodgers-Hammerstein musical pulled \$63,000, giving it a whopping \$130,000 total for the fortnight's stand.

Town' \$34,000, Chia Chiagor's \$130,000; total for the fortnight's stand.

Ginger' \$11,200,

Town' \$34,000, Chia Chiagor's \$10,000; Chiagor's \$11,200, Chiagor's \$10,000; Chiagor's \$10,0

'Carousel' \$22,700, Cleve.; New Musicarnival Mark

"Carousel" hit a record gross of \$22,700 at the Musicarnival here last week. Run, originally skedded for one week, has been extended to a fortnight.

Cast includes John Shafer, Arlyne Frank, Andrew Gainey and Carolyn Adair.

Boat' \$21,200, Toronto

Toronto, Aug. 31.

Kathryn Albertson and William C. Smith drew critical raves last week as the Leighton K. Brill production of "Show Boat" grossed a big \$21,200, with the Arena Gardens theatre-in-the-round setup scaled at \$2,50 top.

Gross at Melody Fair's 10-weeks' season has been topped only by "Brigadoon" and "Oklahomat"

Biz on Broadway took another jump last week. Exclusive of the smashes, receipts were up in all but one case. Hikes were more than \$1,000 for most shows.

Upward trend of the past four weeks is expected to be reversed this stanza in a traditional pre-Labor Day slipoff.

"Can-Can" returned to the standee ranks along with "Caine Muiny Court Martial," "Pajama Game" and "Teahouse of the August Moon." "Kismet" edged back to almost capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama),

Keys: C (Comedy), D (Drama) CD (Comedy-Drama), R (Revue) MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Op cal-Drama), O eretta).

Boston, Aug. 31.

"Porgy and Bess" grossed a fair \$45,700 for an 11-performance run ending last Saturday night (28) at the 1,700-seat Shubert Theatre here, at \$4,95 top. Both figures include tax, which the non-profit production retains.

Folk opera drew \$12,000 for three performances the previous \$71,000 for three performances the previous \$33,700 for the eight performances last week.

last week.

Town is now dark, except for strawhat at the Boston Summer Theatre, until "Fanny" opens a tryout Sept. 20 at the Shubert.

N.Y.C. Ballet and Greco -300G in 7 Weeks in L.A.

Los Angeles, Aug. 31.

Greek Theatre reported a combined gross of \$300,000 for sevenweek season of the N. Y. City Ballet and the Jose Greco dance

troupe.
Ballet raked in \$130,000 for the Ballet raked in \$130,000 for the first four weeks of repertoire and \$117,000 for two weeks of "Nutcracker Suite." Greco troupe drew \$53,000 for six performances the final week.

Strawhat Reviews

Westport, Conn. Aug. 30.
Lawrence Languer, Armina Marshall and John C. Wilson presentation of freatre Guild-Worthinston Miner production of drama by Waiter Macken. Stars Macken, Peggy Ann Garner, Gienda Freil. Directed by Miner; zetting, Marrin Reiss, At the westport (Control of Country of Party Notes) (1988) 2-38-28-1. Start March 1988 (1988) 1984 (19

addo O'Remy Irs. Green Christopher Plummer Christopher Plummer

The Theatre Guild has hit a fine The Theatre Guild has hit a fine stride with this sombre new play by Dublin actor-playwright-novelist Walter Macken who also plays the central role. And to stage it, the Guild has brought back from television one of its old directors, Worthington Miner. After this week's auspicious breakin here, "Home Is the Hero" gets two more weeks of rehearsal before opening on Broadway, week of Sept. 20, earliest Guild premiere in some years.

earliest Guild premiere in some years.

Although Macken, comparitively little known to the U. S., is an impressive actor-writer, and is augmented here by an uncommonly interesting and highly serviceable cast, it is a newcomer, Loretta Leversee, who scored the outstanding opening night click.

"Home Is the Hero" has a monstrous subject. Paddy O'Reilly has long been a bully in his contemporary Irish city. His strength and bravado have long quelled his subjects, including his wife. Then, on a spree one day, he unintentionally kills his closest friend, and is imprisoned for five years.

In time his gentle, crippled,

prisoned for five years.

In time his gentle, crippled, skeptical son is wooed by the daughter of the man he murdered. His own rather hard daughter, has a seemingly worthless suitor, and his cowed wife nips lager with the roomers she has taken in for solace and sorely needed funds. Released from prison at last, Paddy is still the bully. But after almost killing another man, he goes away on his own.

own.

"Home Is the Hero" is engagingly free of the cliches of most Irish
plays. It has attractive young people instead of the usual characters
wearing shawls and carrying contraband literature.

traband literature.

Macken gives a standout performance in the title part. Miss Leversee, as the neighborina daughter who loves the cobbler-son and survives his disbellef and his father's domination with equal aplomb, has a moving quality and warm assurance.

Glenda Farrell is especially good as the wretched wife, although her

WANTED LEGIT THEATRE

Or Dark Movie

MUSICAL AND OPERETTA STOCK Starting October
City of 150,000 to 2,000,000
East of Mississippi
Capacity 1000-2000
Percentage or Rental

STANLEY WOOLF 1697 Broadway, New York 19

NED ARMSTRONG

Theatrical Publicity
Staff Account Executive S. RICHARD STERN ASSOCIATES 5 East 47th Street, New York, N. Y. PLaza 9-6460

brogue dissolves along the way, Peggy Ann Garner successfully handles the difficult assignment as the daughter. Christopner Plummer is skillful as her suitor. Richard Lupino is unforgettable as the maimed boy, and Frances Fuller (Mrs. Miner), returning from retirement, is affecting as the murdered man's widow. Ann Thomas, Art Smith and J. Pat O'Malley are also excellent.

Television has given the theatre a whole crop of directors. On the basis of "Home is the Hero," Miner is an outstanding "new" one.

Doul.

Michael and Lavinia

Michael and Lavinia
Donald Wolin & Harold Schilf production of comedy in three acts (five scenes),
by John F. Matthews. Stars Uta Hagen,
Herbert Bershof; features Martin Brooks,
Edger Stehlt, Logan Ramsey, Richard
Durham, Olga Blelinska, Pergy Maurer,
Anthony Franciosa, Dale Engle, Siago
by Jack Garfelm, sceneral John F. Matthews; lighting, Alon Harper, At Thetre-by-the-Sca, Matunuck, R. I., Aug, 30Sept. 4, 154.

usic, Harold Shaper ews; lighting, Alor 2-by-the-Sca, Matun pt. 4, '54. Cholas Leporello Mulford Porteous In Juan Tennerio Logan Ramsey
Richard Durham
Martin Brooks
Herbert Berghof
Uta Hagen
Peggy Maurer
Olga Bielinska
Dale Engle chess Anthony Franciosa
.... Edgar Stehli
.... Joann Reed

Despite its Broadway-bound billing, its Broadway cast and big time flavor, "Michael and Lavinia," in its present form, falls far short of Broadway quality.

It is a studied and at times philosophical satire which somehow lacks the spark of spontaneity. And though it shows understanding of present day ills and human frailities, the opening presentation wasn't broad enough to evoke the expected laughter.

"Michael and Lavinia" is about a medieval duke and duchess whose devotion and maturity prove too much for the persistent romanic efforts of a local Don Juan. Latter makes the mistake of believing his own lecherous buildup via an imaginative troubadour. But even when the duke reluctantly goes away to a war he's too civilized to believe in, the would-belady-killer fails to make the grade. Perhaps the script might be sayaged by a 'broader melodramatic performance, even to the extent of musical comedy playing for a laugh-getting spark. The first act is very slow, its two scenes taking 30 and 35 minutes respectfully. Second act has two short scenes, with still not much action. Last act in trends and a tower room are imaginative.

My Aunt Daisy

My Aunt Daisy

My Aunt Daisy

Westport, Conn., Aug. 25.

Lawrence Langner, Armina Marshall
and John C. Wilson production of comwilson production of comline of the company of the company of the company
Schrank, based on about story by Haiper, Features Jo Van Fleet. Directed by
Robert Ellenstein; setting, Paul Heller;
costumes, David Georg' Lose. At Westport Country Playhous-Aug. 23-25. 55.
Grace Koger Winnifred Cushing
Grace Koger Winnifred Cushing
Dave Larry Newton
Ben John Conneil
Daisy Jo Van Fleet
Fred Koger Rusty, and Fleet
Fred Koger Rusty, and Fred
Harry Callahan Bern Hoffman
George Cummings Lesile Nielsen

This is the gem that was reserved for Miss Judy Holliday, who smartly eschewed the responsibility. In it now, after widespread search, is Miss Jo Van Fleet, who celebrates her opportunity with one of the summer's most bewildering performances. She is playing an edgy New England nympho

A Representative of **MAX MORGAN THEATRICAL** PRODUCTIONS, LONDON

is shortly arriving in New York and would be interested in any project for England or the Continent.

MAX MORGAN

c/o Film Rights, Ltd., 113/117 Wardour Street' London, W. 1, England

VARIETY

as if she were Geraldine Page in a Shirley Booth vehicle. Only intermittently is there a glimpse of the sharp talents attributed to the now featured Miss Van Fleet.

The play is based on a short story by Albert Halper in which a rather silly New England spinster inflicts herself on a flat full of Chicago relations in nominal search of high romance. It is 1916 and Dalsy uses the insinuations of the Castle Walk and the Bunny Hug to bait a sleek young crony of one of her nephews. It is desperate the state of the control of the castle Walk and the Bunny Hug to bait a sleek young crony of ate attempt by a passionate Bostonian to escape the feavyhanded attentions of a portly suitor who works in the Chicago & Northwestern Railroad roundhouse.

Co-adaptors Halper and Joseph Schrank do not probe their cologne-drenched heroine and her problem is treated almost as a lark in fact, they call their play a comedy. Moreover, it has been staged by Robert Ellenstein at a breakneck pace that still is not fast enough for the narration dialog much of which is lifted from the pages of Halper's novelette.

With Miss Van Fleet floundering in the central role, helplessness is catching. Only Rusty Lane as the scorned fat man and Winnifred Cushing as a patient sister-hostes are notable. The role of the sharp young man is a caricature and as such is probably well played by Leslie Nielsen, who gets feature billing with Miss Van Fleet.

The play is grimly set in a walk-up flat over a South Side grocery.

billing with Miss Van Fleet.

The play is grimlly set in a walkup flat over a South Side grocery.

A complicated but entertaining
touch are sounds provided by a
nearby piano roll factory. Many
of the Westport audience welcomed this interruption. Dout.

Strawhat Tryouts

(Aug. 30-Sept. 12)

Champagne Complex, by Leslie Stevens—Bucks County Playhouse. New Hope, Pa. (30-4) Reviewed in Variery, Aug. 25, '54).

Dash of Bitters, by Reginald Denham and Conrad Sutton-Smith
— Berkshire Playhouse, Stockbridge, Mass. (6-11) (Reviewed in Variery, Aug. 18, '54).

merkshire Playhouse, Stockbridge, Mass. (6-11) (Reviewed in Variety, Aug. 18, '54).

Dear Charles, by Alan Melville, based on Marc-Gilbert Sauvajon-Frederick Jackson—Ogunquit (Me.) Playhouse (30-4) (Reviewed in Variety, July 14, '54).

Happy Dollar, musical by Lee Falk and John Latouche—Spa Theatre, Saratoga, N. Y. (6-11) (Reviewed in Variety, May 19, '54).

Home Is the Hero, by Walter Macken—Westport (Conn.) 'Country Playhouse (30-4) (Reviewed in Variety this week).

Ill Wind in Gloucester, by Elizabeth Goodyear—Ethan Allen Players, Brandon, Vt. (31-4).

Last Tycoon, by Hy Kraft, based on F. Scott Fitzgerald novel—Woodstock (N. Y.) Playhouse (31-5).

Lolitia, by Mary Chase—Barter Theatre, Abingdon, Va. (30-4).

Maid to Order, by Alfred L. Golden—Ramsdell Summer Theatre, Manistee, Mich. (1-5).

Michael and Lavinia, by John Matthews — Theatre-by-the-Sea, Matunuck, R. I. (30-4) (Reviewed in Variety, July 7, '54.)

My Heart Don't Say So, by Gerald F. Reidenbaugh — Town 'n' Country Playhouse, Clarence N. Y. (31-5).

Other Devil, by Jack Finke and Louis Pelletier—Porono Playhouse

(31-5).

Other Devil, by Jack Finke and Louis Pelletier—Pocono Playhouse, Mountainhome, Pa. (30-4).

Pride and Joy, by John O'Hara—Hyde Park (N.Y.) Playhouse (31-4).

Strictly French, revue—Cecilwood Theatre, Fishkill, N. Y. (31-5).

5).
White Sheep of the Family, by L.
du Garde Peach and Ian Hay—
Triple Cities Playhouse, Binghamton, N. Y. (30-4) (Reviewed in
VARIETY, July 7, '54).

Barn Notes

Elmer Rice and the children caught the Saturday matinee (28) of "Ethan Frome," in which Betty Field (Mrs. Rice) was costarred at Stockbridge, Mass. . . Conrad Sutton Smith, co-author of "A Dash of Bitters," is at Stockbridge for the play's tryout next week. Incidentally, Donald Buka will be in the cast . . Tv-nitery performer Joel Frey is making his legit debut as the leprechaun in the current "Finian's Rainbow" at the Tenthouse Theatre, Highland Park, Ill. Sidney Blackmer filling in this week at Salt Creek Summer Theatre, Hinsdale, Ill., for Brian Donlevy, who had to check out of his "Country Girl" lead for a film commitment . . East Eden strawhatter in suburban Chicago presenting Allan Sherman and Eugene O'Sullivan's "Happy Medium" as the season's closer.

Scheduled B'way Openings

Scheduled B'way Openings
(Theatre indicated if set)
Fifth Season, Cort (9-5) (reopening):
Dear Charles, Morosco (9-15).
Midsummer Night's Dream, Met
Opera House (9-21).
Home Is the Hero, Booth (9-22).
All Summer Long, Coronet (9-23).
Boy Friend, Royale (9-30).
Peter Pan, W. Garden (9-30).
Reclining Figure, Lyceum (10-17).
Tender Trap, Longacre (10-10).
On Your Toes, 46th St. (10-11).
Fragile Fox, Belasco (10-12).
Traveling Lady (10-18).
Flowering Peach, Morosco (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Festival (11-10).
Tonight Samarcand, National
(early Nov.).
Wedding Breakfast (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Black-eyed Susan (Late Nov.).
Mrs. Patterson (12-1).
On With the Show, Hellinger (12-2).
Portrait Of A Lady, ANTA Play-

On With the Show, Hellinger (12-2).
Portrait Of A Lady, ANTA Playhouse (12-9).
Thracian Horses (week of 12-20).
House of Flowers, Alvin (12-23).
Silk Stockings, Imperial (12-29).
Desperate Hours (1-26).

Fall B'way Biz

= Continued from page 81 = 27, and "The Rainmaker," Cort,

Oct. 28.

Uncertainty

Two factors are regarded as limiting a fall boxoffice upheat. One is the uncertain condition of general business. The other negative factor is the slim list of scheduled new musicals—one British revue import and one revival slated for September-October.

September-October.

Among the major conventions' slated for the two-month period, according to the N, Y. Convention & Visitors Bureau, are National Furniture & Home Furnishings, Sept. 9-19, drawing an estimated 100,000 out-of-town attendance; National Business Show, Sept. 27-Oct. 1, with an expected 130,000 out-of-town attendance, and N. Y. Antiques Fair, Oct. 11-16, with an expected 60,000 out-of-town attendance. There are 15 other conventions expected to draw 1,000 or more out-of-town attendance each.

At least three solid standee-only

more out-of-town attendance each.
At least three solid standee-only holdover shows will be available in September. They are "The Pajama Game," the town's hottest ticket this summer, and the two straight-play smashes, "The Teahouse of the August Moon" and "The Caine Mutiny Court Martial." Other holdovers available for tourist patronage include "By the Beautiful Sea," "Can-Can" and "Kismet" in the musical field, and "Anniversary Waltz," "King of Hearts," "Oh Men, Oh Women," "Seven Year Itch," "Solid Gold Cadillac" and "Tea and Sympathy" as straight plays. Some of these, plus the reopening "Fifth Season," are due to fold and go on tour during the September-October period.

Need Big '54-'55 Continued from page 81

steadily the following three sea-

sons.

The '53-'54 season hit its peak the week ending Oct. 10, when receipts from 28 tourers registered a total gross of \$547,400. Of the 28 productions, 10 were pre-Broadway tryouts. There were only 10 other weeks when the total number of shows recorded by VARIETY hit 20 or more. The only other time gross receipts for a week passed the \$500,000 mark was the week ending Jan. 30, when a total of 22 shows racked up \$517,900.

Approximately 88 different of-

Approximately 88 different of-ferings toured during '53-'54. That included 47 pre-Broadway tryouts. Only road show to play the entire season was the national company of "South Pacific," currently in its sixth touring year.

sixth touring year.

Last season's new productions of recent Broadway entries included "Seven Year Itch," "Time of the Cuckoo," "Time Out for Ginger," "Children's Hour," "Misalliance," "Porgy and Bess," "Wish You Were Here," "Moon Is Blue," "My Three Angels," "Dial M for Murder," "King and I," "Me and Juliet," "Picnie" and "Fourposter." Of those, "Itch," "Ginger," "King" and "Picnic" are still running.

Chapman

Continued from page 81 =

prices." (VARIETY merely quoted Chapman and the other critics; Ed.)

Chapman and the other critics; Ed.)

"I don't care a hoot what my colleagues eat, or when, or what I eat, either. My point has been and still is that because of four or five newspaper men, 300, 1,200 or 1,500 other. playgoers—most of whom pay cash for their tickets and look upon an opening as a great big party—are forced to scramble to an early curtain. Most of them, I am sure, would rather come to the theatre later.

"Maybe I'm not entirely beaten. The N. Y. C. Ballet will begin its season, at the City Center next Truesday. The curtain is announced for 8:30 p.m."

Reports that producers Richard Aldrich and Richard Myers are considering an 8:40 curtain for the opening Sept. 15 of the Tallulah Bankhead starrer, "Dear Charles," could not be confirmed yesterday (Tues.). A representative of the management asserted, "Miss Bankhead hasn't decided yet."

Current Road Shows

(Aug. 30-Sept. 11)

(Aug. 30-Sept. 11)

All Summer Long (John Kerr. Ed Begley, June Walker) (tryout)
National, Wash. (6-11)
Caine Mutiny Court Martial (Paul Douglâs, Wendell Corey, Steve Brodle)—H. S. Aud., Pocatello, Id. (30); Civic Center Aud., Helena, Mont. (31); Fox. Spokane (1-2); Georgian Aud., Vancouver (3-4); Temple; Tacoma (7); Orpheum, Seattle (8-9); Munic. Aud., Portland (10-11).

King and I (Yul Brynner, Patricia Morison)—Aud., Denver (30-4); Paramount, Omaha (6-11).

Moon Is Blue—Aud., Rochester (6-11).

Péter Pan (Mary Martin) (tryout)
—Philharmonic Aud., L.A. (30-4) (Reviewed in Vantery, July 21, '54, and Aug. 26, '54).

Plenie (Ralph Meeker)—Cass, Detroit (30-11).

Seven Year Itch (Eddie Bracken)
—Geary, S.F. (30-11).

South Pacific (Iva Withers, Webb Tilton)—Her Majesty's, Montreal (30-11).

Time Out for Ginger (Albert Dekker)—Harris, Chi (30-11).

Wonderful Town (Carol Channing)—Shubert, Chi (30-11).

be an angel-

HERE'S YOUR CHANCE TO BACK A BROADWAY



At last, the Broadway theatre is an investment within your reach. For only more than the proportion that invest regularly in Broadway shows, motion pictures, television and radio. By "pooling" they ANGELS, INC., creates a fund targe enough to back entire shows and to acquire broad interests in the entrainment field by diversifying not more than 40% of its capital. A board of the competence, professional of the properties o

best assurance of bringing substantial returns.

BROADWAY ANNELS, INC, is offering at this time 570,000 share, at 50c a share. If an established securities firm is compared to the state of the state o

BROADWAY ANGELS, INC., DEPT. V5
29 West 65th St. N. Y. 23, N. Y.
TR 4.1815
Send Offering Circular without cost or obligation. NAME ADDRESS CITY..... ZONE ...

Phone Number

- Literati

Morehouse Adds NANA
Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, will also coyer the Broadway openings for the North American Newspaper Alliance in a weekly piece beginning Sept. 5. Feature will be titled "Footlights of Broadway" and will be distributed to the syndicate's 140 papers in the U. S. and abroad.
Lawrence Perry, who

syndicate's 140 papers in the U.S.
and abroad.
Lawrence Perry, who previously
handled the assignment, plus a
twice-weekly feature series, has
taken a leave of absence because of
ill health.

Ivor Brown Exits Observer—With his column datelined Ediburgh (where he's been covering the International Festival) in last Sunday's (29) Observer, Ivor Brown concluded his association with the sheet as its drama scribe. He served 25 years as legit columnist, and from 1942-48 was also editor of the paper. Kenneth Tynan, formerly with the Evening Standard, takes over the drama column next week.

cases over the drama column next week.

Apart from carrying a three-column profile of Ivor Brown, the Aug. 22 issue of the Observer also son a front-paged tribute signed by Sybil Thorndike, Ralph Richardson, John Gielgud and Lewis Casson. They referred to him as "an outstanding example of his craft in the Art of Criticism." Brown will henceforth contribute a monthly feature to the Observer on general topics.

Great TV Source Material

Great TV Source Material
There are about a dozen outstanding short stories in Martha Foley's "Best American Short Stories' for 1954 (Houghton Miffin; \$3) which can be developed into outstanding dramatic tv shows. Some of the stories will probably require more work than others, but at least nine of the 24 as worthy video possibilities, namely: "The Third Guest" by B. Traven (Fantastic Magazine) which is probably the best of the group; "The Red Mountain" by Robert Payne (Harper's); "A Beautiful Night for Orion" by Richard Clay (Hudson Review); "My Brother Down There" by Steve Frazee (Ellery Queen Mystery Magazine); "A Change of Air" by Ivan Gold (New World Writing), "The House on the Esplande" by Anne Hebert (Queen's Mystery); "Char on Raven's Bench" by Frank Howenda (Accent); "The Indomitable Blue" by Ira Wolfert (Esquire); and "The Latter End" by George Loverldge (Yale Review). In addition to the reprints, Miss Foley has a thorough list of stories which could be scanned for ty or films in the Honor Roll" and "Distinctive sections. In her foreword, the anthologist epitomizes her selections by stating. "Happily, many good, original short stories are being written and are being published. From them I have chosen this anthology is bouquet," and presents "a broad section of short stories ranging from historical fiction to adventure, from fantasy to problems of contemporary life and love. The Variety of the stories shows that American Hierary talent is as wide as the continent itself." Orm.

New American Heritage
A new, expanded American Heritage magazine will start publication in December. Bound between hard covers, it will be available at bookstores or by subscription, and will present features and pictures on American history.

Publisher is, James Parton, former Coast newspaper executive. Parton has been business editor of Time, and its Coast bureau chief, the also published a chain of weekly newspapers in Los Angeles.

CHATTER

The Love Letters of Phyllis Mc-nley" is due from Viking Sept.

17.
Allan Hersholt writing a book about his father, Jean, titled "The Unmelancholy Dane."
Arthur Miller has done an article on the American theatre for an upcoming issue of Holiday maga-

Thornton Wilder guest of honor at luncheon tossed during Edinburgh International Festival by English Speaking Union.

A. S. Barnes has issued Constance Bannister's photos of babies, with comic cutlines, in calendar form, titled "Constance Bannister's 1955 Baby Calendar."

Tobacco - Confectionery Guide Inc., chartered to conduct a printing and publishing business in Brooklyn, N. Y. Capital stock 200; Goldstein & Finkelstein the filing attorneys.

from a two-month visit to England, France and Switzerland, where she consulted authors, publishers and literary agents, and hunted new talent for publication in the U.S. While the Earl Wilsons were doing their Mexico vagabondage, his Post-Hall syndicate added six more papers. Says the N.Y. Post columnist, "If that's the case, I'll stay away more often," He's now in over 100 papers.

Starting with the November issue of Motion Picture magazine, Hedda Hopper's gossip column, "Under Hedda's Hat," will be a regular feature of that Fawcett fan publication. Erskine Johnson's regular Hollywood column will also continue.

A. C. Gillhert (Ersector towe steel)

ular Hollywood column will also continue.

A. C. Gilbert (Erector toys, etc.) has written his autobiog, "The Man Who Lives in Paradise," in collaboration with Marshall McClintock, which Rinehart is publishing. A literati cocktailery has been set in Gilbert's business headquarters.

Alfred A Knoof has set three

Continued from page 1

No. 2" this fall. In the longhair field, the Victor package of Beethoven's nine symphonies as recorded by Toscanini, a \$50 item, sold out its limited run of 5,000 copies. This keyed the Glenn Miller "limited edition" to limitations only as much as it will sell.

Columbia Records pioneered the highpriced disk package about four years ago with its 10-platter set of the Pablo Casals Festival in Perpignan, France. Columbia has since followed up with other Casals multi-disk albums and last year came up with the most expensive set to date, the \$100 package of literary readings by top contemporary authors.

In the indie field, Norman Granz has been active in the highpriced package field with his \$50 album showcasing Fred Astaire, his \$25 history of jazz and, more recently, his Art Tatum story, a five-platter album going for \$25.

Legionnaires

Continued from page 1 =

been Legion delegates, but biz is still off. Keith and Loew's reported the same situation.

Cafes and restaurants, with one exception, are 30-35% off. Exception is the Casino Royal, where Gypsy Rose Lee is playing to standees. But the other bistros said the conventioners are "chasing away more business than they bring in" by keeping local and out-fown nitery goers away. Hotels of-town nitery goers away. Hotels like the Statler and the Mayflower figure, the reason for the vacancies is increasing use of motels and cheaper accommodations by the apparently thrift-conscious Legionnaires.

gionnaires.

Crowds started to swell the city Saturday and Sunday, with the convention opening officially yesterday (Mon.). It ends Thursday (2). Official registration is 30,000, but Legion officials estimate that each delegate brings an average of three people with him, and additional visitors make up the 150,000 estimate. estimate.

State Bite

Continued from page 2

collected by state governments and

is legalized, was fifth among the states with \$396,000 in the till for licenses, largely from the gambling.

New York state led the field in New York state sed the Ireit in take from amusement excise taxes. This source brought in \$2,043,000. Nevada was a good second with \$1,888,000, and "Kentucky, third with \$1,611,000. Fourth was Florida, with \$787,000.

In addition to the above, 24 states grossed a fat \$176,502.000 from their cut of parl-mutuals. New York led all the field with a huge \$48,653,000. California was second with \$21,997,000, and New Jersey, third with \$21,026,000. Fourth place went to Florida, with \$19,166,000.

Alex Paal

Continued from page 1;

overtones of their friend the mayor, the jazz blaring night and day from the drugstore jukebox, the hand-painted neck ties—these the hand-painted neck ties—these add up to a degrading picture of America which is doing the U, S. no good in the German public relations field. Americans who have caught the film during its current, highly successful West German run find it strange that Paal and the Chaplins are mixed up in such propaganda antics.

"Columbus" critics can't help pointing out that producer Walter

propaganda antics.
"Columbus" critics can't help pointing out that producer Walter Koppel of Rael-Film, Hamburg, used to be associated with the East Berlin film monopoly, DEFA, and that his connections with German Communic filmmakers probably that his connections with German Communist filmmakers probably are still not entirely severed. In any case, his latest production, conceived and directed by U. S. showman Paal, is making a lot of money for Koppel but few friends for the U. S. A.

85% IATSE

Continued from page 4 :

shot outside Hollywood," Cooper acknowledged. Of foreign production situation, he said, "It got out of hand and unnecessarily panicked many." He agrees with some points of those against overseas production, but added, "We can't take an isolationist position and live within our own borders. That's been proved wrong. Trade between countries is essential and healthy."

Cooper's real beef against overseas production is aimed at producers going elsewhere solely to utilize cheaper labor. He accused producer W. R. Frank of "Sitting Bull" of lensing the film in Mexico for this reason. Citing the film as an example of what he calls an example of what he calls an example of what he calls an example of what producer was an example of what he calls when the production is the production of the production of

the Dakotas. Only reason given me why the picture was shot in Mexico is because it's cheaper there. That's wrong. But other than that we can't object to producers shooting films overseas. They have their problems. They have been on the level with us."

He said that Tom O'Brien had told Hollywood unions that in the near future Europe will constitute a vastly-expanding market for American telefilms. A greeing, Cooper said it is one illustration of why U. S. labor shouldn't take a shortsighted or narrow viewpoint in regard to global picture making.

Aims to Crash

Continued from page 4

as 'Made in France' or 'Made in Italy,' and give them the right buildup, they have a chance," he

Arthur Miller has done an article in the American theatre for an peoming issue of Holiday magaine.

Thornton Wilder guest of honor t luncheon tossed during Edinguigh International Festival both ont reflect amounts gained by increasing state tax rates, following the more of the U. S. admissions tax, effective last April 1.

A. S. Barnes has issued Contance Bannister's photos of babies, with comic cutlines, in calendar of the U. S. admissions tax, effective last April 1.

Such increases are expected to show up in the 1955 figures, as some states vote admissions taxes. Surprisingly, the state with the largest take from licensing amusel magest ta

***************************** SCULLY'S SCRAPBOOK

By Frank Scully

Now that Hollywood has widened the area of conflict (thus permitting lots more back-peddling?), the fear is becoming rampant that the remaking of old hits into musicals will become the new plague that will end in driving people out of theatres again.

Already faint cries can be heard begging for succor. My social conscience, which will be the ruination of me yet, cannot turn a deaf ear to such pleas.

Mind, these people are not against musicals. What they seem to be against are musicals made out of serious shows which in turn were made from serious stories. Like "Rain," for example.

They like westerns, too. Especially the one that move from here to

Here is one that moves from Tombstone to Tucson—almost. They are Hollywood's for the taking:

They at

They are Hollywood's for the taking:
Old Title

THE CAD AND THE CANARY

Ingrid Sunset, a manufacturer of peasant novels, was running out of depressing material and cheerful titles. Her last one was called "Happy Times." It concerned a farm girl who sang like a sick canary. She fell in love with her fiance's father. She soon saw him for the beast he awas. Then she returned to his son, seduced-him and leaped off a silo. This one sold 10 copies.

She then turned to writing about royalty. She had the king seduce the betrothed of the prince and when the heroine learned he was nothing but a wolf in an ermine's clothing she leaped out of the castle tower. This one sold two copies.

So Ingrid turned to agenting for royalty in search of jobs. It was obvious they would lose face if they looked for jobs themselves. The best she could do was to marry a prince to an old Hollywood prima donna.

They opened a restaurant where the changest this server.

aonna.

They opened a restaurant where the cheapest thing was lox, which sold for \$10 a portion. To make sure life didn't follow her kind of literature, Ingrid took the king herself to Monte Carlo when she saw him making eyes at the prince's wife.

This would make a nice musical for Danny Kaye. He could play all four parts.

Old Title
THE MAIL ANIMAL
The wide screen has enhanced western scenery and made the actors and the story unimportant. The main thing is to have something move, even if only from one frontier town to another.

Reginald Jenny realized this. Stuck in Tombstone, he wanted to get to Tucson in the worst way. The worst way was the stagecoach.

Joe Mangle, who drove it, got a tipoff the mail was going to be held up near Christmas, Ariz. He heard some Mexicans humming "I'm dreaming of a White Christmas." "Christmas" seemed to be the code word.

Joe reported sick. "I got a slipped disk in my spine," he said. "It needs fixin'. Let Jenny take over for this trip."

The Wells Fargo manager said no dame was going to drive Wells Fargo stages while he was manager. Mangle explained that the Jenny he meant wasn't a dame. He was Reginald Jenny, the remittance man. "The guy that walks around with his hand on his hip and talks like a Noxford dictionary?"

"He puts his hand on his hip cause he says it keeps his disk from slippin'."

"Which hand does he put on what hip?" asked the manager think-

slippin'."
"Which hand does he put on what hip?" asked the manager, thinking to trap Joe.
"His right on his right. He handles the reins of his paint horse with

"His right on his right. He handles the reins of his paint horse with his left."
"Right," said the manager. "Okay, let him stooge for you this time. But the mail bag is carrying a payroll this trip, remember?"
"Sure, I remember. The stage is carrying Sally Martinez too." Joe was sweet on Sally. She liked him too, in a half-hearted way.

Some of Martinez's old mob overheard Jenny being fingered and sneaked off before hearing the manager explain it was just a gag. They decided to change their plans.

Five miles out of Tombstone, it happened. The Martinez mob caught up with the stage by running their horses faster than a modern hopped-up hot rod. The stage with Jenny driving couldn't seem to go faster than a 1950 Cad. Besides its wheels seemed to be turning backward. Jenny put up a terrific battle. That trick of resting his right hand on his right hip made him much faster on the draw. He drilled four of the holdup mob, but one of the surviving badmen had captured Sally as hostage and was using her as a shield as they retreated to the rocks.

At that the manager rounded up a sheriff's posse and they started after the stagecoach. They rode so fast there was a loud double ex-

plosion.
Without knowing it they had pierced the sonic wall.
This scared the bandits stiff. They dropped Sally and the mail-

Without knowing it they had pierced the sonic wall. This scared the bandits stiff. They dropped Sally and the mailbag and topk to the hills.

Jenny thought it was his gun that her made the double-barreled explosion. In some ways he was a dope. So was Sally, because she figured nobody, not even the late Joe Martinez, could shoot as loud as Jenny.

When the posse arrived Jenny and Sally were in each other's arms. At least he was in hers. From habit his right was on his right hip. She put it on her left hip,

Joe Mangle, the Wells Fargo manager and the sheriff's posse looked at the sight baffled. The stagecoach was tearing like mad toward Tucson, driverless.

"Some stooge," said the manager. "He gets the dame and will probably claim a reward. Oh, well, we're insured with Lloyd's. You get the stage, Joe."

"No," said Jenny, 'let Sally and me get it. We want to go to Tucson to get married anyway."

"Yeah, you said it," said Joe. "Some stooge."

Old Title

B'S WITHOUT HONEY

It's terribly hard to get odd vocations that will build into feature-length pix, with love-interest yet, but Eddie Fissure made it. He was a scriptwriter of B's. When B's were abolished, he didn't know where to turn for a livelihood. He tried to hock his typewriter but found it would bring more as scrap iron. So he went into the junk biz instead. instead.

instead.

His partner, Old Man Steele, had been in the biz all his life. His daughter, Elaine, Eddie knew, because she was a second lead in some of his B's. Second leads went down the drain faster than scriptwriters in the purge.

She taught Eddie how to become indispensible to her old man. The

She taught Eddie how to become indispensible to her old man. The trick was to pick up copper, brass and maybe some old gold and silver and to treat scrap iron like the studios treated B's.

This deluxe junk made a fortune for all of them. In fact, they made so much money that they had to look for losing investments so as to tote up some capital losses. So they bought a studio. Eddie dug up one of his old scripts. Elaine starred in it,

It was a terrible flop, just what they wanted. They had fun and the operation kept them in the right tax bracket. Almost. The CPA said they were \$2 over. So Eddie said, "Fine, let's get married!" That brought them in just under the limit.

CHATTER

Ed (and Pegeen) Fitzgerald, and Hope Hampton and Herman King (Bros.) in on the SS U.S. yesterday (Tues.).

(Tues.).

Meyer Davis sailing for Europe on Sept. 17 aboard the S.S. United States. He will return early in October.

tates. He will return early in ctober. Constance Moore reopens the St.

Constance moore reopens tile 3. Regis' Maisonette season Sept. 9, her third engagement in three seasons at this hostelry.

Carroll Carroll back to the Coast and his CBS production-writing chores on the Bob Crosby show after vacationing east with his semily.

chores on the Bob Crosby show after vacationing east with his family.
Pianist Claudio Arrau left N, Y. Saturday (28) for the Edinburgh Festival, where he was scheduled for appearances last night (Tues.) and Sept. 4 and 6.
Theodore R. Kupferman, v.p. and general counsel of Cinerama Productions Corp., nominated for prexy of Federal Bar Assn. of New York, New Jersey and Connecticut Collier Young, prexy of Filmakers Productions, and Irving H. Levin, Filmakers Releasing chief, poured at the St. Regis yesterday (Tues.) to mark opening of "Private Hell—36" at the Paramount this week, press of the second of the second

vate Hell—30° at the Paramount this week.

Anna Russell is sailing today (Wed.) for England where, on Sept. 21, she'll make her London bow at the Watergate Theatre in her own one-woman show. She will also perform in Paris, and on seven BBC television programs.

Returned on the Queen Eliza-

own one-woman show. She will also perform in Paris, and on seven BBC television programs.

Returned on the Queen Elizabeth, berthed yesterday (Tues.) in New York, are Jan and Syd Silverman. (VARIETY), after their 6-week honeymoon; songsmith Joseph Meyer and his wife, after a three-month European vagabondage; theatre owner William Brandt and his wife.

Photographer Maurice Seymour solved a problem for Hildegarde and Jack Whiting in a resourceful way this week. Assigned to rush pictures of both, for their new act, and with the chanteuse in Las Vegas, Seymour shot Whiting alongside some huge blowups of the songstress.

Bill Treadwell, publicist now with the Leo Burnett Agency, got a press break with "The Museum of American Comedy" at Riviera Beach, Fla., and his plan to "pay tribute" at monthly intervals to Red Skelton, W. C. Fields, Damon Runyon, Fred Allen, Jack Benny, Bob Hope, George Burns & Gracie Allen, Mack Sennett & his Keystone Kops, Ed Wynn, Mark Twain, Victor Moore and Robert Benchley.

Madrid

By Ramsay Ames John Ringling North due in Sep-

By Ramsay Ames

John Ringling North due in September.

King Bros: expected soon in Europe to resume film production program in Germany and Spain.

Xavier Cugat, recently arrived in Barcelona with his wife Abbe Lane, and tremendous show, expected for long engagement here.

Lew Ayres arrived quietly and without fanfare, spent two days in a hotel suite, and left almost before anyone knew he was here.

Barclay Acheson, director of Reader's Digest International Editions, in for a week to confirm Vicente Bobadilla's replacement of Dennis McEvoy (he's off on a year's leave of absence to write a book) as Spanish editor-in-chief.

Leo Kennealley, New York-New Haven Railroads prexy, here to publicize boss Pat McGinnis' purchase of streamlined Spanish train, Talgo. Campaign included televised fashion show filmed in color in the lobby of Castellana-Hilton. Dolores Del Rio in via Cufban Airlines to begin her starring stint in "Senora Ama." She was met by her director, Mexican Julio Bracho, and a large group of flower-laden friends and admirers, in spite of the houir and the chill in the air at Barajas airport at 2 a.m.

Tourists and show biz VIPs still swarming into Madrid, in spite of its being definitely off-season on the books. Sudden, unprecedented cool weather is bad news for out-door niteries, but hotel bistros and indoor club-restaurants (such as the popular Riscal, which is a sort of Spanish Sardi's) are doing constant SRO.

Ambitious Spanish-Italian film in preparation on the life of Goya, one of Spani's most famous painters, Italian producer's Lombardo of Titanus Films, and Casuto and Argento of Unitalia, a \$1,000,000 budget and expectations of featuring a big American star. Pic will be filmed in Spanish, Italian and American.

Sy Bartlett, producer of the Olivia de Haviland-Gilbert Roland Starrer. "That Lada" here

American.

Sy Bartlett, producer of the Olivia de Haviland-Gilbert Roland starrer, "That Lady," here from London en route to Malaga, where he will spend two weeks as guest of his Spanish co-producer, Jose

Luis Saez de Heredia. Spanish-American co-producers plan to make another pic together in Spain next year, along with director Ter-ence Young who did "Lady." Eng-lish actor Paul Scofield, in same film, is being paged by 20th-Fox for a term contract.

Paris

Legit houses unshuttering this eek with return of last season's

week with return clicks. Eric von Stroheim to be Beet-hoven in Sacha Guitry's biopic of

hoven in Sacha Guitry's biopic of Napoleon.

Borrah Minevitch opening his Quai de Bourbon (Ile St. Louis) cafe, Sept. 22.

Fortunia replacing Yvonne Menard in Folies-Bergere show, "Real Madness." Menard goes to U. S. for Lou Walters in October. Mike MacKenzle into Mars Club to share billing with Charlie Beals who switched from Calvados recently. Milton Sealey replaces Beals at Calvados.

Hal Wallis in Rome to confer with Tennessee Williams on screenplay of "Rose Tatoo," in which Anna Magnani and Burt Lancaster will co-star. Producer will do Cy will co-star. Producer will do Cy Howard story, "Martin and Lewis in Paris," here in January.

Philadelphia

By Jerry Gaghan

Bernice Massey, cafe chirper, joined cast of "By the Beautiful Sea."

ea."
Mary Small will head reopening now at Chubby's, South Jersey

show at Chupbys, South Spot, Sept. 7.
Sam Lerner will reopen his midtown showplace, the Celebrity Room, Sept. 8.
Hilde Simmons, the Embassy hilde Simmons, the Embassy after

singing-pianist, is recovering after minor surgery.

Ted Kellem, former bandsman,

Ted Kellem, former bandsman, now handling promotion for Epic and Okeh labels, locally. Hy Slavitz will reopen Chanticleer Club Sept. 15. Spot was burned out early in spring. Dinah Shore in for press and broadcast interviews, shepherded by Jack Rosen, local RCA Victor distrib.

by Jac distrib

Sammy Davis, Jr., with Will Mastin Trio, signed to head reopening bill for new Latin Casino

Georgia Sothern will be initial topper at Troc, Hirst circuit burley house, which reopens for season Sept. 5.

Sept. 5.
Eddie White, vet comic turned bistro operator, bought out his partner, Dave Harris, at Drury

partner, Dave Harris, at Drury Lane Inn.

Dr. Chevaller Jackson, president of Civic Grand Opera Co., is planning \$100-a-plate dinner to launch new season.

Veteran comedy team of Collins & Peterson has split because of illness of Harry Peterson. Marty Collins is now doing a single.

Peter Binder, young batitone with Lambertville, (N. J.) Music Circus, won a Fulbright scholarship and will study voice in Rome.

Westport, Conn.

By Humphrey Doulens Paul Kwartin hospitalized. Edna Ferber due in from the

Paul Kwartin hospitalized.
Edna Ferber due in from the Coast.
Ditto Mrs. William Anthony Macguire.
Herbert and Dorothy Fields at Stonehenge.
Theresa Helburn back from a Maine holiday.
Gordon Duff and family back from Bermuda.
Ed and Sylvia Sullivan at their new Southbury farm.
Fan Beurke hosting for Mitzi Hajos, who's vacationing from Shubert office.
Helen Marsh Levy to Chicago to join Arthur Jay Levy handling "Time out for Ginger."
Miml Benzell closing summer "pops" series of Connecticut Symphony next Friday night (3).
Max Gordon, Christie MacDonald, Howard S. Cullman, Robert Lewis, Gil Fates, Nat Dorfmann, Ezio Pinza, Justin Sturm, Helena Bliss, Warren Caro, John G. Wilson, Richard whorf, Worthington Miner, at opening Monday (30) of "Home Is the Hero" at Country Playhouse.

Kansas City

Songstress Helen O'Connell due to work on a pilot film for a tw series following her fortnight at Eddys' Restaurant.

Crew Cuts scheduled for a twoweek stand in mid-September at Eddys on a contract signed months ago; now due to cash in on record fame.

"Holliday on Ice" opens its fall-winter tour with a date in Municipal Auditorium beginning Sept. 10, first one following summer rehearsals in Sioux City.

London

Harry Green to star in a tele version of "Isidor Comes to Town". which he's adapted from Aaron Hoffman's play.

Wally Griffin, currently topper at Colony Restaurant, has had his booking extended a fortnight by boniface Harry Morris.

Bobby Weiss, Capitol's European rep, arrived afrom Copenhagen ahead of his chief, Glen Wallach, who is due from Hollywood in a few days.

Val Parnell; London Palladium topper, writing a series on Las Vegas in the Daily Express under headline, "It's the Crazlest Town on Earth."

Stubby Kaye, until recently in the London edition of "Guys and Dolls," back from New York and starts a British vaude tour at Chiswick next week.

Christine Jorgensen, assisted by Miles Bell, after week at Manchester for Moss Empires, booked for two weeks at Scandinavia, with several Continental dates to follow. Jerome Whyte, hospitalized after a heart attack and ordered to take two-week rest by his doctor; hopes to be well enough to start "Can Can" rehearsals on schedule Sept. 6.

Ernest Betts appointed chairman of publicity committee which will handle press arrangements for this year's Royal Command film gala at the Empire, Leicester Square, Nov. 15.

Tommy Trinder, recently returned from a two-wear tour of

year's R at the I Nov. 15.

year's Royal Command film gala the Empire, Leicester Square, Nov. 15.

Tommy Trinder, recently returned from a two-year tour of Australia and New Zealand, makes his blades debut as star of Claude Langdon's Christmas panto, "Cinderella on Ice," which preems at Empress Hall Dec. 2.

Norton V. Ritchey, Allied Artists International prez, went to Edinburgh for festival screening of Walter Wanger's "Riot in Cell Block 11." Next week, he goes to Monte Carlo for joint AA-AB Pathe sales convention.

Billy Baxter, new English comic, who made an initial appearance on one of Billy Danlels's programs, when the star predicted a big future for him, booked for full Moss Empires tour, Opened at Finsbury Park Empire Aug. 30.

Contracts have been exchanged between Jean Carson and a rep of Max Liebmann for former to go to N. Y. to make two tv appearances Nov. 20 and Dec. 5 on latter's program. Miss Carson is due back here in December to star in Emile Littlers' "Love From Judy" in either Glasgow or Edinburgh in her original role which made her a star.

Minneapolis

By Les Rees
Edyth Bush Little Theatre has
"Peg O' My Heart" on tap.
Songstress Giselle MacKenzie
continuing at Hotel Radisson Flame

Room. Flame Cabaret has Percy Hughes band, Judy Perkins and Dicky

Mayes.

Dorothy Lewis Ice Show and songstress Marie Shaw in second month at Starlight Club.

Jackson Trio, including one-time Farina of "Our Gang" film comedies, playing return engagement at Augie's nitery.

Lyceum's Theatre Guild season subscribers now number 2,000, close to last year's mark. Five

subscribers now number 2,000, close to last year's mark. Five more shows, in addition to the just concluded "Picnic," are promised, with "The King and I" next in line.

Paul Bunyan strawhatter at Bemidji, Minn., concluding 10-play season with preem of "Buy Me Blue Ribbons," story of child prodegy washed up at 18 and trying to get a new start in theatre. It's said to be largely story of its author, Jay Robinson.

Berlin

By Hans Hoehn
Dieter Borsche will appear in another French film, "Escale a Orly."
Rudolf Forster arrived here to
play a role in "Rittmeister Wronski."

play a role in Antinessassist."

Josephine Baker hired a German couple (East refugees) for her estate in France.

Erich Maria Remarque writing the script for G. W. Pabst's next film. "The Last Act."

"Children, Mothers and a General" is the title of Eric Pommer's next film which Laszlo Beneder's to direct.

ral" is the title of Eric Pommer's next film which Laszlo Benedele is to direct.

Walt Disney's "The Living Desert" was declared exempt from taxes by West Berlin finance department.

Paul Gordon shooting "A Christmas Carol" at Berlin-Tempelhof. It is said to be the first color trailing in Europe.

There are 13 new West German films offered by Herzog Film, one of largest German distribs, for world distribution.

William Dieterle, in Frankfurt,

William Dieterle, in Frankfurt,

soon will start directing a film about Richard Wagner, "Magic

soon will start directing a film about Richard Wagner, "Magic Fire," for Republic.

West Germany's entry into the San Sebastian Film Festival was "No Way Back." In addition, four unofficial pix were sent.

"Weg ohne Umkehr" (No Way Back), "Fraeulein vom Amt" and "Eine Frau von Heute," all German pix, were the biggest local grossers last month.

Karl Ritter, former director of Nazi pix who returned from Argentina last year, soon will start directing "Ball of Nations" (operetta by the late Fred Raymond) with an international cast. international cast.

Scotland

By Gordon Irving
Richard Mathews named new
producer of Glasgow Citizens The-

atre.
Dr. Crock and his Crackpots heading vaude at Empire, Glas-

gow.
Citizens Theatre, Glasgow, launching fall season Sept. 6 with James Bridle oldie, "Marriage Is No. Joke."

No Joke."
Greta (niece of late Sir Harry)
Lauder vacationing with her two
nieces at Mention, France, and San

nieces at Mention, France, and San Remo, Italy.
"No News From Father," new comedy starring Bernard Braden, played to solid blz at King's Theatre, Glasgow.
Carleton Smith, of National Arts Foundation, N. Y., looking over Scot talent and planning visit to Edinburgh Festival. Will sandwich a flight to Germany to trace the eight lost Wagner manuscripts given to Hitler, and never recovered.

Santiago

Los Churumbeles, Spanish orch, off to Santo Domingo and New York.

Movietone Newsreel now being presented in combo with El Diario

presented in combo with the particular and of the particular to book talent for Caupolican. Mario Clavel, Karina, Manolo Gonzales, Carmen Rodriguez and Tula Montenegro at the Capri and Rodegon.

Tula Montenegro at the Capri and Bodegon.
Enrique Castro Farias and Hernan Garrido heading up Compania Filmadora del Paciñco, documentary production outfit.
Buddy Day trying to repeat his "Bim Bam Bum" revue hit at new Roma Theatre with vaude show including Carmen Rodriguez, Brazillan songstress; the Champs Elysees models from Buenos Aires, Bruno the Fantastic, Manolo Gonzalez and Marta Rivet dancers.

Honolulu

By Walt Christie
Henry Fonda at dock to meet
Henry Fonda at dock to meet
with him in film, "Mister Roberts."
Latest to join list of tv executives at Waiklki is Herbert Gordon,
veepee of Ziv Television Produc-

Mary Cooke's latest opus, a three-act play based on "Ali Baba and 40 Thieves," opened at Ruger Theatre Aug. 27, with Josephine Taylor as choreographer.
Robert Trumbull, New York Times staffer for India, Pakistan, Ceylon, Afghanistan and Nepal, enjoying Hawaii reunion with Walter King, ex-India director of British Information Service.

San Francisco

By Ralph J. Gleason e Follies" closes Sept. 12 one of its most successful "Ice

after one of its most successful seasons in years.
Louis Calhern in town for appearance at "Summer Festival" and sell bonds for Israel.
Norman Granz drove his new Italian Farina sports car to San Francisco just to show it to Papagayo Room owner Al Williams.
George Avaklan, Columbia abum chief, in town and combining business with pleasure by huddling with Woody Herman on album notes for Herman's fourthcoming Columbia LP "The Three Herds."

Havana

Hollywood

Hollywood

Bebe Daniels and Ben Lyon in from London.
Kirk Douglas back to work after siege of virus.
Tom Moore recovering from major surgery.
Theda Bara hospitalized for fourth operation.
Samuel Goldwyn celebrated his 72d birthday,
Anthony Quinn returned after 18 months in Europe.
Adolphe Menjous celebrated their 20th wedding anni.
Penny Singleton in town after two weeks in Washington.
Eugene K. Zukor returned from visit to his parents in N.Y.
Dorothy Gish in from the east to visit her sister Lillian.
William Guthries celebrated their golden wedding anni.
Jack Webb returned from Chicago opening of "Dragnet."
Fibber McGee and Molly celebrated their 36th wedding anni.
Ray Sackheim Joined the Clary, Strauss & Irwin flackery as an associate.
Taylor McPeters broke three ribs

Ray Sackheim joined the Clary, Strauss & Irwin flackery as an associate.

Taylor McPeters broke three rissin a battle scene for 20th-Fox "Untamed."

Frank Sennes appointed Earl Vollmer general manager of the Moulin Rouge.

John H. Auer returned to Republic after confabs with Navy brass in Washington.

Barbara Rush to Durango, Mex. to visit her husband, Jeffrey Hunter, there on location.

Victor Stoloff, Wanda Tuchock and George O'Brien signed agency deals with Meflugh-Molson.

Jack L. Warner awarded a plaque by the U. S. Marine Corps, for producing "Battle Cry."

Hernando Courtright, managing director and prez of the Beverly. Hills Hotel, currently in Rome on a semi-ecclesiastic mission, has a five-year maflagement contract at the hostelry. When the new Detroit interests acquired control of the hotel, and also bought out some of Courtright's personal holdings, they insisted that he stay on, stay on,

Cape Cod

Lape Cod

By Earl J. Dias

Joe E. Brown closing Dennis season in "Show-Off."
Gloria Vanderbilt Stokowski winding un," Falmouth season in "The Swan."
Folk singer Richard Dyer-Bennet filling week's date at Playgoers' Restaurant, Falmouth.
"High Button Shoes." final show at Richard Aldrich's Cape Cod Melody Tent, Hyannis.
Oscar Serlin, original producer of "Life with Father," and Russel Crouse, co-author, caught show last week at the Falmouth Playhouse, Coonamessett, with cauthor Howard Lindsay and Dorothy Stickney (Mrs. Lindsay) costarred in their original roles.

Chicago

Count Basie orch racking up fine biz at Blue Note. Jim Meredith joined MCA small unit department last week

blz at Blue Note.

Jim Meredith joined MCA small
unit department last week.

Pat O'Brien here in "Front
Page" at Drury Lane Summer
Theatre.

Jerry Colonna, just back from
successful Australia tour, visiting
friends in Chi last week enroute
to next nitery date.

Producer Collier Young with
Frank Lovejoy and Keefe Brasselle
in city to start shooting "Mad At
World," a Filmakers pic set here.

Al Morgan in Edgewater Hospital with broken shoulder suffered
in auto accident; Norm Dygon subbing for him at Preview Lounge.

Gertrude Kinnell in from Bucks
County Playhouse to star in "Fresh
Fields" currently at-Highland Park
Tenthouse Theatre; resident cast
plans to wind season with "Home
At Seven" in its American preem
beginning Sept. 7.

Zurich

By George Mezoefi RKO will release "French Line" at Corso Zurich late this month Schauspielhaus set Swiss preem of T. S. Eliot's "Confidential Clerk"

Schauspielnaus set Swiss preem of T. S. Eliot's "Confidential Clerk" for Sept. 9.
"Roman Hollday" (Par) finished terrific 14-week run at Scala, setting several records.
Open-air performances of "Everyman" for first tine at Peterhofstatt, ancient part of Zurich.
Current U. S. first-runs here include "Arena" (Mr.G) "The Command" (WB), "Little Boy Lost" (Par), "Naked Jungle" (Par) and "Bad Boy" (AA).
Season openings here will include "Knights of the Round Table" (Mr.G), "Light of Love", (Austrian) "Oh Mein Papa" (German) and Sacha Guitry's "If Versailles Were Told To Me."

OBITUARIES

LOUIS WEINBERG

Louis Weinberg 65. Columbia Pictures sales exec, died Aug. 28 at his home in the Bronx, N. Y. Weinberg had been active in the film industry for almost 50 years, beginning his career prior to World War I as manager of the Bunny Theatre, the first film house in the Bronx. In 1917 he joined the old William Fox Co. as salesman, moving from there to Select Pictures before joining Columbia in 1928.

the old William Fox Co. as senan, moving from there to Select Pictures before joining Columbia in 1928.

Surviving are his wife, a son, a daughter, five sisters and six nephews; Arnold Picker, veepee of United Artists; Leonard Picker, toew's Theatres exec; Sidney Picker, film producer; Arnold Grant, film attorney, and Gene Grant, an artist.

MRS. MABEL PEGLER
Mrs. Mabel Kelly Pegler, 54, former musical comedy actress, died Aug. 25, in South Salem, N. Y., after a long illness. As a teenager she had appeared during the first world War in the "Passing Show."
At the old Winter Garden, N. Y., While on tour with the show in Baltimore, in 1917, she married took place following a long illness. Burial Baltimore, in 1917, she married

Y. American until 1940. His wife survives.

MAYLIN J. PICKERING
Maylin J. Pickering, a former
manager of the Arena and retired
business manager of the National
Folk Festival, died at his home in
St. Louis Aug. 23. Pickering who
was 73 briefly held the post of the
Philadelphia Convention Hall and
Municipal Stadium and twice was
manager of the old Coliseum in St.
Louis. Survived by widow, daughter and two sons.

LEWIS D. COLLINS
Lewis D. Collins, 56, veteran film director, died of a heart attack Aug. 24 at Hollywood Presbyterian Hospital. A requiem mass was said for him Tuesday (31). Collins began megging shorts and westerns at Universal in 1926. More recently he has been with Allied Artists, Republic and Universal.

LOUIS WEINBERG-

(Uncle Lou)

His nieces and nephews express their deepest affection and love for their most worshipped uncle. He was there for help and advice. We shall miss him greatly and he will be in our hearts forever.

Jack A. Pegler, then working for a newspaper syndicate and now spots all over the country for 40 president of Zoomar Corp., a tv outfit.

Surviving are his wife and two

Surviving besides her husband, brother of Westbrook Pegler, King Features columnist, are two sons, three brothers, and a sister.

ROY TESTAMARK

Roy Testamark, 33, planist and arranger with the Three Flames, musical combo, died Aug. 27, in Provincetown, Mass. While attending the Juilliard School of Music, N. Y., Testamark formed a band with Averill (Bill) Pollard and George Treadwell. Later Testamark and Pollard teamed up with George (Tiger) Haines, forming the Three Flames. Trio played niteries and appeared on radio and on their own tv show. They were together for eight years and more recently were regulars at the Bon Soir, N. Y. nitery.

WALLEGE EIGHER

SIGMUND SCHEIN
Sigmund Schein, 78, formerly music director of the Shubert theatres in Chicago, died in that city Aug.
24. He also was a featured violinist and viola player for many years with the Chicago Symphony and the Chicago Opera Co.
Survived by wife, son and two daughters.

CHARLES RICE
Charles O. Rice, 81, of the Rice
26 in Hollywood after a long illness. Rice & Cady's & Caky became partners in 1897 and worked
together until Cady's death in 1940.
Rice leaves a daughter, Mrs.
Viola F. Williams.

FORREST GLENN

MAURICE FISHER
Maurice Fisher, 48, radio-tv producer, who also was a composer under the name of Maurice Mur
Maurice Fisher

Forest Glenn, known as "Big Slim Known as "Big Slim Known as "Big Slim Kno

IN MEMORIAM

Marcus Loew

September 5th, 1927

ray, died Aug. 30 in Chicago, apparently of a heart attack. Fisher was exec producer of several ABC network shows, including "Chicago Parade" and "Mary Martensen Cooking School." He was formerly assistant producer of Don McNeill's "Breakfast Club."

Tunes penned by him included "Crazy Heart" and "I Prayed."

He was a well known stooge (over 7 feet tall) in vaudeville with the Charlie A'Hearn troupe, the Fred Charlie A'Hearn troupe, the Fred Ladine Charlie Sparks circus. Glenn was in the Will Rogers not produced by him included "Crazy Heart" and "I Prayed."

HAROLD BRATSBURG Harold Bratsburg, 45, died Aug.

MATTHEW FORSYTH

Matthew Forsyth, 58, died in hospital in Oxford (England) Aug. 25 after lying unconscious for 174 days. He had been in a coma since being involved in a road accident last February.

From 1952 he had been principal of the London Academy of Music & Dramatic Art, and previously had been an actor and a legit and tv producer. He produced Shaw's "The Millionairess" for the first time in Britain in 1936.

Jack Callahan, 65, husband of Helen Carr, who dove from the roof of the N. Y. Hippodrome in "Happy Days" and "Cheer Up," died Aug. 24, in New York. A comic strip artist in his own right, he was known for his strips, "Hon and Dearie," "Freddie the Shetk", and "Calamity Jane." His work appeared for many years in the strips of the root of the

HAROLD BRATSBURG
Harold Bratsburg, 45, died Aug.
33 in Seattle after a long illness.
He was a script writer at KOL in
the '30s; worked for San Franciscoradio stations; was program director of KEX, Portland, and writer
for KING and KJR, Seattle.

LEWIS W. THOMPSON
Lewis W. Thompson, 45, theatre
manager, died Aug. 26 in Poughkeepsie, N. Y. He managed the
Juliet, Poughkeepsie, formerly had
been a theatre manager in Rochester: Mother and a brother survive.

duo appeared as a two-piano team and made concert appearances in a five-state area since 1949. They appeared on a 12 week series on WFAA-TV.

Herbert E. Hyde, 67, organist, conductor and composer, died Aug. 25 in Frankfort, Mich., of a heart attack. Surviving are his wife and two stepchildren.

David Kornblum, 51, v.p. of St. Louis Music Supply, died of heart disease at his St. Louis County home Aug. 23. Widow, mother, brother and sister survive.

Lewis Bajus, 58, former news-paper man instrumental in the organization of radio station WISN, Milwaukee, died Aug. 25 in Thiensville, Wis.

Mrs, Anne Gruberg, 65, widow of Rubin Gruberg, president of Amusement Corp. of America, died Aug. 27 at home of daughter in Elkins Park, Pa.

Mother, 84, of J. J. (Jake) Isaacson, general manager of Omaha's Ak-Sar-Ben org, died Aug. 24 in Los Angeles.

Mme. Eleanora Chalupec, 93, mother of actress Pola Negri, died Aug. 24 in Beverly Hills.

Mother, 75, of Dorothy Mackaill, silent film star, died Aug. 28 in New York.

MARRIAGES

Dolores Vega to Harry Berman, Los Angeles, Aug. 27. Bride and groom are songwriters.

Lillian Hines to Eddie South, Chicago, on Aug 22. She's cocktall bar pianist in Chi; he's jazz musi-cian working at Streamliner nitery there.

Ann Friedman to Julian Harmon, Las Vegas, Aug. 20. She's a non-pro; he's a screen writer now prac-ticing law.

Grace Ramsower to John Lincoln Powell, Aug. 28, Mathis, Tex. Bride is on continuity staff of WOAI, San Antonio.

Beryl Reid to Derek Franklin, Blackpool, Eng., Aug. 23. She is a radio and stage comedienne; he's of Hedley Ward Trio.

Angela Marie Loo to Weaver Levy, Hollywood, Aug. 29. He's an actor.

an actor.

Mary Morriss to Edward Feldman, Las Vegas, July 27. Bride and groom are associated with the Biow agency in Hollywood.

Pauline Cingalee to Roy Lester, at Colwyn Bay, Wales, Aug. 11. She is actress daughter of Cingalee, English magician; he's a comedian. galee, En comedian,

comedian,
Carol Leslie to George Egan, at
Bournemouth, Eng., early this
month, Both are members of
"South Pacific" touring company.
Amanda Blake to Don Whitman,
Beverly Hills, Aug. 22. She's a
screen actress; he is operations director for ABC-TV.

Anne Ursula Obert to Sidney L. Weinberg, N. Y., Aug. 29. Bride is with National Concert & Artists Corp. publicity department.
Natalie Epstein to Jack Shaindlin, Nassau, Bahamas, July 30. He's a film music conductor.

BIRTHS

Mr. and Mrs. Stephen McNally. son, Los Angeles, Aug. 22. Father is contract attorney at UI,

is contract attorney at UI.
Mr. and Mrs. Milton Sperling,
son, Hollywood, Aug. 24. Father
heads U. S. Pictures; mother is
a daughter of Härry M. Warner,
prexy of Warner Bros.
Mr. and Mrs. Frank H. Mooney,
daughter, Dublin, Aug. 2. Mother's
a singer.

a singer.

and Mrs. William Tuttle Mr

Mr. and Mrs. William Tuttle, daughter, Burbank, Cal., Aug. 26. Father is makeup chief at Metro. Mr. and Mrs. Jack Runyon, son, Los Angeles, Aug. 26. Mother is Ruth Martin, singer; father is man-ager of the Biow Agency there.

Mr. and Mrs. Charles Alpert son, Santa Monica, Aug. 25. Moth-er is Corky Alpert, screen actress father is a film agent. Mr. and Mrs. Amos Ayalas, twin boys, San Antonio, recently. Father is with the Jimmie Klein orch there as drummer.

mere as drummer.

Mr. and Mrs. Lowell Cordier,
son, Aug. 23, N. Y. Mother is legit
actress Joan Donovan.

Mr. and Mrs. Charles P. Skouras
Jr., son, Hollywood, Aug. 28. Child
is the grandson of the National
Theatres prexy.

Mr. and Mrs. Dick Fischell twite

Mr. and Mrs. Dick Fischell, twin daughters, Hollywood, Aug. 27. Father is a tie-up merchandise

Bikinis Spark Cannes

amateur) photographers who gather here practically on a around-the-clock schedule to take pix of celebrities. One wonders for whom these fellows are working, because there are not enough outlets either here or in the rest of Europe to publish all their pix. But everyone is nice and charming when a photographer shows up, and in particular the starlets will do everything as far as posing is concerned. ticular the starlets will do every-thing as far as posing is concerned, always in the hope that some pix may make the papers and the mags. Speaking of mags, it is amazing how the Swiss, German and Italian mags cover the Riviera beat, as compared to the obvious lack of in-terest of the US periodicals.)

Best bet for the photographers is undoubtedly Sugar Ray Robin-son, by now a darling along the Son, by now a darling along the Croisette. Sugar obligingly let him-self Kod by Silvana Pampanini on the Carlton Beach, a pic that made the front pages in Paris and elsewhere in Europe. Sugar's sensa-tionally-colored Cadillac, well-known on the Main Stem, is the center of attraction, day and night,

Stripping Starlets

Stripping Starlets

The other day some American columnist had an item according to which the bikini has become out of fashion on the Riviera. The poor fellow would be amazed if he should take a look at the Cannes beaches. Not only is the bikini more popular than ever, but it now has become some kind of superbikini. In other words, it will be impossible to make it any shorter and skimpier. From noon till 8 p.m. there is a continuous nudity parade along the Croisette and there is no doubt that the strippers at Minalong the Croisette and there is no doubt that the strippers at Min-sky's in Newark are more dressed onstage than the gals here on the beach. A starlet from Paris (or a gal who would like to become a starlet) usually arrives here with

starlet) usually arrives here with at least a dozen bikinis. But even if they don't wear bikinis their short-shorts are so short that they would be taboo in Miami or in Atlantic City.

One thing impresses continuously: the fantastic showmanship displayed by the various composing towns from Cannes down to the Italian border. Each evening galas, flower battles and parades; automobile beauty eontests; innumerable elections of the various "Miss" all along the Cote d'Azur—they

able elections of the various "Miss" all along the Cote d'Azur—they are all beautifully staged.

The highpoint of this summer's Riviera season was without doubt the sensational Monte Carlo stint of Marlene Dietrich, She was the star of "La Nuit d'Aout," a fabulous and control of the star of th star of "La Nuit d'Aout," a fabulous gala presented as a charity event for the United French Polio Funds in the beautiful Sporting d'Ete openair ballroom (operated by Henry Astric). Tickets (including dinner with champagne, at 15,000 francs apiece) were soid out weeks in advance and 1,500 guests crowded in. The gala was supposed to have started at 9 p.m. but it was not before 11 p.m. that the dinner began, while the show got under way shortly before 1 a.m.

La Dictrich wore her by-now famous Las Vegas gown (without the

La Dietrich wore her by-now famous Las Vegas gown (without the bra she had to wear in London). She looked more stunning than ever, even while she seemed a bit nervous. She was "presented," as the program said, by Pierre Louis-Guerin, boss of the Parls Lido (who has her exclusive French management for his own spot), and introduced to the crowd by French actor Jean Marais. Marais "read a poetic introduction written especially for that evening by Jean Cocteau. (Cocteau himself, just recovering from a serious illness in ciaily for that evening by Jean Cocteau. Cocteau himself, just re-covering from a serious illness in nearby Cap Ferrat, could not be present). A rough English transla-tion of Cocteau's sophisticated panegyric of Miss Dietrich Tollows:
"Marlene Dietrich . Your

"Marlene Dietrich Your name begins with a caress ...
You wear feathers and furs that seem to belong to your body like furs belong to the animals and feathers to the birds.

amateur) photographers who gather | from the diamonds in 'Desire' to from the diamonds in 'Desire' to the American uniform; from port to port. here at the cliffs of Monaco, she comes tonight, like a Chinese fish, a rare bird, the truly unbelievable, a wonderful woman, a true friend of France: Marlene Dietrich..." Most Snobbish World

Most Snobbish World

She sang first "La Vie en Rose" (in French) and then a series of American songs, among them "Lazy Afternoon" and (in German) "Johnny Wenn Du Geburtstag Hast" (from "Blue Angel"), introducing each song with a short description in French and English. (The whole program was emceed in both languages). It was quite a performance. Here she was facing the most snobbish public of the world, royalty, ex-kings and queens, millionaires, and fellowstars, ministers and Maharajas. Perhaps she was a bit disappointed that the applause was not too enthusiastic, but the fact remains that her purely artistic success was certain. certain.

Before Miss Dietrich went on, an artistic program including Larry Adler and Ludmilla Tcherina was presented. After Miss Dietrich, the Monte Carlo Ballet gave a brilliant performance of "Nacre." The gala was under the supervision of Marcel Idzkowski, secretary general of the Comedie Francaise and critic of France-Soir. It was not before 6 a.m. that the last guests left the Sporting d'Etc.

About 6 or 7 p.m. each evening, there is a bumper-to-bumper traffic here from Cannes to Antibes akin to hot summer Stundays on the highways to Jones Beach. The Before Miss Dietrich went on,

highways to Jones Beach. The traffic situation here becomes worse with each year and the authorities see no way out until real modern highways could be built.

One is amused and amazed when

One is amused and amazed when a ladies beauty parlor (next to the Martinez) has an openair shop. Here you can see the gals getting their premanents out in the air, sipping drinks and reading the mags. People in Cannes are talking about . . the new sensational model of Picasso, 19-year-old Sylvette David, whom he found in the streets of Antibes . Baron von, Thyssen's new wife, former model Nina Dyer, who walks with a leopard on the leash . . the amazing wave of homos invading the Riviera (one beach here in Cannes seems to attract them exclusively) era (one beach here in Cannes seems to attract them exclusively) ... the very low exchange rates for the dollar (346).

Wanna Swim

Continued from page 2

appeared headed for the rocks not so long ago, is on the upswing, Ferguson reported. Television isn't hurting the business like it isn't hurting the lonce did, he added.

Chi's Latest Giveaway

Chi's Latest Giveaway
Chicago, Aug. 31.
Drive-In theatres here are continuing to intensify their pitch for trade with giveaways. Starlite Theatre, which has a kiddleland and from time to time hands out small toys to the towheads, nof is offering 18 holes of miniature golf to all comers. Customers have the option of socking a bucketful of golf balls from 7 to 8, before show time.

Starlite currently is offering a triple feature "Egg and I," "Best Years of Our Lives" and "Pinocchio."

'Duel' Reissue

Continued from page 3

ration bookings at conventional spots. Ozoners are now being tapped in that territory. Latest returns at the latter show "Duel" tapped in that territory. Latest returns at the latter show "Duel" drew \$1,650 on Sunday (29) at the Fresh Pond Theatre, near Boston; \$2.200 on the same day at the Neponsit Theatre, Neponsit, Mass., \$4.800 in four days at the Dedham Drivein, Dedham, Mass., and similar grosses at other like situations. In a standout southwest run, the film grossed near \$10,000 in a week at the Terrace Drive-in, Albuouerque. feathers to the birds.

"Your voice, your looks are those of a Lorelei. But Lorelei was dangerous. You are not (dangerous) because the secret of your heart.

"Your beauty ... it is not necessary to talk about it. So I greet your generosity ...

"Ladies and gentlemen, from the paillettes of the 'Blue Angel' to the gown of 'Morocco'; from the little black dress in 'X-27' to the feathers in 'Shanghai Express'; sales manager.

\$2.200 on the same day at the Neponsit, Mass., and similar grosses at other like situations. In a standout southwest run, the film grossed near \$10,000 in a week at the Terrace Drive-in, Albuquerque.

Selznick Releasing Organization is reissuing the pic through states rights distributors in each terrification.

thanks to

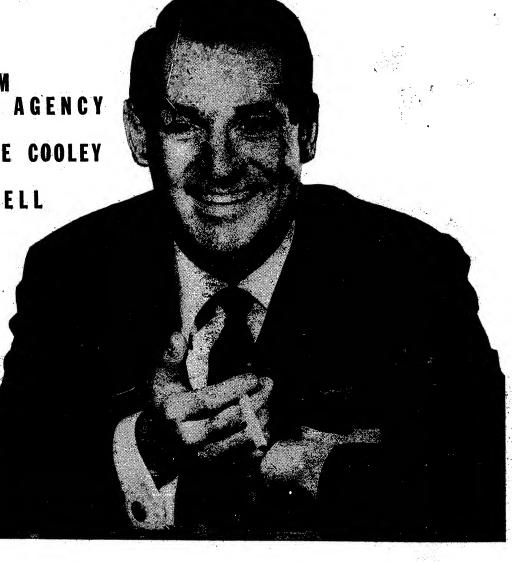
CHESTERFIELD

CBS-TV

CUNNINGHAM & WALSH AGENCY

PRODUCER LEE COOLEY

TOM ROCKWELL OF GAC



for making the RAY ANTHONY SHOW, TV's TOP TUNES*, the most successful program by a name band leader and his organization ever to hit TV!

*Enjoyed by millions all summer long, on coast-to-coast CBS-TV, every Mon., Wed. & Fri., 7:45-8:00 P.M., E.D.T.

Direction:

GENERAL ARTISTS - CORPORATION NEW YORK O CHICAGO O BEVERLY HILLS CINCINNATI O DALLAS O LOHDON

Personal Management FRED. BENSON

1733 Broadway, New York, N.Y.

West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. matter December 22, 1905, at the Post Ofice at New York, N. Y., under the act of March 3, 1876.

COPYRIGHT, 1934, BY VARIETY, INC., ALL RIGHTS RESERVED

No. 1 VOL. 196

NEW YORK, WEDNESDAY, SEPTEMBER 8, 1954

R OF BIG-MONEY F

Vegas Puts \$14,000,000 On The Line For Sure-Thing Names In Strip Hotels

By MIKE KAPLAN

Las Vegas, Sept. 7.

Almost a decade of dice has created a new world entertainment coptal where name talent commands record salaries to lure gawking tourists into smoky rooms for has by roomances with Lady 1 k. This is the new show biz—strident and shilling. And it is building a mushrooming entertainment anecca beside which the glitter of Broadway In its heyday pair

pair Statistics tell the story quickest. In 1949, Las Vegas was a tiny dot on the map with a population of 8000 and no live entertainment. By Giristmas, 1955, it will have 18 wink hotels which will spend an estimated \$14,000,000 per year on enternamment. By 1956, LV rather thrun TV will be the monster, devouring talent faster than it can be discovered. discovered.

There's no doubt that Las Vegas There's no doubt that Las Vegas has "blackjacked" its way to pre-enimence as a show biz center. The seven hotels that now dot the Strip—the more glamorous section of town on the western stretch of to the desert highway that leads even-tually to Los Angeles—book the best in talent, frequently luring names from other fields into the nitery fold for the first time, as in (Continued on page 75)

N. Y. Daily News' Ben Gross Lures Multiple 'Clients' For Book and 30th Anni Gala

Book and 30th Anni Gala

Ben Gross, of the N.Y. Daily
News, doyen of radio-tv editorscolum ists, is being "paid back"
for his 30 years in the business.
The form this will take is unprecedented in the industry. Five networks will find themselves on a
very private hookup with six indie
radio stations and an indie tv'er
to kudose the critic and at the
same time pick up the tab for a
6 to 9 p.m. session on the third
floor of Toots Shor's eatery.

The date is Oct. 5, timed three
days in advance of Random House
publication of Gross' memorabilia
of his trade, "I Looked and Listende" Involved in the redearpet
treatment are ABC, CBS-TV, DuMont, Mutual and NBC among the
networks indie stations WHOM,
WINS, WAICA, WMGM, WNEW,
WQXR (alter owned by the N-Y,
Times) and WPIX, telestation
owned by Gross' sheet, Live pickup,
tradio-tv) of the "30" party is beling worked on.

Several major radio and tele
programs are understood planning
fullscale treatments of the Gross
tune on its "cavalcade" theme that
embraces the biggest guns in
broadcasting, Author-columnist will
be engaged in around-the-clock
'Personal appearances" coast to
coast to hypo the sales, One of the
chipters is "Drum-Beaters," deal(Continued on page 10)

Ballots & Boxcars

Las Vegas, Sept. 7.

Show biz impact on this des-Show biz impact on this desert resort town probably is best illustrated by the fact that Stan Irwin, entertainment exec at the Sahara Hotel and former nitery encee-comic, is running for State Assembly from Las Vegas.

He's given an 8-5 chance to

N. Y. Cafes Root For Giant-Cleve. **World Series**

Lou Walters, operator of the Latin Quarter, N. Y., is rooting for a World Series between the N. Y. Giants and the Cleveland Indians. He feels, that from the viewpoint of a N. Y. nitery owner, an ideal series would be between the Yankees and Milwaukee, but since Milwaukee is expected to have a tough time making the grade in the National League race, the next best is one between the Giants and Cleveland. Giants were picked because of the larger capacity of the Polo Grounds over Ebbets Field.

Walters reasons that a series be-

Walters reasons that a series be-Walters reasons that a series between two teams in the same city, brings a minimum of out-of-lowners, who do the bulk of the extra spending during that time. Walters says that a crowd of 15,000 coming in for the series would fill up a lot of hotels and would stretch the capacity of every nitery in the city. He points out that with the normal business, an extra 150 or 200 would bring capacity grosses to every spot.

Walters points out that he has done well during previous series, but takes were always higher when an out-of-town team played New York. Walters all but smacked his (Continued on page 10)

Marilyn Monroe Set For Las Vegas Date

ror Las vegas Date
station
bickup
is besigned for the Sands Hotel, Las
lanning
date. Jack Cole will stage her act
after the dancer - choreographer
teturns from a projected trip to
st will
Las Vegas ops have been trying
to get Miss Monroe into their inns
for some time—money no object.
dealby Jack Entratter and Jack
Freedman had to shell out to get
her interested hasn't been revealed.

\$2,000,000 EACH

As if it had embarked on its own

As if it had embarked on its own version of the five-year plan, the film industry in 1954, as compared with 1949, is coming up with a far greater number of money pictures. It's no secret that business is better, of course. The boxoffice has spelled out the reason: Better pictures, and more of them.

Major studios in 1949 had 47 films in release which grossed \$2,000,000 or more in domestic rentals. (The top was "Jolson Sings Again" at \$5,500,000.) For the current year, it looks like a minimum of 74 and possibly as many as 82 pix which will reach or exceed the \$2,000,000 mark.

This is in the face of exhibitor howls about a "picture shortage."
That there are fewer entries on the release skeds around the industry is conceded. But it appears the companies simply have dropped the mediocre fare; it's the secondaing to several distribution reps, (Continued on page 75)

(Continued on page 75)

No Lewd Pix In **My Court: Judge**

Des Moines, Sept. 7.

Municipal Judge Harry S. Grund was subpoenaed to appear before the county grand jury to explain why he showed films in his court last July 20 that had been seized by police as obscene. The investigation had been requested by the county attorney, who said his office would not "necessarily seek an indictment on a charge of presenting an obscene, indecent, immoral, impure exhibition." Maximum sentence on such a charge is a \$1,000 fine and one year in jail.

The incident followed a police raid on Hyman's Book Store, and pleas of guilty by the operators. In defense, Judge Grund said "there has been an unwarranted criticism" (Continued on page 73)

(Continued on page 73)

Shakespeare: Who He?

Shakespeare: Who He.
London, Sept. 7.
The J. Arthur Rank Organization, whose production of "Romeo and Juliet" was tradeshown last week and is due for its West End preem at the Odeon, Leicester Square, end of the month, is apparently anxious to deny William Shakespeare's paternity of the original. original.

original.

In the exploitation handbook issued to all managers
last week it states: "It is a firm
policy that the name of
Shakespeare is not to be used
on any form of advertising or
publicity material issued."

SEE 82 PIX HITTING TV's Most Eagerly-Anticipated Rating of Year Hutton Vs. Zanuck

Sure Did—By 3 Bucks

Sure Did—By 3 Bucks
In the topical idiom, Freddy
Martin's RCA Victor platter
of "Somebody Goofed" also
points up somebody sure didin this case the lyric writer—
when among topical choruses
he had the Indians selling
Manhattan Island for more
wampum than history tells us.
True, the "twenty-seven dollars" line rhythmically fitted
the tempo better—or maybe
they just don't care around
the Brill Bldg.

Literal Blowoff To N. E. Strawhats: 'Carol' Damage Big

(Continued on page 15)

There a lot riding on this Sun-There' a lot riding on this Sunday's (12) Betty Hutton "Zamuck Story" (on "Toast of the Tow ") competitive programming lineup and at the moment it's the most eagerly-anticipated rating of the tv year. Not that it will tell the hole story, that heads will roll the process—but the fact remains it will be the first major test of the new concept of high-budgeted spectaculars as opposed to the traditional patter of hour programming. programming.

programming.

True, to meet the supercharged Max Liebman initialer, with its approximate \$300,000 budget, Ed Sullivan and CBS are throwing the book at it NBC competition, lining up such stars as Shirley Temple, Jack Benny, Olivia de Havilland, Clifton Webb, Tony Marti Tyrone Power, Dan Dalley, Ruby Keeler, et al., depicting the "Zanuck Story" as the "Toast" entry But in contrast to the Liebman 300G budget, Sullivan is bringing "Toast" next Sunday for (Continued on page 32)

(Continued on page 32)

Matunuck, R.I., Sept. 7.
There's still no electricity or running water in this oceanfront resort today (Tues.), just a week after hurricane Carol roared through. Although the center of the storm passed only 10 miles away and this hamlet was turned into something resembling a kindling pile, no one was injured.

The Theatre-by-the-Sea was badly damaged. The backstage part of the building collapsed, ruining technical equipment, scenery, costumes and props. But despite the battering which sprung the roof, the auditorium portion of the structure remained standing. Some windows were blown out and shigles were ripped off the roof of the nearby inn, but it is in relatively good condition.

Cast of "Michael and Lavinia," as of "Michael and Lavinia, which was playing a tryout at the theatre, was routed out of bed (Continued on page 15)

(Continued on page 10)

MONTREAL, CANADA

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Bayreuth in Sexiest Finale With 70 Operatic Bump-&-Grinders; Pilgrims Arrive in Chryslers and Mercedes'

By SIMON BOURGIN

Bayreuth, Germany, Aug. 31.

Final curtain has come down on the most successful of the Richard Wagner festivals staged by Wielland and Wolfgang Wagner, the composers grandsons, Over 50,000 visitors shelled out a total of 1.200,000 German marks (about \$286,000) to hear two "Ring" cycles, plus performances of "Lohengrin," "Parsifal" and a brandnew "Tannhauser."

with this season, she had been the sexual impact of the Bacchanale ballet, with which the opera opens, think of 70 Georgia Sotherns grinding and bumping in unison. Yet so movingly was Elizabeth's death portrayed in final scene that many who watched wept. It was musical the attree of the highest level. With the final curtain, audiences cheered "Tannhauser" the way Americans cheer a winning basketball team. With this season, Richard Wagner is fast on his way to becoming a non-German property. For the first time at Bayreuth, fully half the audience came from outside Germany. Biggest contingent came from France, which a few years ago seemed the last country for a Wagnerian revival.

Put it down as another achievement of the versatile Wagner brothers. In four years they've turned Germany's most conservative theatre into probably the iContinued on page 15)

(Continued on page 15)

Church Warns on Racket Solicitation of Funds For Bishop Sheen TVer

For Bishop Sheen I ver Hollywood, Sept. 7.
Catholics here have been warned to be on guard against a new racket soliciting funds supposedly to continue local sponsorship of the Bishop Fulton J. Sheen telecasts via DuMont. A warning against the con men was read by Cardinal McIntyre at all masses Sunday (5), Admiral, which sponsored Bishop Sheen's "Life Is Worth Living," announced telecasts would no longer be extended to the Coast. So the pitch being made by racketers is that collections are to buy time, for telecasts.

time for telecasts.

Admiral cut coverage here be-cause it didn't like the quality of the kinnies being used. Sponsor is believed doing same in other areas

CHEVALIER'S BIDS FROM

U.S. Immigration Dept.'s greenlight to Maurice Chevalier has thrown open a logiam of offers to the Parisian star. These run the gamut from a \$25,000 bid from Las Vegas (The Sands) to an NBCRCA Victor combination offer. He which was itself a record. The toalso has been approached with stundry vidpix propositions.
Chevalier is booked in Parisi until the end of the year, and then plans coming to the U.S.

154 West 46th Street

Preacher-Songwriter's Pop-Cornball Hit Parlay

Pop-Cornball Hit Parlay
Once again, the pop market is
falling under the alfalfa influence.
Latest pop hit to crop up from the
hillbilly belt is "That Ole House,"
which originally was sliced by Stuart Hamblen for RCA Victor. Rosemary Clooney has since turned into
a pop hit as the back side of "Hey
There," for a unique two-sided
click mating of a cornball and
showtune item by Columbia
Records.

Biggest gainer from the Clooney

Records.

Biggest gainer from the Clooney etching has been Hamblen. As writer of the tune, he's getting, additional, cleffing royalties. At the same time, the pop version has begun to boom his own Victor platter in the cornbelt market. Hamblen, incidentally, is an itinerant preacher-singer who had a smash hit in "It Is No Secret" a couple of years ago. "Secret" has sold over 500,000 sheet music copies and is still selling.

Set From L'ville

Louisville, Sept. 7.

Louisville, Sept. 7.

Tow first opera train will leave Nov. 23, with some 100patrons already registered for the trip to New York. Dwight Anderson. Courier-Journal music editor, is handling details of the safari, and has made reservations at the Met in the best section for evening performances Nov. 24-27. Return tri will leave Nov. 28.

Opens listed for the ferm done.

tri will leave Nov. 28.
Operas listed for the four days are "La Traviata," "Barber of Seville," "Meistersinger," "Madame Butterfly" and the double-bill 'Cavalleria Rustican," and "Pagliacci," all subject to change. Cost of the round trip will be \$96 per traveler, including transportation on air-conditioned coaches with dining-car and lounge facilities, four nights at the Taft Hotel, N. Y., and the opera tickets.
Many of the Louisville travelers

Many of the Louisville travelers plan to attend the N. Y. Philhar-monic-Symphony concert on the afternoon of Nov. 26, at Carnegie Hall, N. Y.

Cold, Wet Brit. Summer No Threat to U.S. Tourists

London, Sept. 7. Britain's cold and wet summer has apparently not affected the LAS VEGAS TO RCA-NBC has apparently not affected the tourist industry, and the influx of

New York 36, N. Y.

HORACE HEIDT Currently On Tour Under Personal Management WALTER PLANT

Venice Film Fest Ends on Keynote Of Job Well Done

By GENE MOSKOWITZ

By GENE MOSKOWITZ

Venice, Sept. 7.

As the Venice Film Festival wound today (7) it left the impression that the great international have now reached a point of direct acceptance by most important film producing countries, and that there is a trend away from the more flamboyant, personality-ridden-fest to one which will show the best possible choice of films. This may make it tougher, for the army of scribes in finding news, but will make these meetings a more stable proving and testing ground for films and film trends, and make this a meeting place for film peoples of the various countries to meet. Russia and satellites, with the exception of Bulgaria and Poland, abstained this year, but 15 other countries had 27 full-length films shown plus 15 shorts which had already won prizes at the documentary fest plus a German retrospective and the various other films shown out of competition.

Though level was fairly high, as fests go, prexy Ottavio Croze in-

films shown out of competition.

Though level was fairly high, as fests go, prexy Ottavio Croze intimated that the Pre-Selection Comittee would be reinstituted again next year. He felt this was necessary to stave off some films that may not be of sufficient calibre. The overabundance of violent films was also a factor which he felt militated against the films entered since it led to a lessening of audience interest whereas each indicontinued on page 16)

Stuart Schulberg On Alex Paal-Chanlin Boys' German Pic Ribbing U.S.

German Pic Ribbing U.S.

Wiesbaden, Germany.

Editor. Variety:
What's the answer to that PaalChaplin bovs picture. "Columbus
Discovers Krachwinkel"? Understand there is an English version,
at least Alexander Paal, the producer, states there is one.

The Chaplin boys were dubbed,
and badly too. Apparently Sidney,
and Charles Jr. made no effort to
speak German lines for the film;
they just blabbed away in American and dubbed after, as in any
normal American picture. The
synch is awful.

I have no idea if the Chaplins
are aware of the propaganda overtones of the picture. They might
have been naive, and thought the
whole thing was in good clean fun.
If so, someone pulled the wool
(bright red in color) over their
(Continued on page 64)

Edna's 1st Screenplay

Hollywood, Sept. 7.
For the first time in her long literary career Edna Ferber has written a screenplay, although several of her novels has appeared on the screen.

After working since June, the authoress handed over the shoot-ing script of "Giant" to producer-director George Stevens and left for N.Y.

Mankiewicz's Pix Fun

In his newest film, "Barefoot Contessa," writer-director-producer Joseph Mankiewicz indulges in some sharp inside stuff on the picture business and its people. Some dialog excerpts, which received hearty reaction at a private N.Y. screening for Loew's

picture business and its people. Some dialog excerpts, which received hearty reaction at a private N.Y. screening for Loew's execs last week, follow:

"My name is Harry Dawes. I've been a writer and director of movies for longer than I like to remember. I go way back—back to when the movies had two dimensions, and one dimension, and sometimes no dimension at all. The man with the sweaty face and the frightened eyes was, and is, Oscar, Muldoon. He's a public relations, counsellor, which can be many things—some of them punishable by law. Well, we'd been scouting for what is called, delicately, a new face. By most standards, flying all the way to Madrid to look for a new face would seem like going to a lot of trouble. But I've known movie producers who would travel even further for a good smoked whitefish."

"Don't worry about your soul. You must have lost it at some preview—a long time ago."

"Do you know who Mr. Kirk Edwards is?" "I have heard of hm. He is the owner of Texas." "That is correct. Recently, however, Mr. Edwards decided to produce motion pictures, and so for that purpose he has just bought California, too.

"The difference between European and American movie magnates is astonishing. There is absolutely none." "You're being disloyal, Oscar, you're stealing from television."

"I can tell you this, it is entirely possible that Maria D'Amata went to, her grave without ever once being inside of the Stork, El Morocco, Ciro's or the Mocambo—you've got to admit that this is not normal."

"It was real love with Harry and Jerry. You could tell it was for real—because they never even gave out interviews about being married."

"Kirk didn't even look at me—and S. Montague Brown was eat-

married."
"Kirk didn't even look at me—and S. Montague Brown was eatling and drinking as if the Labor Party had just been elected
unanimously. One thing you can't knock about Southern California. The air at night. Sure pity the people who have to breathe
in the daytime. Automatically, if people see the biggest rat in the
world walk with his hat off behind a casket—he becomes a lovable
codger."

codger."
"Tell me, do you see many "Oh, very few. A good foreign film now and then. American, or English."

Ring and Piston Set

Howard Keel to Glasgow For Brit. Vaude Dates

London, Sept. 7.

The latest of the Hollywood headliners to embark on a British vaude tour is Howard Keel who tees off on Sept. 20 at Glasgow. He is known locally for his role in the Drury Lane production of "Oklahoma."

Other name headliners currently working the provincial circuits are Guy Mitchell and Al Martino.

Edison 'Sneeze' At Scot Film Fest

Edinburgh, Sept. 7

Edinburgh, Sept. 7.
Among copies of early films brought to the International Film-Festival here by Col. Willard Webb, official U.S. delegates to the celluloid junket, is the first motion picture ever deposited for copyright purposes with the U. S. Library of Congress.

It is "The Sneeze," which Thomas Alva Edison made in 1894. It runs for two-and-a-half seconds, and features one star, Fred Ott, an assistant in Edison's laboratory, who annoyed his fellowworkers by frequent sneezing. When the master came round one day looking for subjects for the film camera he had invented, they suggested Ott, but for once Ott could not sneeze. A pinch of snuff set him off, and Edison-filmed his convulsion.

Other films brought by Col. Webb include shots of the late King George V of Britian and Queen Mary when they toured Quebec and Montreal in 1901 as (Continued on page 74)

Josie Baker Heads Int'l Cast in New German Pic

Cast in New German Pic
Berlin, Aug. 31.

At the local CCC lot, MelodicFilm started shooting its widely
publicized musical, "An jedem
Finger zehn" "Ten on Every
Finger"), which Herzog will release. Directed by Eric Ode, pic
has an international cast headed
by Josephine Baker in her first
German screen role. In addition to
Miss Baker, Bibi Johns (Sweden),
Charles Trenet (France), Kenneth
Spencer (U.S.), Mona Baptiste (India), Woody Herman's orch and the
Swiss Valerie Trio appear in the
film.

dial, woods
Swiss Valerie Trio appear in
film.
Pic also features substantial
number of local radio stars, such as
Gerhard Wendland, Rudolf Schock,
Macky Kasper, Helmut Zacharias,
Werner Kroll, Sunshine Quartet,
Cornel-Trio and Werner Mueller's
RIAS Dance Orch.

that picture
mailed by LeBaron, were opening
of thousands of Monroe calendars
with the same picture have been
sent through the mails and that
the P. O. is discrit inating against

By SYD SILVERMAN

With the number of show people Europe showing a steady in-ease, the foreign car market in Europe showing a steady in-crease, the foreign car market takes on a new perspective. Th film colony in Rome and the vari-ous vidpix enterprises in Paris are but two centers in expanding American overseas film production. For people living in Europe or for those planning visits there are many advantages that can be had by buying cars in Europe. Perhans the hest deals available

by buying cars in Europe.

Perhaps the best deals available today are in English and German cars. The British offer the widest variety of cars and will knock off their 33% purchase tax if the car is bought with dollars and the delivered price wilf usually be considerably lower than the price tag on this side of the Atlantic. Most of the British autos are well built and will give excellent performance and fuel economy. Service for these cars is adequate all over the Continent.

The Germans, although offering

The Germans, although offering a sparser variety of cars, are now producing some of the best cars i (Continued on page 10)

Barney Dean Highlights The Passing of a Cult Of Show Biz 'Court Jesters'

Hollywood, Sept. 7.
There were only a few gawker, at Hollywood, Cemetery Chapel Thursday (2) for the memorial services for Barney Dean. Thobituary had been in the downtown papers, but the name meant nothing to the general public.

nothing to the general public.
Inside the chapel, however,
of the biggest talent and executive
names in the film industry sat with
bowed heads as George Jessel
eulogized "nice little guy whose
recipe for life—whose raison
d'etre for living—was to hand
and me a laugh." The names
rubbed shoulders with bit players
and shoeshine boys in what was
(Continued on page 10)

Court Fight on P.O. Bar Of Monroe Nude From Mails

Eddie LeBaron, head of the Star of Fire Gem Co., asked Federal Court for an injunction restraining L. A. Postmaster Otto K. Olesen froi barring Marilyn Monroe's nude photograph from the mails. Postoffice order last Aug. 4 charged that pictures of Miss Monroe, mailed by LeBaron, were obscene. Plaintiff contends that hundreds of thousands of Monroe calendars with the same picture have been

Subscription Order Form Enclosed find check for \$ Please send VARIETY for Two Years To Street Zone ... State Regular Subscription Rates One Year—\$10.00 Two Years-\$18.00 Canada and Foreign—\$1 Additional per Year

MORE FILM THEATRES THAN EVER

PIX HISTORY ENCORE

This is the first anniversary of 20th-Fox's big gamble with cinemaScope and, as the news story herewith details, Messrs. Skouras, Zanuck, Lichtman, Henri Chretien, the French scientist who figured in developing the lens for the new anamorphic technique, and all concerned have achieved a marked winnah.

What is more notable about the CinemaScope achievement the evidence anew that the picture business—an industry founded on the very shoals of high adventure—has done it again. This is but another manifestation of history repeating.

It was a greater challenge because, unlike the pioneers, in the depths of desperation gambling for high stakes—and much of it sheer happenstance—here was a carefully charted course which called for steel and nerve. It was no penny-ante gamble. The stakes were high and the loss could have been greater. It flirted with a graver debacle because the investing-adventuring company was in an economic eclipse, and had to combat equally adventurous pioneers.

Skouras & Co. faced an industry at a time when it was groggy from wide-screen, stereophonic sound, 3-D or not 3-D, and a diehard recognition that after Cinerama what? He set out to prove it with "The Robe" in CinemaScope.

"If it was not the panacea of the industry, it was a milestone certainly in the financial career of 20th Century-Fox. In achieving its own economic succoring, CinemaScope has influenced virtually every major producer-distributor, with the exception of Paramount which adheres to VistaVision. Some fancy figures, however, cannot be ignored by anybody in the trade. The company's 1954 sixmonth net of \$3,096,545; against the same first half-year in 1953 of \$185,309 profit, tells the story. A gross rental in '53 of nearly \$41,000,000 rental on only 12 pictures so far this year points up the tremendous earning power of CinemaScope productions. And the 20th-Fox stock, when "The Robe" opened at the Roxy last September it was \$17, and dipped two points after the picture opened—even going down to \$12.50—and today's \$26.75 quotation speaks for itself. Curiously-enough, by Nov. 30, 1953 Wall St. recognized CinemaScope's potentials because by then 20th-Fox had climbed to \$20 a share.

It is the history of show business, particularly the film end of 'If it was not the panacea of the industry, it was a milestone

It is the history of show business, particularly the film end of it, that the distress signals at the boxoffice invariably also herald a challenge to showmanship. It piques the imagination and results in boundless new horizons. Skouras proved that a year ago and there is justifiable cause for acclaim on this first anniversary of perhaps one of the most significant developments in the sary of perhaps one of the most significant developments in the field of mass cinema theatre entertainment. Skouras' generalship, Zanuck's showmanship, Lichtman's salesmanship, Charles Einfeld's merchandising, and their coordinated teams, rate a posy. And so also do the exhibitors who dared to do; it called for vision, imagination and sizable investments on their part too.

U Sees \$75,000,000 Gross Rentals Worldwide In '54; 'Obsession' As Hypo

Boosted by the record-grossing The Glenn Miller Story" and "The Glenn Miller Story" and "Magnificent Obsession," Universal excess are predicting a whopping \$75,000,000 in gross rentals worldwide for the company this year.

That's \$4,500,000 more than the high scored by U for the last fiscal year which ended Oct. 11, 1953.

year which ended Oct. 11, 1953.

Homeoffice is pleased with the b.o..performance of "Obsession," a remake of the old Trene Dunne-Robert Taylor starrer. It had been launched with some concern, but in 1.500 dates so far, pic has already brought in more than \$1.000,000 in domestic film rentals and annears to be building every. and appears to be building every

Where.

U sales execs are looking for "Obsession" to roll up \$5,000,000 in domestic film rental with foreign accounting for a big \$3,500,000. This would give the film \$8,500,000 in film rentals, just a noteh behind "Glenn Miller" which is heading for a \$10,000,000 take " (Continued on page 16).

Siegel To Par On 5-Year Deal

After eight years on the 20th Fox lot. Sol C. Siegel is moving to Paramount on a five-year deal calling for 10 to 15 high-budget pictures. He will operate as Sol C. Siegel Productions in a partnership deal whereby Paramount will finance his films. Deal starts in October when he returns from a tour of Europe.

Siegel's last production at 20th-Fox was "There's No Business Like Show Business."

New Giveaway

Minneapolis, Sept. 7.
White Theatre, White, S. D., is trying the experiment of admitting the public free to one show a week during the two-day run. Those attending are asked to donate what they think the shows are worth after witnessing them.

think the shows are worth at-ter witnessing them, Owner Melvin Blasdell ini-tiated the policy with "The Wild One" and said its con-tinuation would depend "results."

k the shows are worth afwitnessing them, where Melvin Blasdell inid the policy with "The in One" and said its conation would depend ults." Playdates Playdate **UA Playdates** Over 7,000 Wkly.,

Although its lineup of product far this year hasn't been par-cularly strong—that is, there Although its lineup of products of far this year hasn't been particularly strong—that is, there haven't been any outstanding moneymakers such as last year's "Moulin Rouge" and "Moon Is Blue"—United Artists' playdates in the U. S. are now averaging well over .7,000 weekly, or 80% over the average in 1953.

Further, new contracts are now coming in at the rate of 7,500 per week, which is about double the pace at this time last year.

Key reason is the volume of pix this year. Company is releasing at the rate of four films a month, accounting for the heavy exhib play. Gross business for the year looks to hit over \$40,000,000.

UA at this point is now shifting (Continued on page 15)

OZONERS AID IN 23,330 TOTAL

Despite televisi and the impact of other competitive media, the U.S. today boasts the greatest number of film theatres in history. A reliable survey puts the total at 23.330, which includes both four-wallers and ozoners.

wallers and ozoners.

Branch-by-branch rundown undertaken by 20th-Fox shows that, as of Aug. 31, 1954, there were. 19.043 regular houses and 4.285 drive-ins. While some of the 19.043 houses may be closed, the nose count concerns itself primarily with operating situations.

Leading the country in terms of both indoor and outdoor installations is the Dallas exchange with a total of 1,828 theatres—1,552 regular and 476 ozoners. Second interms of overall numbers is Charlotte, with a total of 1,173 theatres, 758 regular and 415 drive-i Third is New York with comparatively few—43—drive-ins and 965 four-wall houses. tively few—43—c four-wall houses.

four-wall houses.

Statistics are the first of their kind available since the Motion Picture Assn. of America in 1947 report, published in 1948, the MPAA found a total of 19,207 theatres, of which 856 were closed. This made for 18,331 operating situations. Drive-ins didn't play any part in the MPAA compilation, surveyed the exhibition field. In its mostly because there were so few of them in 1947.

The 20th figures would tend to (Continued on page 18)

WB No Longer Worried About Length of 'Star'; Plans No Cuts in Film

Warner Bros., once worried that the three-hour running time of "A Star Is Born' might be a deterrent to selling it in some situations, Isn't fearful anymore. The picture will be issued as with no cuts planned.

planned.
Confidence that the length of
the picture would not be a handicap is based largely on the recent
experience of Metro with the rerelease of "Gone With the Wind."
M-G had no difficult peddling the
(Continued on page 15)

Par Angling for Best Pic Talent, Sez Balaban; Sees V'Vision Big Biz Hypo

Point of View

London, Aug. 31.

In a broadcast recorded in Hollywood, to be aired by the BBC Sept. 9. Peter Ustinov comments on the degree of deference he received in the film city, which varied according to the role he was playing.

In the program, which is tagged "An Innocent in Holly-wood," the British thesp tagged "An Innocent in Holly-wood." the British thesp claims that while playing Em-peror Nero in "Quo Vadis" he rose rapidly to the top of the social scale, but when he be-came a slave in "The Egyp-tian" he slumped swiftly to the botto: "

\$6,000,000 To Col In New Financing By Hub Bank Deal

Columbi over the past week wrapped up a deal for \$6,000,000 in new financing, part of which will be used to cover the company's unusually elaborate production sked. Col worked out a \$15,000,000 loan in negotiation with tion sked. Col worked out a \$15,000,000 loan in negotiation with Serge Semenenko, senior v.p. of the First, National Bank of Boston. Of this, \$9,000,000 will be used to pay off a previous bor-

rowing.

Seen as reflecting the company's fiscal well-being is the fact that the new agreement carries an interest rate of 34%. Col had to pay 34% under the earlier deal. Participating in the new loan with First of Boston re Bank of America, National Trust & Savings Assn. Bank of the Manhattan Co. and Bankers Trust Co.

Future production slate at Col

Future production slate at Col reportedly represents the highest investment in negatives in the out-fit's history. Included "Pic-nic" (Daniel Taradash is now do-

(Continued on page 15)

National Boxoffice Survey

Holiday Biz Stout.; 'Dragnet' Traps 1st, 'Brides' 2d 'Egyptian' 3d, 'Cinerama' 4th

worldwide Animal Pic Hollywood, Sept. 7.

"Magnificent Obsession" (U), a top contender for more than a month, eased off to sixth place while "Caine Mutiny" (Col) follows in seventh. "Broken Lance" (20th) is capturing eighth and ninth goes to "Gone With the Wind" (M-G) (resissue).

"Waterfront" (Col), a standout coin getter, lands 10th spot due to its relatively few playdates so far:

"Living It Up" (Par) is snaring 11th while "Vanishing Prairie". (Disney) rounds out the Golden Dozen. Closely following are "Susan Slept Here". (RKO), "Black Shield of Falworth" (U) and "About Mrs. Leslie" (Par).

Of the newcom. "Her 12 Men" (M-G) shows promise. It's good in Chicago. Likewise, "Naked Alibi" (U) is nice in Detroit. "Sabrina" (Par) is big in Toronto while "Betrayed" (M-G) is sock in Philly and disappointing in Los Angeles.
"Privat Hell 36" (Indie) is fair in Nsw York. "High and Dry" (U), a British import, is stout in its Gotham preem. "Crossed Swords"

a British import.
Gotham preem. "Crossed Swords:
(UA) is nice in both Toronto and
St. Louis.
(Complete Boxoffice Reports on
Pages 8-9)

Allen to Produce WB's Worldwide Animal Pic

Paramount is out to nab the "best producers, directors and actors" for its pictures, Barney Balaban, president, told Par sales execs at a three-day meeting in N. Y. last week. The prez-stated he sees present upbeat economics leading to greater prosperity as a result of Hollywood's determination that "everything will be added to a picture that will help make it a good picture."

"Living It Up," Martin & Lewis comedy, was cited by Balaban as an example of the b.o. advantages of injecting extra values in pix. The entry is shaping as the biggest moneymaker of all M & L films.

Balaban made it clear that Par is relying on VistaVision to help keep the company on the uptrend. He also underlined as important careful planning, wise spending of money and close coordination between the sales and ad-pub departments. He added: "But most important to our good reputation is the fact that we have good product are inseparable in this industry."

Adolph Zukor, Par board chairman, similarly was bullish in addressing the sales contab. Indus-(Continued on page 22)

Schary in Warning Vs. Hatemongers

Hollywood, Sept. 7.
Dore Schary, Metro production
chief, uttered a warning against
hatemongers who stir up international distrust, in an address he
fore the 13th national convention
of the Japanese-American Citizens
Leggie

of the Japanese-rate League.

"There have been in the past," he declared, "and there will continue to be in the future, hatemongers who exploit your diversity and make attempts to divide (Continued on page 22)

Trade Mark Registered FOUNDED BY SIME SILVERMAN Published Weekly by VARIETY. NC Harold Erichs, President 154 West 46th St. New York 38. N. Y Julison, 22700 6100 Michigan 6101 Wood 9-1141 Washington 4 aftonut Press Building STerling 3-5445 Chicage 11 1612 No Michigan Ave. DELIMPRE 7-4986 8 St. Martin's Pl. Trafaigar Temple Bar 5041

25 Cent ABEL GREEN, Editor

Vol. 196 0 120 No. 1

INDEX

Bills
Chatter
Film Reviews
House Reviews
Inside Legit
Inside Pictures
Inside Radio TV
International
Legitimate
Literati
Music
New Acts
Night Club Revi
Obituaries
Pictures Bills Pictures Radio-Televisi Radio-Televisi Radio Reviews Record Reviews Television Reviews Frank Scully TV-Films

DAILY VARIETY

(Published in Hollywood by
Daily Variety, Ltd.)

\$15 a Year \$20 Foreign

Unit Review

Common Stock in 4 Cos. at New Highs Last Week, With All Pix Issues Strong

While all other film issues on the N. Y. Stock Exchange were strong over the past week, mainly being within a point of top quotations for the year, four companies saw their common stock jump to new highs last Friday 44. Supported by impressive financial statements recently, Loew's, 20th-Fox, Universal, and Warners reached new peak marks. Further bolstering investor interest in 20th and Loew's, in addition to handsome earnings, were upped dividends.

some earnings, were upped divi-dends.

Loew's, which increased its divvy to 25c, up from 20c, closed at \$18.75 after a brisk day of trading. Total of 16,800 shares exchanged hands. Company's low for the year was \$13.25.

Company's low for the year was \$13.25.

20th divvy went up to 40c last week, compared with the previous quarter's 25c plus an extra 10c. On trading of 10.800 shares, the 20th issue opened at \$26.75 and closed at a new highwater level of \$27.25. This is against a year's low of \$18.25.

U went to \$29.12\] in a mild trading session but profit-taking cut the closing price to 28.75. U's low for the year was \$18.50.

WB, on an exchange of 7.800 shares, scored its new high at \$19.371.2, compared with a low of \$13.62\foresquared. It closed at \$19.25.

Also at a new high at the close of last week was Decca Records, which controls U With 23.500 shares traded, the platter company jumped to \$14.25, compared with the year's low of \$9.25, and closed at \$14.

Hurricane Causes Prov. Closings: 100G Damage To Strand, Hardest Hit

To Strand, Hardest Hit

Providence, Sept. 7.

Combo of Hurricane Carol (31)
and rising tide, which flooded the
downtown area to a depth of more
than four feet, knocked out power
thioughout the city and forced
closings till yesterday (Mon.).
Strand Theatre was hardest hit
with an estimated \$100,000 damage
from the onrushing tide, which
completely ruined orchestra, cellar
level stock and caved in three cellar walls. Overhaul job will call
for all new seats and carpeting.
Biggest single item lost in the cellar flood was a \$5,000 candy inventory. Sept. 20 is earliest possible
opening date.

lar flood was tory. Sept. 20 is earliest positiony. Sept. 20 is earliest positioning date.

Loew's State suffered smaller damage as flood tide covered about 30 front row seats. A shampooing job was done on the carpeting.

Both RKO Albee and Majestic were just a few feet higher than Loew's and Strand and escaped (Continued on page 22)

MIDNIGHT PREVIEW FOR 'XMAS' AT MUSIC HALL

White Christmas," Danny KayeBing Crosby costarrer and the first
VistaVision fili from Paramount,
will be given a midnight N. Y. u
veiling tonight (Wed.) at Radio
City Music Hall. Par wants the pic
seen only under the best technical
conditions and figures the Hall provides this setting, "Christmas" is
in line to play the house, probably
about mid-October.
The time angle is a toughic, but
doubtless numerous from of press.

The time angle is a toughte, put-doubtless numerous reps of press, radio-tv, agencies and other film companies will show. Kaye, who arrived in Gotham from the Coast Monday (6), will attend, along with an exec contingent froi Par.

Mitchel Sues to Void Pact On Two Mex-Made Shorts

Los Angele. Sept. 7.

Suit for the revocation of his distribution contract with Simmyl-Meservey, Inc., was filed by Les Mitchel in Superior Court, It involves two films of Mayan ruins that Mitchel shot in Mexico.

On Feb. 27, 1951, the plaintiff says, he signed a deal whereby Simmel-Meservey was to distribute the films in 16m and color for non-theatrical circuits and overseas. Since then, he charges, the defendant has refused to make gayment or render an accounting.

Nathanson Quits As Gen. Sales Mgr. for Makelim

Hollywood, Sept. 7.
Because of "difference of opinion and policy," Sam Nathanson resigned as general sales manager of Hal R. Makelim Productions.
He will set up his own organization, Nathanson announced, with offices in Hollywood and will acquire new product for distribution.

2 New Chi Houses **Take Champ Bout**

Chicago, Sept. 7.
Sellout here to the most recent heavyweight boxing theatre telecasts has tempted two new theatres to join the regular skein of four for the Rocky Marciano-Ezzard Charles bout on Sept. 15. One of the new closed-circuit outlets is a firstrun downtown house, the Loop, and the other an 1,800-seat ozoner, the North Ave. Drive-In of the Essaness circuit.

Essaness also has the Crown Theatre on the west side geared to carry the bout, per usual. Loop is a Telemanagement house with 600 seats and will peddle seats at \$4.40 each, every one reserved. B&K once again is entering three major nabe houses: into the theatre-tv sweepstakes, the Uptown, Marbro

nabe houses into the theatre-tv sweepstakes, the Uptown, Marbro

sweepstakes, the Uptown, man roand Tivoli.

None of the six theatres will compete for neighborhood patronage, each of them being well spaced about the city.

Loew's Back In St. Louis.
St. Louis, Sept. 7.
Loew's State in the downtown.
clor will show the Marcianosector will show the Marc (Continued on page 15)

PAR'S PUBLICITY ROUNDS FOR FOUR KEY NAMES

Paramount's ad-pub reps are on the hop this week working out bally schedules for new product. Being mapped are the publicity rounds for four key people who ar-rived in N. Y. yesterday (Tues.) and Monday from Hollywood.

and Monday from Hollywood.

I'ving Berlin, who came in Monday, is in line to drumbeat for "White Christmas." Danny Kaye, also in Monday, will do some work on, the same pic, in which he's starred with Bing Crosby. Billy Wilder, in yesterday (Tues.), will joi in the promotion of "Sabrina," which he directed. Alfred Ilitchcock hit Gotham yesterday, is now in Pittsburgh for a local Variety Club dinner, will be back in N. Y. tomorrow and will do some plugging of "Rear Window" and "To Catch a Thief." He directed both.

MPAA Ad-Pubs Split On **Grosses Mention Tabu**

The question of whether boxoffice figures should be contained
in publicity releases of trade advertising came up for serious discussion at a N. Y. meeting last
Thursday (2) of the ad-pub commuttee of the Motion Picture Assnof America. While no formal vote
was made, it appeared that reps of
a.l. companies except Columbia and
20th-Fox favored a tabu on any
such mention of grosses. Col object
ed to the nix and 20th wasn't represented at the session.

Later the same day both RKO
and Warners dispatched press
handouts listing b.o. figures for
"Susan Slept Here" nd "Dragnet;"
respectively

Dutch Ban 'French Line'; 2d Try for Col. RKO Pix The Hague, Sept. 7. The Central Board of Censors in

The Hague has vetoed showings of RKO's "French Li The pic ture w banned some time ago, but a re-censoring was asked. The Board insisted however on its ver dict. Only possibility is now to ask a new censoring for a version ask a new censoring for a version with several cuts, but chances for admission of the picture are small. The same Board refused admittance to Columbia's "The Wild One" and to RKO's "Isle of the Dead." but re-censoring has been asked and those pix have still a chance to be admitted for persons above the age of 18.

above the age of 18.

The Dutch Board of Censors is an institution of the Ministry of the Interior. It consists of about 80 members, mostly laymen, forming committees of five, headed by a permanent president. Though the Dutch film trade hasn't too many objections about the methods of censoring, it is felt that the Board has a tendency to be more lenient to European, especially French pictures, than to Americanones.

Big 'Dragnet' B.O. Cues Deeper Video Appraisal For More Film Material

ror more rim material
Television likely will be subject
to more intensified appraisal as a
source of pic material as a result
of the success of "Dragnet." The
Warner version of the Jack Webb
program, with Webb starring and
directing, is shaping as the top
moneymaker on the company's releasing list this year, surpassing
"High and the Mighty."
Film is in its early stages of dis-

"High and the Mighty."
Film is in its early stages of distribution but initial returns indicate important coin all around. The pic has topped "Mighty" in every situation so far with typical opening grosses as follows: Allen Theatre, Cleveland, \$4,800; Norva Theatre, Norfolk, \$4,000; Strand, Hartford, \$2,600; Golden Gate, San Francisco, \$5,500; Warners Downtown and Warners Wiltern, L.A., \$8,100.

An alltime high was established

\$8,100.

An alltime high was established at the Keith's Theatre, Syracuse, where the film clocked an opening day's take of \$4,250. Pic did \$6,500 on opening at the Paramount and Fenway, Boston, and, \$5,100 at the Albee, Cincinnati, unusually tall business. business.

Earlier this year Metro came out on top, financially, with its "Long Long Trailer," which had its roots in the "I Love Lucy" tv airer, Hecht-Lancaster now lensing y" tv now a dramatic story

CHI TRIB SEEING RED OVER RUSS FILM ADS

Chicago, Sept. 7.
Chicago Tribune, which lately has been making a point implicitly of nixing ads of sexy pictures, now is cold-shouldering copy for Sovietmade films playing at Cinema Annex.

nex.

Offbeat house is the only theatre i the city to show Russian product with any degree of regularity. Theatre's add are carried for other foreign pix, however, such as "La Traviala" and "Cavalleria Rusticana," which are current.

Will-o'-Wisp Mankiewicz Dodges 'Contessa' Bally

United Artists is having a tough time in getting Joseph Mankiewicz to hold still long enough for bally work on "Barefoot Contessa," which he completed abroad recently.

cently.

The writer - producer - director came into N. Y. last week from Rome. But he made only a quickie visit—he went to the Coast over the past weekend—and he couldn't make the radio-tv-press publicity rounds. Following a few days of huddles with Samuel Goldwyn on "Guys and Dolls," which he'll direct, Mankiewicz will be back in Gotham and, it's hoped by UA, will do some drumbeating. "Contessa" opens Sept. 29 at the Capitol, N.Y. showcase, in a benefit for CARE.

H'wood Needs Touring Tub-Thumpers. Sez Lytell; U.S. Keen On Coast Changes

Average Studio Earnings Climb to \$132.20 in July

Sacramento, Sept. 7.

Average earnings of film studio workers climbed to \$132.20 in July, compared with \$130,38 in June, according to the California Labor Statistics Bulleti It was a big increase over the \$116.91 average for July, 1953.

July earnings average \$3.01 per hour, 1c below the June figure but 24c, above the level for July last year.

COMPO Sets 2d Ad Series in E&P

Council of Motion Picture Organizations will run a second series of 26 full-page ads in Editor & Publisher to promote the picture business on an institutional basis. Final insertion in the first series appears in the current issue of the press weekly.

In an agency switch, the Monroe Greenthal Co. will handle the new group of ads, replacing Donahue & Coe. The idea is to rotate the work among agencies serving the industry. In another switch, the ads in the new series will appear once every two weeks, instead of once weekly as heretofore.

Reaction to the E & P insertions has been strongly upbeat so fai.

Reaction to the E & P insertions has been strongly upbeat so far A recent poll conducted by COMPO showed that a heavy majority of editors and publishers were favorably impressed with the "messages." Further, over 50 editorials in dailies across the country in the past couple of months, all noting improved industry conditions, have been attributed at least in part to the COMPO copy.

U.S. PIXERS FEAR EFFECT **OF REVISES ON GATT**

Projected revisions of the General Agreement on Trade and Taristo, to which the U. S. is a signatory, are being watched with concern by the American film companies.

concern by the American film companies.

Motion Picture Export Assn. Is expected to ask to be heard in connection with any proposed changes. GATT is of importance to the distribs in that it prevents any of its signatoric from inclining quetes.

tribs in that it prevents any of its signatories from instituting quotas and other trade obstacles that didn't already exist prior to their signing the agreement.

Germany in particular is known to be eager for a GATT rewrite. German producers want restrictions against American imports to protect their own budding film industry.

Exhibs' 'Caine' Mutiny May Have 'W'front' Seguel

Columbia, under sharp exhibitor attack for its rental terms on "The Caine Mutiny," reportedly is asking 50% terms for "On the Waterfront." Exhibs, with Allied States Assn. in the forefront, are readying protests on these terms.

Exhibs charge that the distribs justify the 50% terms on the basis of the cost of the production. In the case of "Waterfront," exhibs hope to argue that it was brought in at less than a \$1,000,000, considered a modest sum in the "big" pleture era.

N. Y. to Europe

Gene Allen Robert Burton Everett C. Callow Henri Caubisers Jeffrey Colby
Emerson Crocker
Irwin Dash
George Huene
Anna Russell
William L. Taub
Elizabeth Taylor

N. Y. to L. A. Mort Blumenstock Barron Polan

What Hollywood needs is a good public relations man who'll travel around and tell the true story of the film capital and the people working in it.

That's the opi ion of Bert Lytell. That's the opi ion of Bert Lytell, vet thesp who's just completed an extensive 20-city tour in behalf of 20th-Fox's "The Egyptian." Lytell grabbed space and airtime with his pitch for the film, but he also talked about Hollywood past and present and discoursed about the stage. stage.

stage.

"I don't think the public fully realizes the tremendous changes. Hollywood, and certainly the businessmen aren't conscious of what it took to retool a whole industry to new medium without ever missing step." Lytell opined. "Just imagine if the whole automotive hards." tive industry suddenly switched to Diesel powered engines, how long it would take before the first cars would roll off the assembly li

would roll off the assembly li

The actor, who's also exec v.p. of
USO Camp Shows, honorary life
prexy of Equity and ex-Shepherd
of the Lambs, completed his 20thcity trek in one month. "I'd never
played that many one-night stands
before," he said. In each city he'd
meet with the tv and drama editors. In addition, he'd address
luncheon meets and go on the
radio and tv.

"Everywhere I found a great
deal of curiosity about Homywood,
but of course there's no denying
(Continued on page 20)

Kids See 'Bad' Drive-In Films From Bedrooms: Town Maps Censor Ban

Detroit, Sept. 7.
Residents of Harper Woods, a statute of Detroit, have demanded that the City Council pass a censorship ordinance aimed at a drive-in operator, "prohibiting him from showing "objectionable" films. City's attorney now is drafting the showing "objectionable" films. City's attorney now is drafting the

showing
City's attorney now is drafting unproposed law.

The ruckus started when persons living in the vicinity of the East-Side Drive-In complained that their children were able to see the ozoner's screen from their bedroom windows. The protests flooded in when "French Line" was screened.

William G. Wood, president of the 200-member nabe organization, said that in order to prevent his five children from seeing the film, he was forced to take them on

he was forced to take them on outings most of the nights it was playing. Other parents said that not, being able to hear the sound didn', mar their children's interest. One said it was like having a "100-foot ty that you can't turn off."

L. A. to N. Y.

Greg Bautzer
Irving Berlin
Roger Corman
Robert Cummings
I. A. R. Dlamond
H. Neal East
James I., Fallon
Herbert Gordon
Martha Hyer
Leatrice Joy
Danny Kaye Leatrice Joy Danny Kaye Grace Kelly Doreen Lang Alma Macrorie Kevin McCarthy Kevin McCarthy Patrice Munsel Norman Pincus Cole Porter Milton R. Rachmil Richard Rodgers Jane Russell Fred J. Schwartz Sol C. Siegel Zachary Scott George A. Smith Louis D. Snader Spencer Tracy Ed Wynn Samuel S. Zagon

Europe to N. Y.

Harold Anderson
Robert Douglas
Judy Garland
William Hawki
Nola Luxford
Garry Moore
Hildegarde Neff
Gregory Ratoff
Robert E. Sherwood
Eva Turner
Charles Vidor

SKOURAS' JACKPOT IN ONE YEAR

'Meddling Ma-In-Law' Stance Vexes | C'SCOPE GAMBLE Lichtman's Strong Pitch to Myers For Majors Handling Indie Product

Major distrib companies whichhave only recently upped their release of product of independent
producers would welcome a tome
on "How to Live With an Indie."
Accustomed to distributing their
own studi pix and following their
own ales and exploitation policy,
these impanies are now faced
with a situation which, in broad
terms, may be compared to a meddling mother-in-law.

Careful to protect their rights,
the indies move in with a full complement of legal eagles who insist
on approval rights on every move,
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
ranging from sales terms to, commercial tieups. Several major
rated on many occasions, particularly in a situation where a quick
decision must be made. Even
United Artists, which since its inception has only released the films
of indies, still faced with the
problem numerous times. It's
pointed out that a confab can't be
called for every deal, especially
when an important chain deal is
pending or a last-minute tieup is
available for the asking.

Used As A Crutch
White undergoing these frustratnig experiences, distribs are not
reluctant to use the indie as a
crutch when the situation demands.
This applies to exhib beefs anent
rental terms, with the distrib assuming a third party attitude with
"don't blame me; that's what the
independent producers wants."
RKO has used this argument with
Wall Disney and Samuel Goldwan pictures, and Warner Bros., of
late, has dittoed the chant with the
product of a number of indies in
its stable.

Complaints relating to indiedistrib relations do not stem solely
from the releasing outfits. The pro(Continued on page 15)

DCA's \$1,000,000 **Revolving Fund**

Hollywood, Sept. 7.
Newly-formed Distributors Corp.
of America is setting up a revolving
fund of \$1,000,000 to finance product to be released through that organization. That was the statement of president Fred J.
Schw rtz, who is also head of Century Theatres of N. Y., after conferences here with producers and
agents.

agents.

Company, he indicated, will be agents.

Company, he indicated, will be operated on the same basis of United Artists i guaranteeing bank financing for producers. Program calls for 10 pictures over a two-year period with budgets running from \$800,000 to \$1,000,000.

DCA already has two films completed: Joseph Kaufman's "Long John Silver" and Alan Dowling's "Hunters of the Deep." Next on the list will be "The Survivors," to be produced by John and Roy Boulting in England, followed by "The Vikting" in Norway.

Schwartz said he believed in participation deals as a means of attracting bigname stars and directors.

Brides' 8th M-G Pic To Pass \$1,000,000 at Hall

Pass \$1,000,000 at Hall
"Seven Brides for Seven
Brothers" becam the eighth
Metro picture to chalk up a
\$1,000,000 run at the Radio City
Music Hall, N. Y. Out of 88 M-G
pic. which have played the Hall
over. 16-year span, the pix in
addition to "Brides" which gossed
over \$1,000,000 "The Great
Caruso." "Vanhoe," "Show Boat,"
"Valley of Devision," "The Band
Wagon" and "Mrs. Miniver,"
"Brides" grossed \$1,070,000 in
six weeks, a record for that period
at the Hall. According to Metro,
no other picture came close to
passing the \$1,000,000 mark in the
same length of playing time.
Metro's highest take for the Hall
is for "Caruso," which chalked up
\$1,390,940 for a 10-week run.
"Brides" currently is in its seventh
week and is set to go for an eighth.

'Sitting Bull' Pic Not Thrown For B.O. Loss in N.D.

W. R. Frank's production of "Sitting Bull" wasn't thrown for a loss after all. Pic has picked up fancy coin in the same area—as VARIETY reported last week—where it received editorial brick-bats. Rapid City, N. D., by name. Recapping the situation, Frank had intended to lens the picture on location in North Dakota, but couldn't swing a production money deal with local interests. He did find a sponsor in Miguel Aleman Jr., and because of this tieup the pic was shot in Mexico. Aleman is the son of the Mexican ex-president.

dent.

Back to N. D. went Frank with a proposal to preem "Bull" on the local grounds. The localites would like to have had the film produced in the Black Hills area and beefed over the switch to Mexico. But nonetheless The Range Day Assn., Black Hills Assn., and Rapid City Chamber of Commerce endorsed the preem idea to the extent that each contributed \$500 for a variety of celebrations to tie i ith the opening.

or cetebrations to the 1 strain the opening.

Meanwhile, the editor of the Rapid City Daily Journal, who was provided with an advance screen(Continued on page 18)

Largescreen Theatre TV Units Ready for Market; Color Seen Sparking Use

Signature of the Deep." Next on the list will be "The Survivors," to be produced by John and Roy Boulting in England, followed by "The Viking" in Norway. Schwartz said he believed in participation deals as a means of attracting bigname stars and directors.

MIKE JEFFERS' \$35,000

LIBEL AWARD VS. SEG

Los Angeles, Sept. 7.

A Superior Court jury awarded Mike Jeffers \$35,000 after delibering four days over his charge that he had been libeled by the Screen Extras Guild in a bulletin printed during the studio strike. Jeffers had sought \$200,000.

Jury got the case after hearing evidence for seven weeks. Screen Extras Guild, H. O'Neil Shanks and Buck Harris were ordered to pay \$24,750 in punitive damages and \$10,250 in compensatory damages. A previous trial ended in a hung jury after 10 months.

PAYS OFF BIG

By FRED HIFT

First anniversary of the CinemaScope "revolution" next week (16)
finds 20th-Fox in an enviably
strong financial and product position and the industry and public
generally sold on the new medium
along with stereophonic sound.
20th not only accomplished a retooling of its own plant, but per,
suaded more than 7,000 U. S. exhibitors to invest around \$90,000,000 in new screens, lenses and
sound during this single year.
CinemaScope is largely credited
with providing fresh impetus to a
new public interest in pix. The
resultant sharp upswing in bo. returns generally started in the second quarter of 1954.

The other production companies,
with the exception of Paramount,
have jumped on the CinemaScope
bandwagon in varying degrees. The
most recent figures indicate that
some 115 and possibly as many as
135 CinemaScoped attractions will
reach the theatres during the rest
of 1954 and in 1955. Company per
company breakdown of C'Scope pix
ready, shooting, editing or planning shows:
20th-47; Warner Bros.—15; indies—14; overseas producers—10;
Metro—11; Universal—3; columbia—4; Disney (RKO)—2; Allied
Artists—2, and United Artists—1.
C'Scope production is likely to be
stepped up as outlets increase.

The resentment and opposition
that greeted 20th's first attempts
at selling CinemaScope to the theatres makes it the more remarkable that, as of Sept. 2 there were
7,066 CinemaScope installations in
the U. S., with 200 equipments
being, added every week. Of the
7,066 theatres, 3,272 have stereophonic magnetic sound, for which
20th put up a terrific battle; 483
(mostly drive-ins) employ "mix(Continued on page 18)

Par 'Participation' **Nearly Complete**

With Paramount, it's now nearly all "participation." Mel Epstein and George Pal, it was disclosed this week, are exiting producer berths at the studio, leaving only the control of the co four filmmakers under straight contracts with Par. All the other producers are engaged some form of partnership with the com-

form of partnership with the company.

Remaining on straight salary are Irving Asher, Pat Duggan, Bobby Dolan and Paul Jones.

Further, stars, directors and other talent are engaging in participation deals with the company. Par theory, which is subscribed to by all other companies except Metro, simply is that giving a percentage of a film's ownership, instead of a flat salary, reduces the company's investment risk.

'Harmonious' Distrib-Exhib Setup; Sees No Need of Govt. Interference

L. A. Bank Sues for Rights To Bergman-'Joan' Pic

Los Angeles, Sept. 7.

Los Angeles, Sept. 7.

Security First National Bank filed a foreclosure action in Superior Court asking all rights to the film, "Joan of Arc," in which Inguid Bergman starred. Listed among the 36 defendants were Miss Bergman, Walter F. Wanger, David O. Selznick, RKO Radio, Pictures and Republic.

Bank claims it made a loan of \$3.487.879 to Sierra Pictures in 1947 and that \$1,463,184 is still unpaid.

See 20th Winning **Brit. C'Scope Fight** Via Indies' Tieup

Despite the refusal of the J. Arthur Rank and ABC circuits to play ball, 20th Fox has won the battle for CinemaScope in Britain by throwing in its lot with the independents, Murray Silverstone, 20th Fox International topper, claimed in N. Y. last week on returning from a lengthy foreign lrip.

Un Technical Problems
The industry's long-neglected concern with technical matters, sharply focused by the confusion resulting from the new projection and sound methods, is ready for a complete aboutface. The need for technical knowledge, particularly among exhibs who have been bombarded almost daily with a succession of "new era" gimmicks, has been one of the sore spots in recent theatre operation.

While individual manufacturers, equipment dealers and film companies pushing a particular device, have offered some advice, there has been no central agency for the theatre op to receive competent, up-to-the-ininute technical knowledge on the equipment he had installed to protect the "new era" films.

been no central agency for the theatre op to receive competent, the state of the state o

Pitch for harmonious cooperation between distributors and exhibitors, without any Government interference, is contained in a letter written last week by Al Lichtman, director of sales and distribution for 20th Fox. to Abram F. Myers, board chairman and general counsel of Allied States Assn.

Lichtman also explained 20th's proference for fewer but better pictures, and he put on record 20th's willingness—and even eagerness—to sell its CinemaScope pion a flat rental basis to small towns and small subsequents with limited grossing possibilities,

Communication, running si pages and very calm in tone, came at the request of Myers, who had asked for confirmation of the Allied committee's talk with Lichtman prior to the indie exhibs recent board powwow at White Sulphur Springs.

Group on that occasion plainly favored Government intervention to regulate distrib sales methods.

Thelieve that with the distributors and exhibitors working together in harmony, with an preciation of each other's problems, we have a better chance for cess than if we are at each other's (Continued on page 18) Pitch for harmonious cooperation

Cal. Group Favors

claimed in N. Y. last week on reclaimed in this year, but it'll be made up next year," Silvertsone stack, and he saw a 33% increase over 20th's best foreign year for the 12-month period starting in November, 1954.

Foreign earnings of 20th last year, ran to \$38,353,000. "By 1955, we'll benefit from the full impact of the British market," Silvertsone said.

Referring to the Rank policy of limiting the playing time of Cinemascope pix arbitrarily to one (Continued on page 16).

Allied's Nod Is Spurring
Roundtable of Experts

On Technical Problems

The industry's long-neglected concern with technical matters, sharply focused by the confusion resulting from the new projection and sound methods, is ready for and sound methods, is ready for a complete aboutface. The need for complete aboutface, The need for a manufactured in the film of the regulation of the film companies."

I seems to me," said Arthur, "that the motion picture distributors are ignoring the storm signals (Continued on page 18)

O. INDIES WIN WB OVER TO DRIVE VS. FREE PIX

Columbus, Sept. 7.
Keeping a watchful eye on the exhibition of free films which might damage the business of Independent Theatre Owners of Ohimembers, Robert A. Wile, executive secretary, reports he brought Warner Bros. around to his way of thisking recently.

Romeo and Juliet

Fine production of Shake-speare's classic. Despite lack of star names, this prestige-picture for the industry should qualify for extended runs.

London, Sept. 3.

General Film Distributors release of Sandro Gheuzi (in association with Joseph Janni) production, Start Laurence Harvey, Susan Shentall, Flora Robson, Norwan Wooland, Mervyn Johns; features Etil Travers, Sebastian Cabot, Lydia Sherwood, Directed and adapted by Renato Castellani, camera (Technicolor), Robert Krasker; editor, Sydney Hayers; music, Roman Vida(; costumes, Leonof Fini, At Odeon, Leiester Square, Monthon, Sept. 1, 24, Running time, 188 MINS.

Romeo	Laurence Harvey
Romeo Juliet	Susan Shentall
Nurse	Flora Robson
Friar Laurence	Mervyn Johns
Benvolio	Bill Travers
Tybalt	Enzo Fiermonte
Mercutio	Aldo Zollo
Capulet Lady Ca Paris Montague	Schastian Cabot
Lady Ca	Lydia Sherwood
Paris	Norman Wooland
Montague	Gullio Carbenetti
Lady Montague	Nietta Zocchi /
Rosaline	Dagmar Josipovich
Abraham	Luciano Bodi
Friar John	. Thomas Nicholls
- code official factors	

With this superlative production of Shakespeare's classic romantictragedy, the Rank studios have made a motion picture which will bring prestige to the entire indusbring prestige to the entire industry and earn new laurels for British film-makers. The postwar "Henry V" and "Hamlet" and duction of "Julius Caesar" have shown that Shakespeare on the screen is boxoffice. "Romeo and Juliet" should be no exception, but needs roadshow presentation instead of the more conventional and rigid general release pattern that prevails in Britain.

stead of the more conventional and rigid general release pattern that prevails in Britain.

It is 18 years since Metro made its version of the same play with Leslie Howard and Norma Shapter in the title roles, but this production hopes to achieve comparable, fame without the use of such lustrous boxoffice names as starred in the original Irving Thalberg production. Neither Laurence Harvey nor Susan Shentall have anything like the bo. lure of the Shearer-Howard combination, but their performances are models of integrity and in the true classical tradition.

Renato Castellani, who directed his own adaptation, has done a connoisseur's job of compression and although the complete film runs for 138 minutes it is wholly absorbing, frequently moving and always of combined treat for eye and ear. The backgrounds, filmed on location in Italy, are enhanced by the excellent use of Technicolor. The settings have a natural splendor and the costuming reaches the best standards of period design. Technically this is an almost flawless production; the action, romance and tragedy are blended with a master's touch. And the poetry of the writing, rich in its epigrammatic quality, is given a standout appeal by the all-British cast.

standout appeal by the all-British cast.

The balcony scene, the classic of all love passages, is played by the principals with tenderness and sensitivity. It is a rich emotional experience, never overplayed and handled with delicate restraint. This scene is a special triumph for Miss Shentall, who made herscreen debut with this assignment and has already forsaken the screen for marriage. There is no visible evidence of her lack of experience; on the contrary, her youth and freshness make her interpretation of the 14-year-old heroine all the more credible. The touch, of naivite that occasionally creeps across her performance might well be a subtle way of adding a little extra conviction.

Laurence Harvey, with a Shake-spersence season. In Strategory

adding a little extra conviction.

Laurence Harvey, with a Shake-spearean season in Stratford-on-Avon to his credit, is at all times a sure, fine performer. His diction is perfect, his bearing excellent and he plays with sincerity. The other players are dwarfed by the immensity of the two title roles, but the performances are all of matching quality and contribute to the general integrity of the production. Flora Robson, as Juliet's nurse, and Mervyn Johns, as Friar Laurence, play the top supporting parts with studied care, proving themselves once more class thespers.

The Black Knight (BRITISH-COLOR)

Alan Ladd in spectacular action meller; hefty grosses on both sides of the Atlantic.

London, Aug. 31. Columbia release of Warwick produc-tion. Stars Alan Ladd and Patricia Me-dina; features Peter Cushing, Andre Morell, Harry Andrews. Directed by Tay-Garnett. Screenplay, Alec Coppel; cam-era (Technicolor), John Wilcox; editor, Gordon Pilkington; music, John Addison. At Gaumont, London, Aug. 26, '54. Run-ning time, 83 MMS,

John	Alan Ladd
Linet	Patricia Medina
Sir Palamides	Peter Cushing
Earl of Yeonil	Harry Andrews
Sir Ontzlake	Andre Morell
Major Domo La	aurence Naismith
King Mark P	atrick Troughton
King Arthur	Anthony Bushell
Abbot	Ronald Adam
James	John Laurie
Sir Hal	. Basil Appleby
Lady Ontzlake	Olwen Brookes
Queen Guenevere	Jean Lodge
Bernard	ill Brandon
Countess Yeonil	Pauline Jameson
Apprentice	Tommy Moore
Wood Cutter	John Kelly
Troubadour	Elton Haves

Alan Ladd joins the gallant knights at King Arthur's Round Table in this British-made action spectacle, produced in lush Technicolor and vigorously directed by Tay Garnett. Strong marquee values put the pic in the potential big gross department on either side of the Atlantic unless it suffers from the glut of subjects with the same theme.

fers from the glut of subjects with the same theme. "Black Knight," Ladd's third British film in a row under the Warwick banner, has been lensed on a lavish scale, with big-scale battle scenes as the climax to the intrigue to get Arthur off the throne. Expansive decor, magnificent rural 'scenery and a glimpse of Stonehenge before its destruction, are some of the scenic highlights. This compensates for the necessarily juvenile nature of the plot.

lights. This compensates for the necessarily juvenile nature of the plot.

For this version of the famed legend, Ladd portrays a young swordmaker who sets out to prove he's worthy of the hand of the Earl's daughter when he's uspected of cowardice after his master's castle has been pillaged. Actually, he was giving chase to the raiders when he was thought to be running away. Coached by one of King Arthur's loyal knights in armed combat Ladd disguises himself as a black knight and conducts an audacious one-man vendetts and audacious one-man vendetts an audacious one-man vendetts and audacious one-man vendetts an audacious one-man

Suddenly

Unusual exploitation yarn with Frank Sinatra's name to assure interest and good grosses.

United Artists passe of Robert Bassier production. Stars Peris Robert Bassier Hayden; features James Gleason, Christopher Dark, Paul Frees, Nancy Gares, Kim Charney, Willis Bouchey, James Lilburn, Charles Smith. Directed by Lewis Allen. Screenplay, Richard Sale; camera, Charles, Clarke; editor, John Schreyer, Charles, Clarke; editor, John Schreyer, John Schreyer, Minds.

John Baron	Frank Sinatra
Tod Shaw	Sterling Hayden
Pop Benson	James Glescon
Bart Wheeler Benny Conklin	Christopher Dark
Benny Conklin	Paul Frees
Ellen Benson	Nancy Gates
Pidge Benson	Kim Charney
Dan Carney	Willie Bouchey
Wilson	Ken Dibbe
Haggerty	Clark Howatt
Jud Hobson	James Lilburn
Beoop	Charles Smith
Silm Adams	Paul Weyler
Burge	Dan White
Hawkins	chard Collier
Driver No. 2	Ted Stanhone
mapian	. Chas. Waggenheim
Trooper	John Berandina
" (Aspect rai	io. 1 75 1)
(Alapect) u	40, 1440-1)

atra, as a professional gunman hired to kill the President as he debarks from his special train for a few days' fishing in neighboring mountains is an offbeat plece of casting which pays off in lively interest. Thesp inserts plenty of menace into a psycho character, never too heavily done; and gets good backing from his restar, Stering Hayden, as sheriff, in a less showy role but just as authoritatively handled. Lewis Allen's direction manages a smart piecewhere static-treatment easily could haye prevailed, and Charles Clarke's fluid photography is a further assist in maintaining attention.

nave prevaled, and Charles Clarke's fluid photography is a further assist in maintaining attention.

Action occurs within a few hours' time on a Saturday afternoon in Suddenly, where nothing has happened for years. A group of Secret Service men, detailed to guard the President, precedes him to check the security of the station area. Almost simultaneously, Sinatra and two cohorts arrive and take over a house, overlooking the station, belonging to James Gleason, retired Secret Service operative, with the intention of using it as a sniper's post to assassinate the President. They hold Gleason, his daughter-in-law and young grandson prisoners. When Hayden and the leader of the security crew drop by, the former also is held prisoner after a gun fight in which the agent is killed and Hayden wounded.

Considerable dramatic skill is exercised in progressing the narrative from the time Sinatra seizes the house until he is killed when the President's train doesn't make its intended stop, practically all the footage unraveling inside the house. Sinatra plays his role flamboyantly, while Hayden enacts his with repression as he seeks the weak link in the other's seeming strength. Both score heavily, and they get top support from a competent cast.

Nancy Gates excels as the mother of Kim Charney, believable as the boy, Gleason is up to his usual standard, and Christopher Dark and Paul Frees sock over their parts as Sinatra's henchmen. Other parts are handpicked. John Sheer's tight editing is a potent olus credit.

Three Hours to Kill (COLOR)

Offbeat western, with Dana Andrews and Donna Reed, for okay returns.

Columbia release of Harry Joe Brown production. Stars Dana Andrews, Donna Reed, Diane Foster, Features Stephen Elliot, Richard Coopfan, Laurence Hugo, James, Westerfield, Richard Webb, Croniyan, Jones, Charlotte Factor Werker, Charles, Charles Carlotte, Carlotte, Screenplay, Richard Alan Simmons and Roy Huggins, based on story by Alex Gottlieb: camera (Technolor), Charles Lawton: editor, Gene Havlick, Previewed MINS, Sept. 3, 58, Running-time, 17

Jim Guthrie	Dana Andrews
Laurie Mastin	Donna Reed
Chrls Plumber	Dianne Foster
Ben East	Stephen Elliott
Niles Hendricks	Richard Coogan
Marty Lasswell	Laurence Hugo James Westerfield
Sam Minor	James Westerfield
Carter Mastin	Richard Webb Carolyn Jones
Polly	Carolyn Jones
Betty	. Charlotte Fletcher
Deke	whit inssem
Esteban	Felipe Turich
Little Carter	Arthur Fox
Vince	Francis McDonald

Vince Francis Medonald

In a broad sense, "Three Hours to Kill" fits into the "High Noon's school of westerns. It's an outdoorer with a lesson, castigating, as it does, mob psychology. The Richard Alan Simmons-Roy Huggins screenplay, however, undertakes too much, resulting a conflict of themes, none of which is satisfactorily developed. It emerges as a better-than-average western, though, and should fit neatly into the programmer slot. Dana Andrews and Donna Reed provide marquee lure.

"Three Hours" further exemplifies Hollywood's departure from the "he-went-thataway" oaters by introducing a subject that will surprise veteran sagebrush viewers—the birth of an illegitimate child. It is delicately handled and the hero and heroine, in keeping with Code standards, do not enjoy a completely happy ending, apparently as atonement for their streams of the control of the c

matching quality and contribute to the general integrity of the production. Flora Robson, as Juliet's nurse, and Mervyn Johns, as Friar Laurence, play the top supporting parts with studied care, proving themselves once more class the pers.

Sebastian Cabot and Guilio Garbinetti, as the rival heads of the houses of Capulet and Montana Wooland as Juliet's ill-fated wooer, Paris, play their respective parts with understanding and help to enrich this screen classic.

Robert Krasker has handled the color cameras with artistry and Sydney Hayers has done a thoroughly competent job of editing The Buckground music by Roman Ylad is in line with the Myro.

Myro.

Myro.

Myro.

Myro.

Inwest Dan Willie Paris Index California to Mortana Wooland as Juliet's color cameras with artistry and Sydney Hayers has done a thoroughly competent job of editing The Buckground music by Roman Ylad is in line with the roman Algarian California town where the action unfolds, the Richard Sale stript carries sufficient theme novel in the standard.

suitor when she learned of her "condition."
The townspeople fail to learn from experience, and quickly shout for a "hanging" when Andrews shoots down the real killer. Sheepishly they ask him to remain when the proper evidence is presented. Andrews, however, rides off, followed by Dianne Foster, who loyally carried the torch throughout.
Andrews properly tacitum and menacing as the avenger. Miss Reed turns in a sensitive portrayal as the girl caught in the Enoch Arden situation and Miss. Foster, a looker, is convincing as the understanding standby. Good performances are registered by Stephen Elliot, Richard Coogan, Laurence Hugo, James Westerfeld, Richard Webb and Whit Bissell. Alfred Werker's direction is good on the whole, although there are occasional slow-moving moments. Technical aspects of the Harry Joe Brown production ar firstrate.

Down Three Dark Streets

Good, documentary - styled me'odrama on FBI manhunt with favorable prospects gen-erally.

Hollywood, Aug. 31.

United Articts release of Edward Small
(Arthur Gardner and Jules V. Levy) production, Stars Broderick Crawford, Ruth
Roman; features Martin Hyer, Marissa
Pavan, Casey Adams, Kenneth Tobey,
Gener Reynolds, William Johnstone, DiGordon Gordons and Bernard C. Schoenfeld; based on novel, "Case File, FBI,"
by the Gordons; camera, Joseph Biroc;
Gettor, Grant Whytock, music, Paul Saweditor, Grant Switch, SawRoman Switch, SawRo

Ripley	oderick Crawford
hate martel	Ruth Roman
Connie Anderson	Martha Hver
Connie Anderson Julie Angelino Dave Millson	Marlssa Payan
Dave Millson	Casey Adams
Zack Stewart	Kenneth Tohev.
Vince Angelino	Gene Revnolde
Frank Pace	William Johnstone
Frank Pace Barker	Harlan Warde
Uncle Max	Tay Adler
Matty Pavelich	Claude Akin
Brenda Ralles	Suzanne Alexander
Mrs. Dones	Mura March
Joe Walpo	Ice Present
Vleki	Dovle Coiner
Emil Shurk	Alexander Comphell
Kunnol	Alex Deuter
Randol	Alan Dexter
(1400004	Larry Hudson
Randol	10; 1.75-1)
1	

In the current cycle of cops'n'robbers melodramas, "Down Three
Dark Streets" is a better entry,
hanks to a well-plotted story, believable performances and the
documentary air that dominate
the presentation. It's good filmfare for the situations that go in
for well-made action bills and
should hit a satisfactory b.o. level,
Arthur Gardner and Jules V

should hit a satisfactory b.o. level.
Arthur Gardner and Jules V.
Levy, responsible for last season's profitable "Vice Squad," produced and Edward Small is presenting through United Artists. They rounded up an able cast to project the melodramatics and Arnold Laven, who also directed "Vice squad," handles the reins in first rate fashion to build a suspenseful, interest-holding show.

Title comes from the three cases

squad," handles the reins in first rate fashion to Muild a suspenseful, interest-holding show.

Title comes from the three cases FBI Agent Kenneth Tobey is working on at the time he is willed. Special Agent Broderick Crawford takes over, believing the clue to the killer lies in the solution of one of the cases. The first is solved dramatically without turning up the murderer, nor does the second, but the third time is the lucky charm, and in spoiling an attempt at extortion and kidnap, Broderick gets his man.

While dealing with three distinct plot angles, any one of which would have been sufficient for a thriller, the picture is not episodic, thanks to the good scripting by the Gordon Gordons and Bernard C. Schoenfeld from the Gordon Grodons and Bernard C. Schoenfeld from the Gordon's novel." Case File, FBI." The separate plots are tied together neatly and the methodical police work carried on by the FBI is well detailed without occupying unnecessary footage in the 38 minutes of action.

Involved the first case is Martha Hyer, very good as the moll of the "Most Wanted" Joe Bassett, who is believed to have murdered Tobey from ambush Another femme delivering with fine feeling is Marissa Pavan, blind wife of Gene Reynolds, involved with a "hot" car gang in the second case. Ruth Roman, femme star of the fill heads the interest in the third case and does an excellent job of the young widow threatened with extortion by Casey Adams, presumably a suitor for her hand but a killer and blackmailer who, besides Tobey, has slain Suzanne Alexander, another of the cast's lookers who does well by her part. From Broderick on down, the players' trouping is topnotch.

On the technical side the good credits include Joseph Biroc's lensing: the Paul Sawtell Score.

notch.

On the technical side the good credits include Joseph Biroc's lensing; the Paul Sawtell score, and editing by Grant Whytock.

Brog.

The Black Dakotas

Better - than - average western for the action market.

Columbia release of Wallace MacDon old production. Stars Gary Merrill, Wonga Hendrix, John Bromfield; features Noah Beery Jr. Directed by Ray Nazarro, Screenplay, Ray Buffum, Devallon Socre-from story by Buffum; camera (Techni-color), Ellis W. Carter; editor, Aarro Stell; music, Mischa Bakaleinikoff, Trade-stell; Mischa Bakaleinikoff, Trade-Stell; Mischa Sept. 2, 94 Runni time, Ray Mischa Sept. 2, 94 Runni time,

Drock Marsh	Gary Merrill
Ruth Lawrence	Wanda Hendriy
Mike Daugherty	John Bromfield
"Gimpy" Joe Woods	North Bohms In
John Lawrence	, Ittean Delly Jr.
John Lawrence	raye noope
Judge Baker	oward Wendell
Marshal Collins	Robert Simon
Warren	James Griffith
Grimes	Peter Whitney
Wan Claus	reter whitney
War Cloud	John War, Eagle
Black Buffale	Jay Silverheels
Spotted Deer	George Keymas
Boggs	Robert . Griffin
Stone ,	Clayton Moore
Burke	Chair Alasta
Burke	Chiris Alcaide
Zachary	rrank Wilcox

With story that happily devisates from the conventional western. "The Black Dakotas" provides the action market with better-than average material. Cast toppers are Gary Merrill, Wanda Hendrix and John Bromfield, while Technicolor lensing of the outdoor vistas offers an added lift to this Wallace MacDonald production.

The Ray Buffum, DeValion Scott screenplay from Buffum's story reaches back to Civil War timeswhen President Lincoln was attempting to smoke the peace pipe with the Stoux nation in order that Union soldiers might be freed to fight the South. However, wind of the plan gets to the Confederates who replace Lincoln's emissary to the Indians with Gary Merrill.

Merrill, in guise of a Northerner, is supposed to swipe the tribesmen's promised gold for the Southern cause and at the same time incite the Sloux to harass the loyal Dakotans. As the script builds toward the denouement, there is a wealth of fisticuffs, chicanery skirmishes with the Injuns and hard riding before Merrill is exposed as a thief who is loyal to neither North nor South.

Ray Nazarro, an old hand at directing saddle sagas, draws ample suspense and movement from the story. Merrill carries off his role of traitor well Wanda Hendrix, who has the film's lone femme part, registers nicely as the daughter of a Southern spy John Bromfield, owner of a stage line and engaged to Miss Hendrix is a lusty hero.

Good support is lent by Noah Beery Jr., as a Southern spy John Bromfield owner of a Souther cast members. Ellis W. Carter ably, caught the scenic backgrounds with his Technicolor camera, while Aåron Stell edited the footage down to a tight 65 minutes in keeping with requirements of the program market. Mischa Bakaleinkoff's score is an asset, as are the modest physical values furnished by producer Macdonald.

The Green Scarf (BRITISH)

Suspenseful whodunit in a French setting, with strong marquee values for local thea-tres; only mild prospects in

London, Aug. 31.

British Lion release of B. & A. Bertram Ostrer & Albert Fennell production. Stars Michael Redgrave, Ann Todd, Lee Genn: features Rieron Moore, Michael Needwin, Jane Criffiths, Directed by Grodon Wellesley, from novel. "The Brute," by Guy Des Cars; camera, Jack Hildyard; editor, Sid Stone; music, Brian Easdale, At Plaza, London, Aug. 25, 784.

Belloft Michael Bodden, 36 MiNS.

Denot	Michael Redgrave
Solange	Ann Todd
Rodelec	Leo Genn
Jacques	Kieron Moore
Jacques (child)	ichard O'Sullivan
Solange (child)	Jane Lamb
Teral	Michael Medwin
Danielle.	Jane Griffiths
Louise	Jane Grlffiths Ella Milne
Madame Vauthier	Jane Henderson
Advocate-General	George Merritt
Purser	Jane Henderson George Merritt Peter Burton
Prison Governor	Trietan Rawcon
Shin's Cantain	Tristan Rawson Henry Caine
John Bell	Phil Brown
Goirln	Anthony Nicholls
Interpreter	Walter Horsburgh
President of Court	Evelyn Roberts
Inchestor	Neil Wilson
Warder	Michael Golden
Senator Rell	Launce Maraschal
Wireless Operator	Toronce Alexander

A variation of the conventional whodunit with star names for marquee, "The Green Scart" loses some of its dramatic grip when it embarks on a series of prolonged flashbacks but has sufficient vitality (and a quota ticket) to sell it in Britain. Prospects in the American market, however, may not be more than mild.

Based on a novel by Guy Des. Cars, entire action takes place in France, largely within the confines of the courtroom. Central character is a blind, deaf and dumb mute (Kieron Moore) who has risen above his physical handicaps to become author of a successful novel. (Continued on page 22)

DISTRIBS' MY TURN TO SUE'

Cinerama Také Now \$12,000,000 As

Cinerama Productions, which started as a closed corporation with about 100 stockholders, now has about 1,000 shareholders. Stock, now listed as an over-the-counter security, is being publicly peddled by brokerage firms which have available the holdings of many of the original shareholders. The stock ownership jumped from 300 individuals in December to the present total of 1,000.

Along with the expansion of the

Along with the expansion of the wnership, the stock is showing signs of climbing. It's now quoted at 3% asked, 311/16 bid after being in a rut at 21/4 and 23/4 for a long stanza.

long stanza.

The boost in the price as well as the spread of ownership is attributed to the grosses the medium is chalking in 13 domestic situations and in anticipation of the retions and in anterpation of the te-cepts from foreign openings, with London starting the foreign ball rolling shortly. The domestic take so far since Cinerama first opened two years ago is placed in excess of \$12,000,000.

of \$12,000,000.

John R. Boland & Co., Wall St. brokerage firm that has been handling the stock, estimates that the current theatre income is in excess of 75c per com share on the outstanding stock.

Boland also notes that the company has retired a great deal of its debts and carries a tax credit of \$1,200,000. Cinerama Productions, as distinguished from the equipment company (Cinerama Inc.), is the watchdog outfit which turned over its rights to Stanley Warner in return for a percentage of the

Wanger Relates 'Strange Circumstances' To His Filming of 'Cell Block 11

Valter Wanger said here that his production of the prison reform pic, "Riot in Cell Block 11," given its United Kingdom preem at the Film Festival here, interested him more than most. 'because, it had been made possible under such strange circumstances."

About 98 or 99% of the film, he said, had been lensed in the Folsom (Cal.) State Prison with the cooperation of state authorities. They, had allowed what had never been done before, a riot to be staged with the Inmates as the rioters.

staged with the inmates as the rioters.

Wanger said the reason they were accorded this cooperation was that those in charge of American penal institutions wanted all the public to see what their problems were, and to what depths men would sink when they were incarcerated and cut off from all the freedoms they were used to. He stressed that the pic referred to conditions in the United States. He knew nothing of prison conditions in other countries. What was behind the production was public apathy, and the fact that the public knew so little about persons who went to prison. They came out with no money, no clothes, no jobs. Few people wanted anything to do with them, and statistics showed that 65% returned to prison for one or more visits. He felt that the use of stars would have detracted from the pic's realism.

Teacher! Teacher!

Title Registration Bureau has been informed how Paramount's "Bahamas to Windward" will look when translated into Finnish. As a result, sympathies were expressed for anyone who has to spell it out on a theatre marquee.

Goes like the "Description of the service of the service

Goes like this: "Purjehdus-kilpailut Bahamassarilla."

'Gentlemen's Pact' **Now Binds Small. UA Operations**

Edward Small and United Artists are now operating via a "genagreement. there's no formal contract binding on either side which calls for UA's distribution of Small's pix or Small' delivery of films to the company.

company.

It's understood that the vet filmmaker is now evaluating the market and general picture business conditions with the view of possibly concentrating only on expensive product and abandoning the action type of fare. In line with this, he already has signed the producer team of Clarence Greene and Russell Rouse to a multiple-pic, longterm deal. Pix they turn out will be presented under Small's aegis and are intended to be in line with the industry's swing toward greater accent on production values.

Small had a 12-film deal with the within the industry's swing toward greater accent on production values.

Small had a 12-film deal with the standard with the standard in the second of the second of the word of the second of his possible absence of a pact. The second, "New York Confidential," is not yet set for distribution, but yety Holly of the word of a pact. The second, "New York Confidential," is not yet set for distribution, but yety Holly of the word of the second when york confidential," is not yet set for distribution, but yety Holly of the product of the second when york confidential, and the yet we want the yet we will also go out through UA. It's understood that the vet film-

ALBANY, TROY HOUSES **CHANGE OWNERSHIP**

Albany, Sept. 7.

Federal Government has approved the leasing for 10-year periods of the 1,550-seat Grand, by Fabian Theatres to manager Paul V. Wallen, and of the 1,000-seat Lincoln, in Troy, by Stanley

seat Lincoln, in Troy, by Stanley beind the production was public apathy, and the fact that the public knew so little about persons who went to prison. They came out with no money, no clothes, no jobs. Few people wanted anything to do with them, and statistics showed that 65% returned to prison for one or more visits. He felt that the use of stars would have detracted from the pic's realism.

Metro to Film Story Of

Labor Movement in U.S.

Hollywood, Sept. 7.

Slory of the labor movement in this country is the basis of "Bannon" to be made by Metro with John Houseman producing and Spencer Tracy and Montgomery Clitt heading the cast. Filming Stars next January.

Dore Schary announced that the picture will deal with labor in the the character of the fact that the public knew so little about persons will with recombination of the deal under which pic's realism.

No Upped Tab, Irks 20th With three states automatically with the Twin the Twin the problems getting this city of a the subsequent to prison for one or more visits. He felt that the use of stars would have detracted from the pic's realism.

Metro to Film Story Of

Labor Movement in U.S.

Hollywood, Sept. 7.

Slory of the labor movement in this country is the basis of "Barnon" to be made by Metro with John Houseman producing and Spencer Tracy and Montgomey and Spencer

MULL COUNTER

By HY HOLLINGER

Hounded and pounded for years by exhibitor antitrust suits, with the total in damages sought now totaling about \$400,000,000, distributors, via their legal_reps, are reportedly mulling means of instituting counter actions against the sue-prone theatremen. The legal_eagles are particutarly making an exhaustive study and are compiling lists of \$1,000,000 exhibsuits which were settled out of count for as little as \$3,000.

On the basis of the information gathered, charges will be leveled, pinpointing a harassment angle and contending that the suits were not honestly inspired and lacked good faith. Several distrib lawyers privately admit that the film companies have been at fault in making these out-of-court settlements to avoid what might have been more costly and time-consuming litigation.

With the suits pouring in at an unceasing pace and legal and damage costs cutting into the treasuries, distribs feel that a point has been reached where a positive effort must be made to bring the litigation to halt or at least to a slowdown. The chances the "harassment" suits will have in the courist is unknown, but it's felt that it's worth a try, even to the extent of publicizing the exhib-inspired suits.

Lack of Courage

Distribs for many 'years have weighed counter actions. At one time the distribs seriously considence the distribs serio

Decomposed Film Danger Stressed; Nitrate Reels Suffer From Tropical Air

Deterioration of nitrate film in tropical areas, both due to the high humidity and damage from fungus, has been reported by a representa-tive of the Eastman Kodak Tropi-

has been reported by a representative of the Eastman Kodak Tropical Laboratory.

Danger of keeping such decomposed film in their vaults has been stressed to the distribs with a reminder of the recent Boston blaze in an independent exchange where nitrate reels were stored. The companies were urged to get rid of the dangerous nitrate footage.

The EK report said the fungus damage wasn't confined to nitrate only and spread also to accetate safety film. Two suggestions were made to cut down on print damage in the tropical countries. One was to lacquer the prints, which prevents damage to the emulsion from fungus. The other was to 'install electrical dehumidifiers in the vaults. This could be done only in vaults containing safety film. The \$100 each.

C'Scope Twin Billing, At No Upped Tab, Irks 20th

Brit. Fear H'wood Techniques May Ownership Spreads and Stock Climbs ATTACK ON EXHIBS Push Their Pix Out of Foreign Mkts.

Real 'Gone' Gravy

Real 'Gone' Gravy

Minneapolis, Sept. 7.

Patrons waiting in line to get in on the opening day of "Gone With the Wind" at the Sioux Falls, S. D., Theatre were furnished camp chairs by the management. The long lines outside the showhouse also were entertained by music. Latter was provided by an usher who plays the accordion.

sic. Latter was provided by an usher who plays the accordion. Sandwiches were sold, too, and the local daily newspaper handed out copies gratis.

'Luther' Makers Prep Reorg For Further Films

Lutheran Church Productions, responsible for "Martin Luther," is reorganizing and by the end of this month will be in a position to decide on the production of its next religioso subject, Henry Endress, chairman of the administrative committee of the Lutheran outfit, disclosed in N. Y. yesterday (Tues.).

"Luther," according to Cresson E. Smith, general sales manager for Louis de Rochemont Associates, which made the pic and is distributing it, had played 3,000,000 in the U.S. alone by the time it was withdrawn on July 31. It had also brought net rentals of \$200,000 in Canada.

Film starts going into release again Oct. 1 at regular admission prices, all prior dates having played at advanced admission. In N.Y., the Guild Theatre, which originally preemed the film, has rebooked it for a run starting Oct, 15.

Smith said "Luther" was expected to play at least another 3,000 dates in the U.S., and he kudosed exhibs for their careful and Imaginative handling of the plc. "I have never found a situation in which exhibitors were more alert (Continued on page 15)

COMPO INSURANCE PLAN IS ILLEGAL IN OHIO

Columbus, Sept. 7.
Compo's projected group insurance plan came a cropper in Ohio and in two other states due to state insurance regulations. An official of the state insurance board here said Ohio rules forbid a nationwide association to take insurance on domiciled employers and employees within the state. It is believed similar regulations prevail in Texas and Oklahoma. With three states automatically knocked out of the plan and with Allied's vigorous objections to it,

London, Sept. 7.
Fearing that British pix may be squeezed out of foreign markets by new Hollywood screen techniques the Board of Trade has asked the British Film Producers Assn. for its views on CinemaScope, Vistavision, etc.

As a first step, the BFPA, at its monthly sesh last Wednesday (1), requested all producer members to provide information on the effects of CinemaScope, on foreign mar-

of Cliemascope on foreign markets and also to give their will write and the new medi. In the meantime, they've assured the Board of Trade they are keeping their eyes, closely the new developments.

Board of Trade they are keeping their eyes closely the new developments.

Up till now, no British company has embarked on a CinemaScope production although number have been lensed in Britain by American majors. The Rank studios, however, are switching to VistaVision at the end of the year and the Korda group has atnounced it will be making "Richard' all?" in that medjum' with Sir Laurance Olivier starred.

For the time being, however, the BFPA is prepared to follow a waitand-see policy, encouraged to a large extent by the substantial grosses both in British and abroad by some of the latest conventional-type pictures. The problem is complicated by the limited home market available to the native producer in either CinemaScope or Vista-Vision, and past experience has proved that British films must rely on the United Kingdom market for the bulk of their income. To depend on foreign earnings, particularly dollar income from the United States, has always been a hazardous proposition.

Other AA Deals Shape In Wake of Rodgers Inking: Expect 34 Films in 1955

Expect 34 Films in 1955
With former Metro sales veepee
William F. Rodgers now in the
Allied Artists fold as an adviser
and consultant, prexy Steve Broidy
is expected to announce additional
production and personnel deals following his return from Europe
next week. Broidy, along with
veepee Harold Mirisch and foreign
chief Norton V. Ritchey, are
abroad to confer with John Huston
and attend an Associated British
Picture Corp. sales convention.
Prior to planing for London last
Wednesday (1), Broidy announced
the retention of Rodgers and also
disclosed that his company will
turn out 34 pictures in 1955 or
about five more than scheduled for
the current year. Top product will
be made by William Wyler, Billy
Wilder and Huston, each of whom
is to deliver three pix to AA. This
filmmaking trio, Broidy said, will
be financed 100% by AA.
Wyler has an untitled Gary
Cooper starrer lined up for AA,
Wilder is prepping "Ariane," based
on a love story by Claude Anet,
while Huston's first AA vehicle
will be "The Man Who Would Be
King." Based on a Rudyard Kipling
story, it will star Humphrey Bogart and may be filmed in India
Exact starting times are uncertain
since all three producer-directors
are currently working for other
companies.

Fine Meeting in Paris With Schweitzer on Pic

C. Robert Fine, prexy of Perspecta Sound Inc., left recently for Europe, where he'll meet Dr. Albert Schweitzer in France. He'll show the famed scientist the completed print of "The Life of Dr. Albert Schweitzer" which was filmed and recorded in Europe Jast year by Fine and Jerome Hill. Following this meeting, Flue will tour the Continent to inspect Perspecta stereophonic sound installations in Paris, Rome and London studios. He's due back in New York end of September.

Best L.A. Labor Day Biz in 5 Yrs.; 'Dragnet' Hooking Sock \$56,400, 3 Sites; 'Egyptian' Big 40G, 'Eden' 19G

net" socko in three
"The Egyptian" is smash in one site, pacing Los Angeles firstruns to best Labor Day business in more than five years. Surprise of session is \$19,000 for "Garden of Eden;" a nudist camp picture at the United Artists

"Dragnet" eyeing \$56,400 in three situations with another \$105,000 in view among six ozoners \$105,000 in view among six ozoners and one suburban hardtop. "Egyptiam" is pulling \$40,000 at the Chinese while "Betrayed" is below hopes with \$25,600 in two houses. "Gone with Wind" is still å big holdover with \$30,500 for the fourth frame in two sites. "Rear Window" is strong in one

Estimates for This Week

Estimates for This Week
Chinese (FWC) (1,905; \$1.\$1.80)
"The Egyptian" (20th). Smash
\$40,000. Last week, "Broken
Lance" (20th) (5th wk/o days), \$8,900.

Warner Downtown, Wiltern,
Yogue (SW-FWC) (1,757; 2,344; 70(51)—"Dragnet" (WB). Sock \$56,400. Last week, Warner Downtown
with Iris, Ritz (814; 1,363; 70-\$1.10)
—"King Richard and Crusaders"
(WB) and "Return from Sea" (AA)
2d wk Downtown, 1st elsewhere),
\$13,300.

Fox Wilshire (FWC) (2,296: 90-

(WB) and "Return from Sea" (AA)
2d wk Downtown, 1st elsewhere),
\$13,300.
Fox Wilshire (FWC) (2,296; 90\$1,50)—"Man With a Million" UA).
Mild \$12,000. Last week, "Apache"
(UA) (6th wk), \$4,400.
Los Angeles Paramount, Hawaii
ABPT-G&S) (3,200; 1,106; 60-\$1,50)
—"Betrayed" (M.-G). Disappointing
\$25,500. Last week, Los Angeles
Paramount, Wiltern (2,344), Hollywood (756) "On the Waterfront"
(Col) (4th wk) \$22,700. (5 days at
Wiltern, full week elsewhere).
Orpheum, Ritz, New Fox (Metropolitan-FWC) (2,213; 1,363; 965; 70\$1,100—"Black Shleid Falworth"
(U); "Dawn at Socorro" (U). Okay
\$26,500. Last week, Orpheum and
Vogue (885), "Living It Up" (Par)
and "Desperado" (AA) (Orpheum
only) (4th wk), \$9,900. Others in
other units.
United Artists (UATC) (2,100;
70-\$1,10)—"Garden of Eden"
(Indie). Great \$19,000. Last week,
with New Fox (985) "Duel in
Jungle" (WB) and "Thunder Pass"
(Lip) (2d wk), \$9,000.

El Rey (FWC) (861; 70-\$1,10)—
"The Lady Vanishes" and "39
Steps" (Indie reissues). Light
\$3,200. Last week, with Globe
(782)—"Adventures Robinson
Crusoe" (UA) (2d wk), \$5,000.

Globe (FWC) (782; 70-\$1,10)—
"The Thing" (RKO) and "Day"

Globe (FWC) (782; 70-\$1.10) — The Thing' (RKO) and "Day Earth Stood Still" (20th) (reissues). Fair \$3,500. Last week, with El-

Los Angeles, Iris Loyola, Up-town (FWC) (2,097; 814; 1.248; 1.715; 75-\$1.25)—"Apache" (UA) okay \$31,000. Last week, Iris in other unit. Others, "Demetrius" (20th) and "Genevieve" (U) (3d wk), \$16,400.

wk), \$16,400.

Palace (Metropolitan) (1,212; 60\$1,10)—"About Mrs. Leslie" (Par)
(2d wk). Good \$6,300. Last week,
with Hawaii (1,106) (9 days at
Hawaii) \$14,300.

Fine Arts (FWC) (631; 80-\$1.50)

- Vanishing Prairie" (Disney) (3d)

k) Good \$8,000. Last week, \$7.600

Four Star (UATC) (900; 90-\$1.50)

"Companions of Night" (Indie)
(3d wk), So-so \$4,000. Last week,
\$4,700.

\$4,700.

Loew's State, Egyptian (WATC) (2.404; 1.536; \$1-\$1.50) — "Gone With Wind" (MG-reissue) (4th wk). Fine \$30,500. Last week, \$34,600.

Hollywood Paramount (F&M) (1.430; \$1-\$1.50)—"Rear Window" (Par) (4th wk). Very big \$19,200. Last week, above expectations at \$21,300.

Hollywood (FWC) (756; 75-\$1.25)

-- On the Waterfront" (Col) (5th
k). Okay \$5;500. Last week \$7,300
s part of unit.

Warner Beverly (SW) (1,612; 90-\$1.50 — "Magnificent Obsession" (U) (7th wk). Fair \$6,500. Last week same.

Hillstreet, Pantages (RK) (2,752; 2.812; 95-\$1.75)—"Caine Mutiny" (Col) (8th wk). Okay \$20,600. Last week, \$20,300.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (71st wk). Into 71st frame Sunday (5) after good \$33,900 last week.

Broadway Grosses

Estimated Total Gross
This Week\$723,200
(Based on 22 theatres.)
Last Year\$842,000
(Based on 23 theatres.)

'Dragnet' Giant 22½G In Balto

Baltimore, Sept. 7.
Fresh product and ideal weather are combining here this week to lift film grosses towards best totals in months. "Dragnet" is particularly smash at the Stanley. "7 Brides For 7 Brothers' is equally torrid at the Town. Second week of "The Egyptian" is fancy at the New.

Estimates for This Week

Estimates for This Week Century (Loew's-UA) (3,000; 25-60-90) — "Apache" (UA). Opened yesterday (Mon.). Second week (11 days) of "Magnificent Obsession" (U) drew \$8,500 after nice \$11,500

opener.

Cinema (Schwaber) (466; 50-\$1)

—"La Ronde" (Indie) (2d wk): Potent \$4,800 after brisk \$5,200 opener.

Film Centre (Rappaport-Mechanic) (960; 50-\$1)—"Vanishing Prairle" (Disney) (3d wk). Holding firmly at \$6,000. Last week, \$7,000.

firmly at \$6,000. Last week, \$7,000. Hippodrome (Rappaport) (2,100; 0.\$1.25)—"Caine Mutiny" (Col). (8th wk). Edged up to \$8,000 after \$5,800 for the seventh round. Ketth's (Schanberger) (2,400; 30-46-80)—"Weak And Wicked" (A-A). Starts tomorrow (Wed.). "Mrs. Leslie" (Par) '2d wk). Okay \$6,000. Little (Rappaport) (310; 50-\$1)—"Malta Story" (Indie). Begins tomorrow (Wed.). "Personal Affair (U) drew a moderate \$3,300. Mayfair (Hicks) (980: 20-44-70)—

(U) drew a moderate \$3,300.

Mayfair (Hicks) (980; 20.44-70)—
'Dawn At Socorro' (U). Opens tomorrow (Wed.) after 'Golden
Mask' (U) garnered a mild \$3,500.

New (Fruchtman-Mechanic) (1.800; 50-\$1.25) — "The Egyptian'
(20th) '2d wk). Tall \$18,000 after
rousing \$21,000 opener.
Playhouse (Schwaber) (420; 50\$1)—"Man With Million' (U-A)
(7th-final wk). Winding up pleasing
run with \$3,000. Last week, same.
Stanley (WB) (3,200; 30-65-\$1)—
"Dragnet" (WB). Giant \$22,500.

Last week, "Duel In Jungle" (WB)
\$6,000.

D.C. Biz Normal After Legion Exit; 'Window' Hot 13½G, 'Lance' 28G Washington, Sept. 7.

normal now that the American Lenormal now that the American Legion convention, which kept the local trade away, is over: Two new entries, "Broken Lance" and "Rear Window," got off to sock starts at the Palace and Playhouse respectively, the latter expecting a new house record for the week. "Dragnet," with terrif trade, set new house mark at the Met.

Estimates for This Week
Canital (10 cow's) (434, 70.85)

'Crusoe' Solid 9G, Mont'l; 'River' Fast \$18,000, 2d

'River' Fast \$18,000, 20 Montreal, Sept. 7.

"River of No Return' continues hot as ever following a socko first week. Metro's "Wind" going into third stanza still reaping solid returns. Nothing heavy on new entries with exception of "Crusoe" at the Orpheum which is pulling due to the property of the control of the company of the compa

tries with exception of "Crusoe" at the Orpheum which is pulling due to juve trade, Estimates for This Week Palace (C.T.). (2,625; 60-\$1)—"River of No Return" (20th) (2d wk), Fine \$18,000 following a socko first of \$30,000.
Capitol (C.T.) (2,412; 45-75)—"Living It Up" (Par), Smash \$24,-000. Last week, "Mrs. Leslie" (Par), Fair \$13,000.
Princess (C.T.) ((2,131; 40-65)—"Francis Joins Wacs" (U), Fair \$9,000, Last week, "Crossed Swords" (UA). Poor \$9,000.
Loew's (C.T.) (2,847; 50-68)—"Gohe With Wind" (IM-G) (3d wk). Okay \$23,000 after rousing \$32,000.
Imperial (C.T.) (1,788; 43-68)—"Knock on Wood" (Par) and "Men of Fighting Lady" (M-G). Dull \$7,-000. Last week, "Prince Valiant" (20th). Okay \$10,000.
Orpheum (C.T.) (1,048; 40-65)—"Adventures Robinson Crusoe" (UA). Solid \$9,000. Last week, "Jungle Man-Eaters" (Col). Average \$9,000.

'Dragnet' Big 13G in K.C.; 'Window' Hot 20G, 'Brides' Hearty 17G, 'Egyptian' 25G

Kansas City, Sept. 7.
Theatre row is booming with big films which replaced holdovers in early every spot. Sock biz being done by "Dragnet" at the Missouri, "Rear Window" at the Paramount. "The Egyptian" at the Orpheum and "Seven Brides" at the Midland. After reasonably seasonable weather for a few days, temperatures turned extremely hot over weekend to help drive patrons to theatres.

Estimates for This Week
Esquire, Uptown, Rairway, Granda (Fox Midwest) (820; 2,043; 700; 1,217; 65-65)—"Dawn at Socorro" (U) and "Egg and I" (U). Light \$12,000. Last week, "Duel in the Sun" (SRO) (reissue) and "Security Risk" (AA) at Esquire and Granada. Great \$19,000.

Kimo (Dickinson) (504; 85-\$1)—"Little Fugitive". (Indie). Fine \$2,7400 and holds. Last week, "Gilbert and Sullivan" (UA) (3d wk). Light \$1,100.

Midland (Loow's) (3,500; 65-90).

"Seven Brides for Seven Brothers" (M-G). Hearty \$17,000 and holds. Last week, "Caine Mutiny" (Col) (4th wk). oke \$7,500.

Missouri (RKO) (2,550; 65-85)—"Dragnet" (WB) and "Jungle Gents" (AA). Hefty \$13,000; holds. Last week, "Susan Slept Here" (RKO) and "Champagne Safati" (Indie) (2d wk). Nifty \$7,000.

Orpheum (Fox Midwest) (1,913; 75-\$1) — "The Egyptian" (20th). Sock \$25,000, holds. Last week, "Magnificent Obsession" (U) (6th wk). Lively \$7,500.

Paramount (United Par) (1,900, 70-90) — "Rear Window" (Par). Huge \$20,000, holds. Last week, "Magnificent Obsession" (U) (6th wk). Lively \$7,500.

Tower (Fox Midwest) (2,100; 65-85)—"Broken Lance" (20th) (7th wk). Light \$3,500.

Tower (Fox Midwest) (2,100; 65-85)—"Broken Lance" (20th) (55-85)—"Broken Lance" (20th) (55-85)—"Broken Lance" (20th) (56-85)—"Broken Lan

Knock' Sock \$13,000 In Omaha; 'Dragnet' 8G

tively, the latter expecting a new house record for the week. "Dragnet," with terrif trade, set new house mark at the Met.

Estimates for This Week
Capitol (Loew's) (3,434; 70-95)—
"Brides tor 7 Brothers" (M-G) (3d wk). Excellent \$18,500 after \$23,000 last week. Probably holds.
Columbia (Loew's) (1,174; 66-80)—
"Valley of Kings" (M-G) (3d wk). Okay \$5,500. Last week, \$7,000.

Dupont (Lopert) (372; 65-81)—
"Vanishing Prairie" (Disney) (2d wk). Strong \$8,000 after fat \$9,"Vanishing Prairie" (Disney) (2d wk). Strong \$8,000 after fat \$9,"Caine Mutiny" (Col) (3th wk). Strong \$11,000 after \$13,000 last week, "Bullet is Waiting" (Col) and "Ghost Strong \$11,000 after \$1,000 last week, "Bullet is Waiting" (Col) and "Ghost Week, Holds.

Metropolitan (SW) (1,200; 60-80)—"Dragnet" (WB). Snappy \$21,500. Last week, "Bunty Hunter" (WB). \$7,500.

Palace (Lôew's) (2,370; 65-95)—"Broken Lance" (20th). Heading (Col) Last week, "Caine Mutiny" (Continued on page 10)

'Egyptian' Lofty 40G Paces Hub; 'Dragnet' Hep 34G, 'Desire' Fair 11G

Key City Grosses

Estimated Total Gross
This Week \$3,240,900
(Based on 20 cities, and 203
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$3,141,000
(Based on 23 cities and 208
theatres.)

'Obsession' Wham \$36,000 in Philly

Philadelphia, Sept. 7.
Perfect holiday weather made no dent in firstrun attendance. Business was generally upbeat with "Magnificent Obsession" and "Dragnet" most impressive of the newcomers. A tremendous kickoff gave "Betrayed" a lift while "Duel in Sun" showed comeback strength but is only in for one week.

"Gambler From Natchez" couldn't make it at the Midtown and was yanked after six days. Long weekend helped "The Egyptian," "Waterfront" and "Rear Window" cash in.

Estimates for This Week

Estimates for This Week

Estimates for fine week
Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (3d wk).
Great \$18,000 Last week, \$19,000.
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (48th wk).
Staunch \$14,500. Last week, \$14,-000.

Staunch \$14,500. Last week, \$14,-000.

Fox (20th) (2,250; 99-\$1.80)—
"Egyptian" (20th) (2d wk). Hefty \$35,000. Last week, smash \$55,000. Goldman (Goldman) (1,200; 65-\$1.35)—"Dragnet" (WB). Terrific \$33,000. Last week, "Gone With Wind" (M-G), \$9,500 for 8th week. Mastbaum (SW) (4,360; 75-\$1.30)—"Duel in Sun" (SRO) (reissue). Bright \$20,000. Last week, "King Richard, Crusaders" (WB), \$15,000 for second sesh. Midtown (Goldman) (1,000; 74-\$1.30)—"Gambler From Natchez" (20th). Poor \$7,000 on six days. Last week, "Vanishing Prairie" (Usiney), \$9,000 for second stanza. Randolph (Goldman) (2,500; 74-\$1.49)—"M agnificent Obsession" (U). Smash \$36,000. Last week, "Caine Mutiny" (Col), \$10,500 for inth round.

"Caine Mutiny" (Col), \$10,500 for ninth round.

Stanley (SW) (2,900; 74-\$1.30)—
"Waterfront" (Col) (5th wk). Smash. \$2.000. Last week, \$20,000.

Stanton (SW) (1,473; 50-99)—
"Outcast" (Rep) and "Fighter Attack" (AA). Holiday helping to \$10,500. Last week, "Dawn at Socorro" (U) and "Black Horse Canyon" (U), \$8,500.

"Mrs. Leslie" (Par) (4th wk). Slipping to \$4,400. Last week, \$5,500.

Viking (Sley) (1,000; 75-\$1.30)—

\$5,500. Viking (Sley) (1,000; 75-\$1.30)— "Betrayed" (M-G). Sock: \$20,000. Last week, "Student Prince" (M-G),

Trans-Lux World (T-L) (604; 99-\$1.50)—"Adventures Robinson Crusee" (UA) (5th wk). Climbed to \$3,500. Last week, \$3,200.

'Egyptian' Sock \$18,000, 'L'ville; 'Brides' Wow 14G

Louisville, Sept. 7. Louisville, Sept. 7.

"The Egyptian" at the Rialto, "Seven Brides" at the State and "Dragnet" at the Mary Anderson are giving the town a strong wicket lineup. "Magnificent Obsession" at the Kentucky entering it's sixth and final week, a swell showing for that house.

Estimates for This Week.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)

—"Magnificent Obsession" (U) (6th
wk). Likely fine \$6,500 after last
week's virile \$7,000,

week's virile \$7,000.

Mary Anderson (People's) (1,000;
75-\$1)—"Dragnet" (WB). Should
grab sock \$12,000 in opening stanza. Last week, "Ring of Fear"
(WB) (2d wk): Wound up fourday run-with neat \$4,000.

Rialto (Fourth Avenue) (3,000;
75-\$1)—"Egyptian" 20th). Got
laudatory reviews and heading for
sock \$18,000. Last week, "Broken
Lance" (20th) (2d wk). Oke
\$11,000.

State (Loew's) (3,000; 50-75)—"7
Brides for 7 Brothers" (M-G).
Looking for wham \$14,000 and
mebbe more. Last week, "Valley
of Kings" (M-G) and "Overland
Pacific" (UA). Okay \$10,500.

Boston, Sept. 7.

"Dregnet luring hefty biz into
Paramount and Fenway. "The
Egyptian" opened big at the Memorial Sat. (4) and "Rear Window,"
in second week at the Met, is also
strong. Other newcomer. "Human
Desire," at the Pilgrim shapes
okay. Last Tuesday's (31) hurricane
bopped matinee biz downtown but
night activity was only slightly
under a normal Tuesday.
Estimates for This Week

Estimates for This Week
Astor (B&Q) (1,500; 85-\$1.25)
"Caine Mutiny" (Col) (10th wk),
Holding steady at \$11,000 following nice \$11,500 for ninth week

ing nice \$11,500 for ninth week, Beacon Hill (Beacon Hill) (800; 50-\$1) — "Malta Story" (UA) and "Viva Zapata" (20th) (second pic added this week) (2nd wk). Fair \$5,000. Last week, near \$6,500. Boston (Cinerama Productions). (1,354; \$12.0\$2.85) — "Cinerama" (Indie) (36th wk). Hypoed by two extra shows over the weekend, should hit near a slick \$23,000, Last week, fine \$18,600. Exeter (Indie) (1,300; 60-\$1) — "Holly and Ivy" (Indie) and "Welcome Queen" (Indie) (5th wk) Wilwind five week run with near \$4,000 after \$5,000 last week. Fenway (NET) (1,373; 50-\$1) —

\$4,000 after \$5,000 last week.
Fenway (NET) (1,373; 50-\$1) —
"Dragnet" (WB) and "Jungle Gents" (AA). Hefty \$11,000. Last week, "Duel in Jungle" (WB) and "Paid to Kill" (Lip), \$4,000.
Memorial (RKO) (3,000; 50-\$1)—
"The Egyptian" (20th). Opened big with near \$29,000, shaping. Last week, "Susan Slept Here" (RKO) and "Sins of Rome" (RKO) (2d wk). Oke \$14,000.

Metronolitan (NFT) (4,367: 50.

wki. Oke \$14,000.

Metropolitan (NET) (4,367; 5090) — "Rear Window" (Par) and
"Roogle's Bump" (Rep) (2d wk).
Nifty \$25,000, following tall \$32,000 for first week.

Orpheum (Loew's) (3,000; 50-90)

—"Seven Brides for Seven Brothers" (M-G) (3d wk). Holding near \$15,000. Slick \$18,500 for second frame.

rrame.

Paramount (NET) (1,700; 50-\$1)

"Dragnet" (WB) and "Jungle Gents" (AA). Hefty \$22,000. Last week, "Duel in Jungle" (WB) and "Paid to Kill" (Lip), Not bad \$12,500.

Filgrim (ATC) (1,800; 65-95)—
"Human Desire" (Col) and "The
Black Dakotas" (Col). Fair \$11,000. Last week, "Dawn at Socorro"
(U) and "Egg and I" (U) (reissue),
Mild \$9,000.

State (Loew's) (3,500; 50-90) —
"Seven Brides for Seven Brothers"
(M-G) (3d wk), Near \$8,000 following \$8,500 for previous week.

Mpls. Competish Hot But 'Egyptian' Fat 24G 'Dragnet' Boff \$17,000

Minneapolis, Sept. 7. Minneapolis, Sept. 7.

Two powerful newcomers, "The Egyptian" and "Dragnet," are making fine progress in the fact of the tough competition provided by the Minnesota State Fair which continued through Labor Day and still attracted record breaking crowds. Holdovers still are much in evidence.

Estimates for This Week

Century (S-W) (1,140; \$1.75-\$2.65) Cinerama (Indie) (21st wk). After racking up run's biggest take, \$25,000 plenty hot. Last week, \$30,000.

Gopher (Berger) (1,600; 65-85) (Valley of the Kings" (M-G) (2d wk). Mild \$3,500. Last week \$5,200.

\$5,200. Lyric (Par) (1,000; 50-75) "The Westerner" (Indie) and "Dead End" (Indie) reissuel. Okay \$4,500. Last week, "Magnificent Obses-sion" (U) (4th wk), fine \$6,000, al

Radio City (Par) (4,100; 85-\$1]
"The Egyptian" (20th). Stout \$24,000. Last week, "Broken Lance" (20th) (2d wk), \$9,000.

000. Last week, "Broken Lance" (20th) (2d wk), \$9,000.

RKO-Orpheum (RKO) (2,800, 65
5) "Dragnet" (WB). Boff \$17,000.
Last week, "Black Shield of Falworth" (U), \$12,500 at 85-\$1.

RKO-Pan (RKO) (1,600; 85-\$1]
"Black Shield Falworth" (U)
mo.). Here after profitable initial Orpheum week. Okay \$6,000.
Last week, "Caine Mutiny" (Coll. \$7,500 at 85-\$1.25.

State (Par) (2,300; 85-\$1) "Sevel Brides for Seven Brothers" (M-G) (4th wk). Continues potent box officewise, hefty \$11,000. Last week, \$12,000.

World (Mann) (400; 65-\$1.20)—"About Mrs. Leslie" (Par) (2d wk) Will wind up a moderate fortnight fair \$2,300. Last week, \$3,700.

Holiday Lifts Chi; Window'-Miller Bright 75G, 'Wind' Breezy 40G, 'Men' Fine 16G, 'Lance' Sharp \$46,000, 2d

Chicago, Sept. 7.

Another bangup week is in the works at firstrun theatres here, with Labor Day weekend helping to fatten the overall take. Of four new bills the big news is "Rear Window," which is racking up a mighty \$75,000 at Chicago, helped no little by Howard Miller deejay package onstage. "Gone With the Wind" reissue is sockero \$40,000 at United Artists, and "Her 12 Men" looks fine \$16,000 at the Monroe. At Surf, "Daughters of Destiny" is fetching a staunch \$6,000.

Monroe. At Surf., "Daughters of Destiny" is fetching a staunch \$6,000.

Second week of "Broken Lance" is big at Oriental, while combo of "Duel In Jungle" and "Outcast" look okay at Roosevelt. "Vanishing Prairie" returns are plump in third round at Loop. Woods is finding "Susan Slept Here" sturdy in the fourth, while Grand does better than-average biz with "Black Shield of Faiworth." Fifth frame of "La Ronde" shapes nice at the World, and sixth for "Brides for 7 Brothers" continues to soar lofty at McVickers. Par gross looms for "Caine Mutiny" at State-Lake in the 10th, and in the 58th week "Cinerama" is just plain great at the Palace.

Estimates for This Week
Chicago. (B&K). (3,900; 98-\$1.25)—"Rear Window". (Par) with Howard Miller deejay package onstage. Smash \$75,000. Last week, "Dragnet" (WB) with Four Aces topping vaude (2d wk), \$61,000.

Grand (Nomikos). (1,200; 98-\$1.25)—"Black Shield of Falworth" (U). (4th wk). Tapering to fairish \$8.500. Last week, \$14,000.

Loop. (Telem't). (600; 90-\$1.25)—"Vanishing Prairie". (Disney). (3d wk). Fancy \$15,000 after last week's \$16,000.

McVickers (JL&S). (2,200; 65-\$1.25)—"7. Brides for 7. Brothers" (M-G). (6th wk). Sockeroo. \$31,000 and holding another week. Last week. \$27,000.

Morroe (Indie). (1,000; 65-87)—"Her Twelve Men". (M-G). Good.

week, \$27,000.

Monroe (Indie) (1,000; 65-87)—
Her Twelve Men" (M-G). Good
\$16,000 seen. Last week, "Valley
of Kings." (M-G) (4th wk), \$4,400.
Oriental (Indie) (3,400; 98-\$1.25).
Broken Lance" (20th) (2d wk).
Strong \$46,000. Last week, \$48,000.
Palace (Eitel) (1,484; \$1.25-\$3.40)
—"Cincerama" (Indie) (58th wk).
Terrific \$45,000 after \$48,000 last
week.

Cinerama (Indie) (88th Mb.)

Terrific \$48,000 last (week).

Roosevelt (B&K) (1,400; 65-98)—
"Duel in Jungle" (WB) and "Outcast" (Rep) (2d wk). Okay \$18,000.

Last week, \$20,000.

State-Lake (B&K) (2,700; 98-\$1.80)—"Caine Mutiny" (Col) (10th wk). Fair \$22,000. Last week, \$27,000.

Surf (H&E Balaban) (685; 95)—"Daughters of Destiny" (Indie). Shaping tall \$6,000. Last week, "Earrings of Madame De" (Indie). (4th wk), \$3,000.

United Artists (B&K) (1,700; 98-\$1.25)—"Gone With the Wind" (M-G) (reissue). Boffo \$40,000. Last week, "Magnifteent Obsession" (U) (7th wk), \$16,000 in five days.

Woods (Essaness) (1,198; 98.

Woods (Essaness) (1,198; 98.

L25)—"Susan Slept Here" (RKO) (4th wk). Nice \$30,000 after \$28,000 last week, "Magnifteent Obsession" (U) (1,104) (97; 98)—"La Ronde" (Indie) (5th wk). Good \$5,000. Last week, \$4,400.

'DRAGNET' CATCHES HOT 34G, FRISCO

Warm weather and the annual trek from the city to the country over Labor Day weekend, failed to seriously dent Frisco film biz as the town is also a tourist attraction on such occasions. As a result, firstrun houses are looking to a 500d week right down the line.

Estimates for This Week

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i. e. without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement

'Dragnet' Snares Big 30G, Cincy

Cincinnati, Sept. 7.

Mighty b.o. roundup by "Dragnet" at the Albee and holiday
surge are boosting downtown total
several notches this week, more
than making up for holdover declines. "Seven Brides" and "Rear
Window" continug strong.

Estimates for This Week
Albee (PKO) (2 100, 75 \$140)

Estimates for This Week
Albee (RKO) (3,100; 75-\$1.10)—
"Dragnet" (WB), Mighty \$30,000
haul in sight, Sticks, Last week,
"King Richard and Crusaders"
(WB), \$14,000 at 75c-\$1 scale.

(WB), \$14,000 at 75c-\$1 scale. (Capitol (Ohio Cinema Corp.) (1, 276; \$1.20-\$2.65)—"Cinerama" (Indie) (12th wk). Holding to \$28,100, great, same as last week. Grand (RKO) (1,400; 75-1.25)—"Caine Mutiny" (Col) (m.o.). (2d wk). Hardy \$5,500 after last week's \$7,000.

\$7,000.

Keith's (Shor) (1,500; 75-\$1,25)—
Kear Window" (Par) (2d wk). Tall
\$12,000 outlook in wake of \$20,000
lift. Holds for third stanza.

Palace (RKO) (2,600; 75-90)—
"Seven Brides" (M-G) (3d wk).
More honeymooning, \$13,500, onheels of \$16,000 second week.

'ALIBI' NICE 14G IN SLUGGISH DETROIT

Detroit, Sept. 7.

Opening of State Fair plus holdovers in every situation downtown
except one, are counteracting
whatever hypo the Labor Day
weekend would give resulting in
either a status quo or a slight
downward trend. "Naked Alibi,"
the lone newcomer, looks good at
the Broadway-Capitol. "Dragnet"
continues strong in second round
at the Palms. Ditto "Magnificent
Obsession" at the Michigan.
Estimates for This Week

Estimates for This Week

Fox. (Fox-Detroit) (5,000; \$1-..25)—"Broken Lance" (20th) (3dk). Down to \$20,000. Last week,

Michigan (United Detroit) (4,-000; 80-\$1) — "Magnificent Obsession" (U) (2d wk). Good \$23,000. Last week, \$25,000.

Last week, \$25,000.

Palms (UD) (2,961; 80-\$1)—
"Dragnet" (WB) and "Thunder
Pass" (Lip) (2d wk). Strong \$27,000. Last week, \$38,000 picking up
steam after slow start.

Madison (UD) (1,900; \$1.25\$1.50)—"Caine Mutiny" (Col) (10th
wk). Steady \$10,000. Last week,
same.

same. Broadway-Capitol (UD) (3,600, 80-\$1)—"Naked Alibi" (U) and "Jungle Gents" (AA). Oke \$14.-000, Last week, "Gog" (UA) and "Forty-Niners" (AA) \$11,750. United Artists (UA) (1,938; \$1-\$1.25)—"Gone With Wind" (M-G) (8th wk). Cool breeze at \$15,000. Last week, \$14,400. Adams (Balabam) (1,700; 80-\$1)—"Susan Slept Here" (RKO) (3d wk). Sleepy \$6,000. Last week, \$5,500.

wk). Sleepy \$6,000. Last week, \$5,500.
Music Hall (Cinerama Productions) (1,194; \$1.40-\$2,65)—"This Is Cinerama" (77th wk). Slipping to \$19,000. Last week, \$21,000.

Mintz To Buena Vista

**Mono S27,000. Last week, sock Warfield (Loew's) (2,656, 75-\$1) — Thickes for 7 Brothers" (M-G) Gd wk. Good \$16,000. Last week, solid \$20,000. Paramount (Par) (2,646; 90-\$1) — Raramount (Par) Solid \$28,500. Last week, "On the Water front" (Col). Firm \$10,500 on last six days after two weeks. St. Francis (Par) (1,400; 90-\$1.25) — "King Richard and the Crusad-IContinued on page 10) — Response for the Continued on page 10.

Estimates for This Week
Ambassador (Ind) (1,400; \$1,20-\$2,40)—"This is Cinerama" (Ind)
(32d wk), Solid \$17,000 after lusty
\$18,000-last week.
Fox (F&M) (5,000; 50-75)—
"Dragnet" (WB), Sock \$28,000.
Last week, "Ring of Fear" (WB) and "Pride of the Bluegrass" (AA).
Fair \$12,000.

and "Pride of the Bluegrass" (AA).
Fair \$12,000.
Loew's (Loew) (3,172; 50-75)
— "Seven Brides" (M-G) (3d wk).
Lusty \$20,000 following big \$28,000 for second stanza.
Orpheum (Loew) (1,500; 50-75)
— "Crossed Swords" (UA) Nice
\$7,500. Last week, "Southwest
Passage" (UA) and "Lone Gun"
(UA). Good \$7,000.
Pageant (St. L. Amuse) (1,000;
82). — "About Mrs. Leslie" (Par)
(3d wk). So-so \$3,000 after hep
\$3,500 for second frame.
Richmond (St. L. Amuse) (4,000;
82). — "Malta Story" (UA). Fair
\$2,000. Last week, "Earrings of
Madame De" (Ind). Fine \$3,000.
St. Louis (St. L. Amuse) (4,000;
St. Good \$3,500.
St. Good \$3,500.
St. Good \$3,500.
St. Louis (St. L. Amuse) (3,000)
St. Good \$3,500.
St. Coulon St. Coulon St. Coulon St. Coulon St. L. Amuse) (800St. Coulon St. C. Amuse) (800St. Coulon St. L. Amuse) (800St. Coulon St. L. Amuse) (800St. Coulon St. C. L. Amuse) (800-

Swell 25,000 and 15 and

Prov. Mops Up After Hurricane; Houses Closed 'Til Mon. (6)

Providence, Sept. 7.

Hurricane Carol, which whipped the city Tues. (31), flooded the downtown area to a depth of more than four feet and left the vicinity without power. Theatres were closed until yesterday (Mon.). Hardest hit was the Strand with an estimated \$100,000 damage caused by a rising tide.

Estimates for This Week

Albee. (RKO). (2,200: 50-70)—

Estimates for This Week
Atbee (RKO) (2,200; 50-70)—
'Dragnet' (WB). Opened Monday
(6). Last week, "Magnificent Obsession" (U) and 'Highway Dragnet' (AA) (3d wk), abbreviated, \$2,500.

"The Egyptian" (20th). Opened Monday. Last week, "Gorilla At Large" (20th). Good \$4,000 in abbreviated stand.
State (Loew) (3,200: 50-70)—
Dark. Last week, "Hell Below: Zero" (Col.) and "Prisoner of War" (M-G), good \$3,500 in short stand.
Strand (Silverman) (2,200)—
Dark. Last week "Living It Up" (Par) and "Javanese Dagger" (Par) (2d wk), so-so \$2,000 in short week.

Toronto Booms; 'Brides' Wham 23G, 'Sabrina' 16G

On top product appeal, biz is booming. "Seven Brides for Seven Brothers" heads the town, while "Black Shield of Falworth" and "Sabrina" are nabbing big returns. Also at near capacity is "Doctor in the House," a British film.

Heat Hits St. Loo But Dragnet' Sock \$28,000 Two fresh films have helped offset exodus of natives from town due to heatwave which hit 103 over the long Labor Day weekend. Dragnet' at Fox and "The Egyptian" at the St. Louis are pulling socko biz while "Seven Brides" also continues to draw. Estimates for This Week Ambassador (Ind) (1,400; \$1.20-Brides' 170G, 7th; 'Streets' 30G, 'Egyptian' 105G, 2d; 'Dry' 181/2G

Despite the large number of holdover pictures, Broadway firstruns chalked up hefty trade over the three-day holiday weekend. The influx of visitors plus localites contributed to the general upbeat, although there were a few situations, lacking topnotch product, which did not benefit. The excellent weather over the three days did not prove harmful to Broadway boxoffices.

A long weekend which draws out-of-towners proves that the visitors enjoy flesh shows, judging from the great returns racked up by the Palace and Radio City Music Hall, only remaining Broadway houses with stageshows.

ing from the great returns racked up by the Palace and Radio City Music Hall, only remaining Broadway houses with stageshows.

The Music Hall, with Metro's "7 Brides for 7 Brothers" also a solid draw, notched \$170,000 for the week, topping the previous sion's \$168,000. "Brides" gets an eighth week and possibly more, with MH toppers waiting to see how biz holds up for a non-holiday round. The Palace, with "Down Three Dark Streets" (UA) plus eight acts of vaude, grossed an estimated \$30,000, best in weeks for its vaude-film combo policy. "The Egyptian," at the Roxy, continued its smash pace with \$105,000, one of the highest second weeks in the history of the Broadway showcase, according to the management. Pic ranks as the theatre's biggest hit since "The Robe."

Best of the newcomers is 'High and Dry' (U. The British import, starring Paul Douglas, hit a whopping \$18,500 for the opening round at the eastside Sutton, mak'ng it one of the biggest grossers for the art house. "Private Hell 36," first of the Filmakers pix under the exhib guarantee plan, looks to hit a fair \$40,000 for its first stanza at the Paramount.

"Duel in the Sun," David O. Selznick reissue, appears headed for a big \$27,000 in first session at Mayfair, excellent biz for a reissue. "Waterfront," at Astor, with \$50,000 for sixth frame, and "Dragnet." at Victoria, with \$27,000 for third week, are holding up strongly. "Magnificent Obsession" closed at State with final \$25,000, closing profitable five-week run. Two Paramount entries. "Rear Window" at Rivoil with \$32,000 for 10th week. On the art. circuit, "Little Kidnapers" (UA) shows promise with first week of \$10,500 at Trans-Lux 60th St. and Columbia's Brazilian import, "Congaceiro," rates a nod for its \$7,000 second week at Normandie.

Estimates for This Week

Astor (City Inv.) (1,300, 50-\$1.75)

Estimates for This Week

tinuation of playdate which started at Fine Arts.

Hollday (Rose) (950; 90-\$1.65)—

"Big Sleep" (WB) and "Kid Galahad" (WB) (reissues) (2d wk). This house is doing well on Robinson-Cagney-Bogart gangster oldies. First week for new combo for week ending, yesterday (Tues.) was okay \$10,000. Continues.

Mayfair (Brandt) (1.736; 79-\$1.80)—"Duel in Sun" (SRO) (reissue) (2d wk). First week ending today (Wed.) looks big \$27,000, excellent for a reissue. Continues. Picture was backed by hefty ad campaign."

Normandie (Trans-Lux) (592; 95-\$1.80)—"Congaceiro" (Col), (wk). First session ending today (Wed.) seems headed for \$7,000, aided by upbeat reviews from N. Y. crix. "Adventures Robinson Crusoe" closed four-week run with \$3,000 for final session.

Palace (RKO) (1.700; 50-\$1.60)—"Down Three Dark Streets" (UA) and eight acts vaudeville. Last remaining spot for vaude had one of its biggest weeks for vaude-film policy, with \$30,000 seen for week ending tomorrow (Thurs.). Trade bolstered by influx of visitors for Labor Day weekend. "Southwest Parsange" (UA) ovens tomorrow.

Paramount (ABC-Par) (3,664; 70-\$1.50)—"Private Hell 36" (FM). (2d wk). First indie-produced, indie-distributed film to play showcase looks to hit fair \$40,000 for initial stanza ending Friday (10). In ahead, "King Richard and Crusaders" (WB) completed six days of second week with so-so \$30,000. "Rogue Cop" (M-G), first Metro pic to play house in years, due in Sept. 17.

Paris (Pathe-Cinema) (568; 90-\$1.80)—"Hobson's Choice" (UA) (13th wk). The 12th week ended Sunday (5) was okay \$5,000 after \$5,800 for previous round. Plays through Sept. 19 when "Bread, Love and Dreams" (Indie) takes over.

Rivoli (UAT) (2,092; 85-\$2)—"Rear Window" (Par) (5th wk).

through Sept. 19 when "Bread, Love and Dreams" (Indie) takes over.

Rivoli (UAT) (2.092; 85-\$2)—
"Rear Window" (Par) (5th wk).
Current stanza ending today (Wed.) looks to finish at \$47,000, better than last week's \$44,000.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"7 Brides for 7 Brothers". (M-G) and stageshow (7th wk). Labor Day weekend biz boosted this hot attraction to \$170,000 for current week ending today. (Wed.), topping previous stanza's \$168,000. Stays an eighth week and possibly longer, depending on how biz holds up for a non-holiday week. "Brigadoon" (M-G) is scheduled to folow.

Roxy (Nat'l Th.) (5,717; 65-\$2.40)—"Egyptian" (20th) (3d wk). First holdover week ended last night (Tues.) was socko \$105,000, making oic theatre's biggest since "Robe."
This is one of house's biggest second weeks in its history. Opened to smasheroo \$131,000 for first round. Continues indef with "Woman's World" (20th) set to follow.

State (Loew's) (3,450; 78-\$1.75)—

round. Continues inder with of the continues of the continue of the contin

Ring & Piston Set

Europe. It is on these machines slight edge at this time. In the that one of the biggest savings can be made. Delivered prices in Geriegn supreme. The no-speed-right supreme. many run 25-33% less than prices in New York. The best feature of the German cars is their durability. Most of the family type cars are not outstanding in performance; however, they have the reputation for dependable service. Servicing facilities for German cars is comparable to the English facilities on the Continent.

the Continent.

The Italian and French cars do not offer the advantages of the previously mentioned autos. The Italian cars are some of the best looking in the world but, aside from the doughty Fiat, most of the cars are not dependable in the long run and age very quickly. The Italian cars are very expensive and this point alone scares off many prospective buyers. The service for makes other than Fiat is very spotty, both in Europe and the States.

The French cars are also expen-

ty, both in Europe and the States.

The French cars are also expensive except for the smaller Renaultand Peugot. The cars are generally good looking, economical and fairly dependable and bargaining with the all-powerful dollar can usually reduce the price a comfortable margi Garage work is agai hard to obtain outside France and very difficult here in the U. S. A.

Economies for U. S. Sellers

Economies for U. S. Sellers

Most of the European countries
place many stumbling blocks in the
path of Americans who want to
sell their cars before returning
home. Unless the deal can be arranged with another American for
dollars outside the national banking system, it is almost impossible
to sell the car. The best way to
buy, is to count on bringing the carback at the end of the trip. If one
wants to sell the car on return, it
is usually possible to come fairlyclose to the European purchase
price even figuring shipping costs
and import duty. This latter item
any frighten some people but it is
not too tough—10% of the value
of the car is the duty at port of
entry, but this "value" includes depreciation and any damage that has
happened to the car.

Unless one is set on impressing

Unless one is set on impressing the local citizenry, taking an Amer-ican car to Europe is foolish. The Continental roads are not good, Continental roads are not good, they ar usually narrow and very winding and demand a car with good handling qualities more than one with brute power. Another fea-ture of Continental motoring that militates against the American car is economy. Gasoline is very expenis economy. Gasoline is very expensive, 60c to 90c a gallon and inferior in quality to our domestic brands. Large American cars cannot take advantage of the twisty roads for maximum economy and the cost of running one can be roads for maximum economy and the cost of running one can be almost monumental. Any of the European cars are better suited to the roads and practically all of them will deliver satisfactory gas mileage.

Races All Over the Map

Races All Over the Map

For the competiton enthusiast
Europe is a happy hunting ground.
Events are run amost every weekend during the season, and no matter where the location interest runs
high. The Grand Prix events are
the most heavily watched and
crowds sometimes run as high as
150,000 to 200,000. Coverage of
these events is widespread, especially in the newspapers and now
on radio and television as well.
This season has seen the three-way
battle between Ferrari, MercedesBenz, and Maserati.

type 550 Porsche, and the OSCA reign supreme. The no-speed-limit roads around Europe allow the sport car driver to get in some fast touring without fear of winding up in the local hoosegow. For this type of car the European roads are ideal and car and driver can tear about without much danger to anyone.

Barney Dean

strictly a show biz family funeral.
The outsiders didn't know Bar-ney Dean. He had never been a headliner, never had his name in headliner, never had his name in lights. Anyway, his vaude days were so far behind him that it's doubtful if even the most confirmed vaude fan would have remembered him as one of the Dean Bros., a vaudance team of the post-World War I era. In recent years, however, Dean lived with the greats of show biz as a sort of unofficial comedy writer for Bing Crosby and Bob Hope.

Dean's position was one which

Crosby and Bob Hope.

Dean's position was one which is gradually disappearing—that of court jester. Traditionally most of the top names had someone in their entourage who could be depended upon for the right line at the right time, or as a convenient intra-family foil. Their duties might be varied but the function generally was the same. One of the earliest comedy foils was Sir Joseph Ginsberg, long with Ike Singer of Singer's Midgets. One of the best known today is Mack Grey, now the general factotum for Dean Martin and Jerry Lewis, and once the unshakeable shadow of George Raft.

Dean born Barney Fratkin in

of George Raft.

Dean (born Barney Fratkin in Kiev, Russia) was a gentle little man with a flair for "one-liners." He's credited with a wide variety of pungent lines, including the now stock description of a not-toogenerous Hollywoodite as being always "cozy with a buck." He served, too, as pivot of some of what became standard show biz stories.

bean was with Crosby at a party at Winthrop Rockefeller's lavish estate. He was clearly awed by the size of the place, the rooms, the gallery, the indoor tennis court and some of the other features. He was watching a tennis game when one of Rockefeller's lorgnetted lady associates inquired as to the whereabouts of "Millicent."

"Maybe." offered Dean "she's

whereabouts of "Millicent."

"Maybe," offered Dean, "she's upstairs glaying polo."

"He started," George Jessel declared in the eulogy, "as a minstrel and told a gag. And his last lines in this play were 'Do you want me to give a message to Jolson?"

the great minstrel who had gone before him. Little Barney not only had the goodwill of the newsboy on the street. he had the love and devotion of such high priests of the amusement temples as Bing Crosby and Bob Hope—who share the grief with his kin."

Ben Gross

Continued from page 1 =

ing with w.k. press agents of "circa and current" which figures to be a hotcake for the publicity corps (at

these events is widespread, especially in the newspapers and now on radio and television as well. This season has seen the three-way battle between Ferrari, Mercedes Benz, and Maserati.

The new Mercedes has proven in the fastest of the three; however, they are very tricky cars to handle and the new streamlined shape is not good for short courses. The Stuttgart firm has come up with a new exposed-wheel veryion that is far superior for this type course and it was one of these cars that won the German Grand Prix at Nurburgring last month. Ferrari has been pressed to the limit by these new cars and Maserati seems to need more reliability if they are to stick with the two pace-setters. Sport car racing is even more prevalent, and every weekend important meets are held. The 4-3 litre Ferrari and the new Jaguar XK-120D are having a terrific battle, with the Ferrari holding a U. S.

New Loew's Inc. Directors Vote Divvy Hike to 25c; Reagan Named to Board

Increase in the quarterly dividend from 20 to 25c was voted last week by the board of directors of Loew's, Inc., at the first meeting signalizing, the beginning of operations of the company under its new format. Old company ceased to exist at midnight Aug. 31 as the firm split into separate theatre and production-distribution outfits, in accordance with a Government consent decree. The theatre company is known as Loew's Theatres. consent decree. The theatre company is known as Loew's Theatres, Inc.

Charles M. Reagan, sales chief, and Benjamin Melniker, attorney, were elected to the board, succeeding Joseph R. Vogel and Leopold Friedman, who recently resigned to the Leonic Measurement of Leonic to Loew's Theatres,

Newly-elected officers named by Newly-elected officers named by the board included Reagan and Jesse Thurston Mills, comptroller, as veepees; Irving H. Greenfield, formerly assistant secretary, succeeding Friedman as secretary, and Marvin Atlas, assistant secretary. J. Robert Rubin, who retired as a veepee and general counsel, is remaining on the board. No official designation of the new general counsel has been made, but it's expected to be either Melniker or Greenfield. or Greenfield.

All other officers and directors retained their former posts.

The current divvy is payable Sept. 30 to stockholders of record Sept. 14.

LOEW'S THEATRES INC. CHARTERED IN N. Y.

Albany, Sept. 7.

Albany, Sept. 7.

Loew's Theatres Inc., chartered with capital stock of \$3,000,000 and the same number of shares at \$1 par value, has been authorized to "carry on the business of theatre proprietors, managers and directors, and in particular to provide for the production, pesentation and performance of motion pictures, operas, stage plays, musical comedies, sporting events, radio and television programs of all types and descriptions, and other forms of amusement, including amusement parks, carnivals and circuses."

Three classes of directors are provided. Listed for Class I, who will serve for a year, are Archie Weltman, Gilbert Walerstein; Class Cleary and Matt J. Madden; Class 3, who will serve three years, Joseph R. Vogel and Leopold Fried-

Upon the expiration of the terms Upon the expiration of the terms of the directors so classified, their successors shall be elected for a term of three years "so that one-third of the number of the directors shall be elected annually." Stockholders voting for directors will do so under the cumulative-system.

Stockholders voting for directors will do so under the cumulative system.

The papers fix nine as the maximum number of directors. Cleary, Weltman and Friedman, who also acted as filing attorney, executed them as subscirbers. State tax was \$1.500, plus \$40 for recording.

Loew's Inc., which was incorporated under the laws of Delaware on Oct. 18, 1919, executed a statement, via President Marcus Loew, designating, on Dec. 8, its head-quarters for conduct of a general theatrical and amusement business in New York State. This was filed with the Secretary of State in Albany, Dec. 26, 1919.

Marcus Loew, Joseph M. Schenck and David Bernstein were listed as directors for the first year. Friedman was filing attorney. Capital stock was set forth as 4,000,000 shares without par value.

Loew's Picks Pitt's Elder As Frisco Warfield Mgr.

San Francisco, Sept. 7. William Elder, formerly manager for Loew's in Pittsburgh, has been named manager of Loew's Warfield in San Francisco. Elder replaces Boyd Sparrow, in the spot for the past four years, who has taken an extended leave of absence because

health. Charles E. Kurtzman, Loew's division manager for the North East. who had been in charge here in the interim between Sparrow's illness and Elder's appointment, returned to his duties in the east.

Picture Grosses

SAN FRANCISCO

(Continued from page 9)

(Continued from page 9)
ers" (WB) (2d wk), Slim \$9,000,
Last week, okay \$14,000,
Orpheum (Clinerama Theatre,
Calif.) (1,458; \$1.75-\$2.65)—"Clinerama" (Indie) (36th wk), Good \$32,000. Last week, nice, \$34,000.
United Artists (No. Coast) (1,207; 70-\$1)—"Duel in the Sun"
(SRO) (reissue), Okay \$10,000 for
eight days, Last week, "Crossed
Swords" (U) and "Overland Paeifhc" (UA), Mild \$7,500.
Stagedoor (A-R) (400; \$1-\$1.26
"Hobson's Choice" (UA) (6th
wk), Oke \$2,400. Last week, ayerage \$3,000.
Larkin (Rosener) (400; \$1)—"The
Red Inn" (Indie), Good \$3,100. Last
week, "Turn the Key Softly" Indie). Fair \$2,400.
Clay (Rosener) (400; \$1)—"Le
Plaisir" (Indie) (3d wk). Good \$3,500. Last week, nice \$4,400.
Bridge (Schwartz-Reade)
\$1-\$1.20.—"Malta Story" (UA) (3d
wk), Fair \$2,200 after \$2,500 last
frame. "Hulot's Holiday" (Indie)
opens Thurs. (9).

Egyptian' Smash 25G, Seattle; 'Dragnet' 18G

Seattle, Sept. 7.

Seattle, Sept. 7.

Hefty holiday business at showshops looks to pep grosses. Evergreen Theatres has new fare at its three big-seaters; "The Egyptian" at the Fifth, "Knock on Wood" at Paramount and "Dragnet" at Coliseum.

The surprising "Karamoja" ends its solid four weeks' run at Liberty, with house closing temporarily. Orpheum, long dark, opens Sept. 10 with "Gone With the Wind."

Estimates for This Week
Blue Mouse (Hamrick) (800; 901)—"Francis Joins Wacs" (U) (3d)
k), Good \$3,500 after okay \$3,700

wk). Good \$3,500 after okay \$3,700 last week. Coliseum (Evergreen) (1,829; 65-60).—"Dragnet". (WB) and "Pride of Blue Grass" (AA). Tremendous \$18,000. Last week, "Waterfront" (Col) and "Vigilante Territory" (AA) (3d wk). Nice \$7,200. Fifth Avenue (Evergreen) (2,500; \$1-\$1.50).—"Egyptian" (20th). Smash \$25,000. Last week (\$1-\$1.25).—"Broken Lance" (20th) (4th wk). Big \$7,800.

Smash \$25,000. Last week (\$1.25)—"Broken Lance" (20th) (4th wk). Big \$7.800.

Liberty (Hamrick) (1,650; \$1)—
"Karamaja" (Indie) (4th wk). Swell \$6,000. Last week, great \$7,500.

Music Box (Hamrick) (850; 90-\$1.25)—"Susan Slept Here" (RKO) (4th wk). Fine \$6,500. Last week, swell \$6,800.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Magnificent Obsession" (U) and "Paris Express" (Indie) (2d wk). Great \$12,000. Last week, immense \$16,400.

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Knock on Wood" (Par) and "Paid to Kill" (Indie). Lofty \$14,000. Last week, "Caine Mutiny" (Col) (8th wk). Great \$8,800.

Theatre TV

= Continued from page 5 =

chrome unit. This, he said, compared to the higher cost of home tv color sets. Largescreen monochrome units are now priced at between \$10,000 and \$15,000. Unlike Eidophor, the 20th-Fox largescreen color system, the GPL unit uses a standard or slightly modified National Television System Committee. color standard.

The introduction of largescreen color standard. The introduction of largescreen color has long been looked upon by the closed-circuit industry as the spark that would serve to popularize the medium fully. While the closed-circuit medium has been building slowly, it's felt that its full impact will be achieved only after the widespread introduction of color units. With color, it's believed that industry will make more use of theatre-tv to display its wares to salesmen and even to the public. In' addition, it would open the gates: for b.o. attractions such as Broadway musicals and other events that require color for full appreciation. full appreciation

Fruchtman's New House

Washington, Sept. 7.

Jack Fruchtman, chief barker of the Washington Variety Club, Tent. No. 11, has taken over operation of the firstrun downtown New Theatre in Baltimore, 1,700-seater.

Fruchtman owns and operates six theatres in the Maryland towns of Greenbelt, Leonardtown and Lexington Park.

Denver Biz Big With 'Dragnet' Record 32G, 'Brides' Boff \$18,000

Denver, Sept. 7.
Business very good in most spots
over Labor Day with five films held
over. Two went into their third weeks and one into a fourth round
"Dragnet" at the Paramoun "Dragnet" at the Paramount copped top money and is holding. Stout runnersup are "7 Brides" at the Orpheum and "Broken Lance" at the Centre. Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—
"Vanishing Prairie" (Buena Vista)
(3d wk). Fine \$4,000 and holds,
Last week, \$4,500.

Broadway (Wolfberg) (1,200; 50-85)—"Malta Story" (UA). Poor \$4,500, Last week, "Her Twelve Men" (M-G) (3d wk), \$4,500.

Men (M-G) (33 wk), \$2,500.

Centre (Fox) (1,247; 60-\$1)—

"Broken Lance" (20th) (2d wk),

Fine \$17,000. Läst week, \$20,000.

Denham (Cockrill) (1,750; 50-85)

"Rear Window" (Par) (2d wk),

Good \$10,500. Last week, \$15,000.

Good \$10,500: Last week, \$15,000, Denver (Fox) (2,525; 50-85)—(On the Waterfront" (Col). Fine \$15,-000. Last week, reissue. Esquire (Fox) (742; 50-85)—"Victory at Sea" (UA). Poor \$1,500. Last week, reissues. Orpheum (RKO) (2,600; 50-85)—"7 Brides" (M-G). Big \$18,000 and holds. Last week, "Susan Slept Here" (RKO) and "Five Angles on Murder" (Col), \$10,000. Paramount (Wolfberg) (2,200; 50-85)—"Dragnet" (WB). Record \$32,000 and holding. Last week, "King Richard and the Crusaders" (WB), \$9,500.

(WB), \$9,500.
Vogue (Pike) (442; 74-90)—"Mile.
Desiree (Indie) and "Wherever She
Goes" (Indie). Good \$2,000. Last
week, "Dreams of Love" (Indie),
sai

WASHINGTON

(Continued from page 8)

for hig \$28,000. Last week, "inficent Obsession" (U) (3d Oke \$12,000 for eight days.

Oke \$12,000 for eight days.

Playhouse 'Lopert' (435; 55-\$1)

"Rear Window' (Par). Looks
like smash \$13,500 and new high
for house. (Best previous week,
\$12,600). Last week, 'Mrs. Leslie'
(Par) (6th wk, \$3,500)

Warner (SW) (1,300; \$1,20-\$2.60)

"Cinerama" (Indie) (445; wk)
Diefty \$22,500 after fall last week
to \$21,500 account American Legion
convention.

convention,
Trans-Lux (T-L) (600;70-\$1)—
"Man With Million" (UA) (3th wk).
Hurt by Legion convention, Just
\$3,500 after \$4,000 previous
stanza. Continues.

Brill Bldg. Gauchos

Continued from page 1;

ba, samba and the bailon, has been

ba, samba and the bailon, has been growing steadily in the past few years and popped into the pop picture for the first time this year with Vaughn Monroe's "They Were Doing The Mambo" for RCA Victor. That side is credited with inspiring the present wave of mambo pops by the Brill Bldg, set which has made the switch from hillbilly to gaucho faster than one can say Pupi Robbins.

Instrumentally, Sonny, Burke, Decca's Coast recording chief, was probably one of the first to cutstraight mambos for the U.S. market, starting four or five years ago. At that time, RCA Victor was cutting Perez Prado its international label but none of the disks was being released here. Burke brought some Prado originals back from Mexico and recorded one under the title of "Mambo Jambo." The click of this album apparently cued Victor to release the Prado albums in the U.S. Burke, incidentally, is now readying another mambo album for Decca.

N.Y. Cafes Root

Continued from page 1 =

lips when thinking of mobs of base lips when thinking of mobs of base-ball crazy Milwaukee citizens invading New York to play in the Yankee Stadium which could accommodate over 70,000. But since this is unlikely, as a businessman, he would have to root for the Giants and Indians—no reflection on Brooklyn and the Yanks which have also done well by him, but business is the first consideration.

FOREIGNERS SING CENSOR BLUES

Distribs Have Own Print Problem; Eastern Pub-Ad Depts. Hobbled

While exhibitors have been do-While exhibitors have been do-ing all the shouting about a so-called print shortage, distributors are experiencing a print problem of their own. Particularly affected by the delay in receiving a print of a completed picture have been the eastern pub-ad departments of the major companies. The delay, attributed to a variety of reasons, is handicapping the pub-ad staffers in launching longrange bally for upcoming films. for upcoming films.

The problem varies from The problem varies from company to company, being exceedingy acute for several. Originally, the
"new era" films, which the laboratories were not fully equipped to handle, were the main reason for the snaillike pace producing working prints.

This has been worked out to an

working prints.

This has been worked out to an extent, and except for extraordinary logjams, the labs have been able to produce several working prints in ample time. However, the eastern publicity men still haven't been able to lick the "new era" policy of playing it close to the cuff, that is, making one picture at a time without providing for a backlog.

'Oninion Molders' Shuwed

'Opinion Molders' Sluffed

"Opinion Molders' Sluffed
This has been the case especially of Warner Bros., which apparently has no desire to the up its liquid assets with a large number of pictures at one time. WB pix, to a large extent, are released almost as soon as they are completed, giving the pub-ad men insufficient time for full exploitation. A number of recent pix, including "Dragnet," "King Richard and the Crusaders" and the upcoming "Star Is Born" and "Battle Cry," have been publicized without the usual screenings for the so-called "opi molders." The pub-ad men privately feel that you've got to show the picture to get the proper newspaper and mag breaks and to start the word-of-mouth among newspaper and radio-ty representatives.

Metro, which was faced with a similar resulter.

representatives.

Metro, which was faced with a similar problem recently, solved it by flying out to the Coast about a dozen key magazine film editors for a three-day junket. The mags' reps viewed six pictures in the three-day period. The prints, although unavailable for shipment to the east and required for additional work on the Coast, were in (Continued on page 18)

See No Tax Relief Moves by Exhibs

A renewed exhibitor move to seek tax relief at the next session of Congress appears dead. The final blow was delivered by Allied States Assn.'s decision not to pursue at this time any action toward securing a further reduction or complete elimination of the Federal admissions tax.

complete elimination of the Federal admissions tax.

Without Allied, it's felt, any attempt to petition Congress for tax adjustments would be automatically doomed. Allied, it's pointed out, represents the core of the smalltown exhibitors and it was the plight of these exhibs which played the leading role in convincing Congress of the necessity for a tax cut. The grassroots campaign of Allied members in buttonholing their local Representatives and Senators proved the clincher in the tax victory. This grassroots drive, with Allied in the forefront, was cited by veteran Washington observers as one of the most successful pressure jobs in recent Congressional history.

Allied's decision to bypass a tax campaign is based on a variety of reasons. The exhib org fears that states and local municipalities may step in if the Federal Government bows out. An organization representing the nation's municipalities has flatly stated that admission (Continued on page 15)

Warners, Hayward Buy Hemingway's 'Old Man'

' Hollywood, Sept. 7.
Warners and Leland Hayward
closed a deal for co-production of
Ernest Hemingway's "The Old Man
and the Sea," with Spencer Tracy

starring.

This is the third Hayward deal with the Burbank studio. Currently he is making "Mister Roberts" and will produce "The Spirit of St. Louis" later.

Still Grounded **Slowed By Detail**

Amalgamated Productions, whose formation was announced more than three months ago, still hasn't been able to get off the ground. Company in which William F. Rodgers, Sam Dembow Jr. Cliff Work and Jack Skirball are partners, is being slowed down by an abundance of preliminary detail work which has cropped up, such as corporate legalistics.

There's still no indications of when actual production tees off, or the identity of the first property. It's apparent that delay is not costily to the outfit, however, since none of the partners is taking a salary. They're all in on profit participation deals.

Last week's announcement of a tieup between Rodgers and Allied Artists will not affect Amalgamated incidentally. It's pointed out that Rodgers' deal to serve as AA distribution advisor is non-exclusive. Amalgamated likewise has callupon his services on a non-exclusive basis. Amalgamated Productions, whose

Hemingway in Acting, Scripting Indie Stint

Hollywood, Sept. 7.

Ernest Hemingway will write an original screen story about big game hunting in Africa and appear in the picture as leader of a safari. Film will be produced by Frank McCarthy and William Lowe with the writer as a partner.

Film will be made some time next year. No release deal has been made to date but it is expected that McCarthy will discuss it with Darryl F. Zanuck at 20th-fox, where he co-produced "Decision Before Dawn" in 1951.

First O'Seas Cinerama (In Arabic) at Damascus

(In Arabic) at Damascus
First overseas showing of Cinerama took place Thursday (2) in
Damascus, Syria. Presentation
was under the sponsorship of the
U. S. Information Service at an
open-air theatre at the International Trade Fair in the Middle
East city.
Attendance at the showings of
Cinerama, official exhibit of the
U. S. Government at the Fair, is
by invitation from the U. S. Information Service. The narration by
Lowell Thomas has been replaced
by a specially-prepared commentary in Arabic. The 3,600-seat
outdoor theatre was constructed by
Cinerama Inc. technicians.

Armstrong Heads Makeup

Newly - organized Society of Makeup Artists elected Del Armstrong as its first president with Jack Kevan as veepee and Harry Maret as secretary-treasurer. All won unanimously.

Board of governors is composed of Gordon Bau, George Lane, Norman Pringle, Harry Ray, Bob Ewing and Frank Prehoda.

HURTING IMPORTS

There's much resentment among

There's much resentment among European producers over what they conceive to be an increasingly difficult censorship problem in the U.S.

The Europeans are particularly scornful about U.S. Customs censorship which, they say, is tightening up on their pix. Some importers now get around this by shipping in bits of objectionable scenes via different ports of entry.

Since, in some ports, the screening procedure is negligent, the footage gets into the country and is then assembled in N. Y. for showing the non-censorship states.

states.

Producers abroad are telling visiting Americans that U. S. censorship is discriminatory against foreign product in that it appears to apply different standards to their pix from those applied to American productions. Furthermore, they say, there are now three hurdles a foreign film must face before it is at least potentially certain of a wide showing.

is at least potentially certain of a wide showing.
First, there are the U. S. Customs. Then there is the Production Code, and, third, the Legion of Decency. Of late, a fourth hurdle has appeared—the press. In the case of "La Ronde," none of the Chicago papers at first would accept ads for the film, which doesn't have the Legion okay. Later, several of the papers changed their minds, but the important Chicago Tribune, for instance, didn't relent. (Continued on page 20)

Dollar Tab No Bar to Mpls. B.O.

Minneapolis, Sept. 7.

If you wish to see a firstrun pic downtown after 5 p.m. here these days you have to be prepared to shell across at least \$1 in place of the onetime dime, as the general average local showhouse scale has hit a new high.

The buck now has gotten to be almost a standard night admission price at Loop theatres here and apparently has public acceptance and is no deterrent to attendance so far. It's in place of the previous \$5c, which prevailed for several years.

years.
When a local theatre now adver-

When a local theatre now advertises "regular C'Scope prices" it means \$1 after 5 p.m. But even non-C'Scope pictures, like "Caine Muliny" and "Magnificent Obsession," for example, have been coming in at a buck or higher.

Currently, only one of the Loop eight firstruns taps the public for less than the dollar. It's "Valley of the Kings" at the Gopher, where the tariff is 85c after 5 p.m.

It's \$1 for "Seven Brides for Seven Brothers," "Broken Lance" and "Magnificent Obsession," \$1.20 for "About Mrs. Leslie," \$1.25 for "Caine Mutiny" and \$2.65 for Cinerama.

That the emergence of films from a dime to \$1 is taken by the public as a matter of fact, is indicated by the lack of resistance and the few squawks, according to industry leaders here. It's the \$1 and higher pictures that are attracting the record-breaking partonage and garnering the long runs, these leaders point out.

As a matter of fact, it's the occasional 75c. and 85c. films that cause whatever boxoffice woe that's now in evidence from time to time, they insist.

Salesmen's Chi Confabs

Colosseum of Motion Picture Salesmen will hold its 1954 convention at the Drake Hotel, Chicago, Nov. 19-20.

About 100 delegates, repping the 1,000 film salesmen employed by distribs, are expected to attend. Louis Aurelio is chairman of the convention committee.

PRESSURES SEEN | Riesel's 'Trigger' Burke Piece Gets Dick Walsh Comment: 'Not a Chance'

Broidy Ups Herman To Prexy's Exec Asst. Post

Hollywood, Sept. 7.

Willian F. Broidy Productions promoted Ace Herman from the post of supervising film editor to that of executive assistant to the president. In his new capacity he will supervise production of television as well as theatrical films.

vision as well as theatrical films. Pix lined up for early filming include. "Cry Vengeance" and "Riders of the Ruby Hills" for Allied Artists release. Telefilms on the Broidy program include the "Wild Bill Hickok" series and a new one, "Secret Service Agent," starring Broderick Crawford.

Glassman Warns **On Exclusive To** Mitchell Film

Producers who may be toying with the idea of doing a screen biog of air pioneer Billy Mitchell were warned last week by Barnett Glassman of N.Y. that he owns the tv and film rights to Isaac Don Levine's "Billy Mitchell—Prophet of Air Power," published by Duell, Sloan & Pearce in 1943.

In a roundrobin letter, Glassman noted several studio announcements regarding pix on Mitchell's life. The Levine book, he said, "is the family authorized biography of the General, prepared from material and private papers owned by Mrs. Elizabeth N. Byrd, widow of Gen. Mitchell." He added that he purchased the rights to the book some time ago; that the rights were secured by friends of his, and that the original purchase was made via the Leland Hayward Agency.

Glassman said linked with the

made via the Leland Hayward Agency.
Glassman said linked with the book purchase—on which \$80,000 have already been paid—were "various assignments of the agreements and quit claims from Mrs. Elizabeth Byrd, her two children, as well as the first Mrs. Mitchell and her three children." The rights, according to Glassman, "extend to any film, or portion incorporating a "Billy Mitchell' sequence."

quence."
Glassman said last week that he was currently discussing production preparations for a film on Mitchell's exploits with both indies and major companies.

Darlene Sues Azteca

For \$5,000 on % Claim

Los Angeles, Sept. 7.

Suit asking for an accounting and damages of \$5,000 was filed by Darlene. Productions against Azteca Films and Reuben Calderon in Superior Court.

Complaint says Darlene had a contract to supply photographic and 3-D equipment for a film titled "The Naked Sword," also known as "The Rose and the Sword," to be made in Mexico. Contract, Darlene contends calls for 5% of the gross but nothing has been forth-coming since the picture was released last Jan. 1 in Mexico and Central America.

2 More Spillane Yarns Set; UA Will Release

Set; UA Will Release
Hollywood, Sept. 7.
Victor Saville, currently busy on
Warners' "The Silver Chalice,"
signed Robert Aldrich to produce
and direct screen versions of two
Mickey Spillane novels: "Kiss Me
Deadly" and "My Gun Is Quick."
Pictures will be made on the
Samuel Goldwyn lot for United
Artists release. They will be the
third and fourth in the Spillane
series.

"They haven't got a chance."
That's the gist of the reaction of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, to reports that mobsters were again trying to move into the AFL theatrical unions.

Victor Riesel, labor columnist

unions.

Victor Riesel, labor columnist of the N.Y. Daily Mirror, wrote last week that N.Y. police knew that Elmer "Trigger" Burke, the gunman who escaped from a Boston prison recently, "was about to be used by the mob (when he was picked up last June 19) as the muscle! in: a drive to take over AFL stagehands and theatrical trucking unions." According to Riesel, the police knew from their own files that Burke was to be the advance "in infiltrating the television industry." From tv, said Riesel, he was to move into the legit unions and then into the lollywood studios.

The mob, according to Riesel, which one took \$1,000,000 in one year from the film studios via shakedowns "may be itching to return to the old hunting grounds." The Mirror columnist said that the mob "has tougher opposition now in the National Stagehands Union chief, Dick Walsh, so the boys planned to go after local unions."

Shades of Willie Bioff
In the meanwhile, Willie Bioff, the former labor racketeer who plagued the film biz for years, came back into the news via a couple of gang slayings in Chicago. Bioff, now living, in obscurity (he was released from jail for testifying against his former "playmates"), is mentioned by Chicago Daily News writer Edwin A. Lahey in a review of a couple of recent Chicago gang killings. "Both the slain gangsters" ('Cherty Nose Charley' Gioe and Francis Maritote, alias Frankie Diamond), Lahey wrote, "were among the defendants who squirmed and glared for weeks on end in the U.S. District Court in New York, while Willie Bioff, suffering from a slight prison pallor, told a jury how the mob shook down, the move mogules of Hollywood for \$1,000,000."

Theme of Lahey's piece is that the death of the old Capone gang-sters might bring Bioff out of hiding. "Perhaps some day," Lahey said, "when the rest of the mob has been laid to rest, Will

July Chi Pix B.O. **Up 16% From '53**

Chicago, Sept. 7.

Based on figures at City Tax Collector's office, month of July this year showed roughly 16% better pix biz than same month of 1953, with total amusements, theatres included, showing up 15% improved. City's 3% amusement tax brought in \$107.764 from theatres in July, 1954, against \$91,415 in 1953, and \$168,071 from amusements this year compared with \$145,298 in 1953.

First seven months of theatre business this year looks 10% improved, though amusements generally bettered themselves by less than 1%. Theatres paid \$767,839 in city revenue from January through July this term, and \$694,404 in same period last year. Amusements went \$1,226,287 against \$1,159,972.

Crosby-Jeanmaire Duo

Crosby-Jeanmaire Duo
Hollywood, Sept. 7.
Next Bing Crosby starrer at
Paramount will be "Anything
Goes," based on the Broadway
show. His costar will be Jeanmaire, French ballerina.
Filming will start in January
with Robert Emmett Dolan producing. Picture will contain seyeral new tunes by Cole Porter.

British Eady Fund Hassle Settled; See \$11,000,000 Pix Production Loss

London, Sept. 7.

Peace has been restored to the British film industry. Last week settlement was reached on the longstanding wrangle over the future level of contributions to the E-dy Fund and the latest exhibitor offer, which should net over \$8,-400,000 annually to the production pool, was immediately accepted by the two producer organizations. Subject to ratification by the general council of the Cimenatograph Exhibitors Assn. tomorrow, (Wed.), the new rate of payment, will come into force on Oct. 24 for a three-year stretch.

The new CEA offer, made at last Wednesday's (1) meeting of the four major trade assns., was based on estimates of production costs and revenues submitted by the British Film Producers Assn. and analyzed by exhibitor accountants.

The CEA had always contended

analyzed by exhibitor accountants. The CEA had always contended that they could not, and would not, vary their contribution until they had precise information on production budgets and incomes.

The BFPA financial breakdown indicated that production i the coming year would end with a deficiency of over \$6,100,000. Allowance for interest payments on borrowed capital and for a nominal 100% profit on investment would rowed capital and for a nominal 10% profit on investment would add \$2,800,000 to the redsbalance. Increased wages, higher production costs and processing charges, plusthe growing use of color, would add a further \$1,500,000 to the

add a further \$1,500,000 to the deficiency. In round figures, therefore, the producers reckon that a loss in the region of \$11,000,000 is more or less inevitable.

They admit that the Eady Fund in itself will not entirely bridge the gap. Increased rentals accruing from higher admission tax concession are expected to net an additional \$1,000,000 each year. Above all, however, they are banking on the improved results of British pix at the boxoffice and hope that some of the triumphs of the past season will be maintained during the next three years.

Basically, the terms of settlement three years.

Basically, the terms of settlement vary only slightly from the scheme which operated until August last. That levy, when first introduced in 1951, also on a three-year basis, was designed to yield an annual figure of approximately \$9,000,000, but the steady decline in the number of pald admissions cut the revenue to under \$8,000,000 in the last year. As from Aug. 1 last the CEA advised its members to introduce a lower scale which would CEA advised its members to in-troduce a lower scale which would only net an annual subsidy of un-der \$6,500,000 and, arising from this decision, the Rank group pulled their two circuits from membership and announced they'd membership and announced they decontinue to pay up at the old rate. Other major groups contributed to the fund at the official rate but paid the difference between the old and the new in a suspense account in case of a retrospective agreement.

old and the new in a suspense account in case of a retrospective agreement.

Robert Clark, British Film Producers Assn. prexy, and production head of the Associated British Elements Studios, told Variery last week that the aggregate Eady income in the future would be comparable with the past year, but the percentage distribution would depend on the boxofine results and the number of eligible pictures. During most of the past year the distributors gross, which was paid on accumulative rentals totaling \$20,571,000, of which \$18,379,000 were earned by feature films over \$,000 ft. in length.

BBC-TV Will Try Out **Own Panel Game Series**

London, Sept. 7.
In a switch from the normal pol-In a switch from the normal polley of importing panel games from
America, BBC-TV invited public
suggestions and the best ideas were
tried out during the summer
season. As a result, the winningentry, "Tall Story Club," gets a
series tryout beginning Sept. 21.
This feature has a panel of four
who compete in telling anecdotes
and cross-examine one another on and cross-examine one another on

them. Runnerup was "Find the Link," he said. To give an Edinburgh Festival which received a second airing last Tuesday (31). Third place went to will take the band of the Scots Guards and a party of bagpipers to have a repeat next week.

Pix Set for Airing

London, Sept. 7. Two films lensed in Soviet Russia earlier this summer under the supervision of Kenneth Wright, head of BBC-TV music division. supervision of Kenneth Wright, head of BBC-TV music division, are to be aired over the British network. The first, a 50-minute feature entitled "Musicians to Mos-

feature entitled "Musicians to Mos-cow," will be screened Sept. 27. Wright, who made two visits to Russia at invitations of the Soviet Ministry of Culture; said last week that a film unit of four cameramen had been placed at his disposal and they toured Leningrad, Tiflis and the Black Sea coast.

and they toured Leningrad, Tiflis and the Black Sea coast.

A week later, the BBC-Ty is to screen two shorts called "Children of the USSR," which show youngsters manning their own miniature trains and taking practical training in-railway management.

These screenings are expected to be the forerunners of a further program exchange now being discussed in Moscow by Mary Adams, assistant of Cecil McGivern, BBC-TV controller.

'Night' Scot Bow Mixed: Hurok Raps Edinburgh For Lack of Eateries

Edinburgh, Sept. 7.
Impresario Sol Hurok, who takes
"A Midsummer Night's Dream" to
the U. S. after the corrent: Edinburgh Festival stint, said he could oun the Shakespeare comedy easily for 10 weeks if he had another N. Y. theatre as large as the Metropolitan Opera. He can have the latter for only three-and-half weeks.

weeks.

English oldie, featuring ballerina Moira Shearen in her first acting role as Titania, Röhert-Helpimann as Oberon and Stanley. Holloway as Bottom, bowed here to mixed reception, though it was generally in favor of the colorful production, Majority of crix singled out Miss Shearer's topflight terping hut faulted her on faintness and ultra-rapidity of diction. Helpmann's work was highly praised.

Production had a gala opening at the Empire. Theatre. Estimated cost is \$90,000. Scenery has been built in Old Vic's own workshops, and top players' salaries are limited to \$135 per week, thus cutting costs. Principals and 60-strong cast fly direct from Edinburgh to N. Y. to open a 2-week U. S. tour Sept. 21.

On question of launching a similar, drama festival in New York, Hurok Said the problem is to find English oldie, featuring bal-

On question of launching a simi-lar dram festival in New York, Hurok said the problem is to find places to present the "big things." He added that America is losing its best theatres to commercial televi-sion.

Sion: He urged businessmen here to set about building a great Festival Hall here and "to do something about the restaurants so that people can get a meal at night." Hirrok said eating facilities have improved greatly since 1947, but stressed that for three Festival weeks Edinburgh is the artistic center of the world, and that the city should aim at the standards of cuisine wanted by the international figures who come to the city, Good food is as essential as good music. food is as essential as good music,

Arnold Quits BFPA

Arnold Quits Brra

London, Sept. 7.

Percy Arnold, appointed public relations officer of the British Film Producers: Assn, less than a year ago, has ankled his appointment following an internal disagreement, and a replacement is now being considered.

Meantime, the association's publicity committee prepping a brochure for distributing to British embassies and government trade reps overseas to assist in the development of greater distribution of British pix.

Swiss Film Prod. Seeks Govt. Aid

At a recent meeting, sharehold-ers of Praesens Film Zurich, 30-year-old most important Swiss film company unanimously decided on company, unanimously decided on a resolution to be submitted to the Swiss government. In it, they re-quest the long-promised financial aid by the federal government to the Swiss film industry (question of which grose as far back as 1946), in order to secure continuation of a national film production which, otherwise, would be at stake due to the lack of proper financial means.

means.

The meeting, attended by 108 or two-thirds of the shareholders with a total of 10,311 votes, also resulted in a decision to reduce stock capital from 1,000,000 Swiss francs (\$232,500) to 500,000 SF (\$116,250).

(\$232,500) to 500,000 Sr (\$116,200).
Switzerland is one of the few continental areas where film production is not at all financially supported by the government. Praesens Film, which in its 30 years of celuitir, the church and and rather his

ported by the government. Praesens Film, which in its 30 years of activity, has turned out such pix as "The Last Chance." "Marie: Louise," "The Search," "Four in a Jeep" and "Heidi," has been operating entirely on private capital. On the other hand, it was said, import duties on Swiss film abroad are in no proportion to those raised on foreign pix here. For example, import duties on a Swiss feature film are \$255 in the U. S. and \$230 in Germany, whereas Swiss duty for a foreign film is about \$42. Recent experience, it was further tated, has shown that foreign countries are little hesitant to raise duties on Swiss imports considerably when they consider it necessary for self-protection (this, of course, refers to the recent elevation of duties on imported watches in the U. S., which came as a terrific blow to the Swiss watch industry and is heavily resented here).

DRY ROT' LOOKS STURDY IN LONDON LEGIT BOW

IN LUNUUN LIGHT BUW
London, Sept. 7.
"Dry Rot," a first play by John
Chapman, bowed in at the Whitehall last Tuesday ((31). Presented,
by Rix Tuesday (131). Presented,
by Rix Tuesday (131). Presented,
by Rix Tuesday (131). Presented,
to last the Whitehave reaped nine years' harvest at
this theatre.

Racetrack crooks involved in a
nonsensical piot in an old country
hotel provide amusement for the
masses, with comic leads by John
Slater, Basil Lord, Brian Rix, and
author John Chapman supplying
formantic interest, with Dlana Calderwood. Good lowbrow attraction
likely to emulate success of
predecessors. Directed by Wallace likely to emulate success of predecessors. Directed by Wallace

Egk Opera For Salzburg

Vienna, Aug. 31.

"Irish Legend," a three-act open by Werner Egk, was chosen by the Salzburg Festival committee for its world premiere in 1955. The other opens on the program will be "Don Giovanni," "Fidelio," "Abduction from Serial" and "Ariadne on Naxos." Margareth Wallmann's ballet was again inked. As usual, "Everymian" is on the program. In commemoration of the 150th anniversary of his death, Friedrich von Schiller's "William Teil" will also be produced. Vienna, Aug. 31. "Irish Legend," a three-act o

'TOWN' TO MANCHESTER

Manchester, Eng., Aug. 31.
Jack Hylton will present "Wonderful Town," the U. S. musical success, at the Opera House here for the Christmas season.
Production will have a prelim tryout here before moving south to London's West End. Casting is not yet complete.

Show Biz Finds State Sanctuary In Spain; Cheap Tab Upping Tourism

Madrid, Aug. 31.
A first trip through Spain, hit-ting the northern triumvirate (San ting the northern triumvirate coan Sebastian, Madrid, Barcelona), un-veils an interesting series of as-pects in land, thinking, history and show biz. Show biz seems to be in a state of suspended animation, an anachronistic status or just slum-bering and waiting for the impetus to send it hurtling into a top place here in the business hierarchy.

here in the business hierarchy. It has found a sanctuary where competition is lightened by state benevolence, where the great and prevailing draws are in a folk or historical pattern, and where many outsiders are congregated trying to put their knowhow into play here to give the added fillup, and turn that may more fully exploit the inherent drama, color and pictorial essence of Spain. The various stops seemed to bring these points out, and certain sidelights also bear on this.

The most intrinsically Madrida-

and certain sidelights also bear of this.

The most intrinsically Madridamean song ever written is "Madrid, Madrid, Madrid," which is heard everywhere in this rolling, pleasantly-climed city. It was written by the Mexican composer Augustin Lara, who had never been in Spain when he wrote it. He has also written "Granada" and was never there either. He is now here to see the real life counterpart of his chant interps. Ensconced his airconditioned room in the modernistic Castellana Hilton he can see the wide avenues, the edge of the new and sprawling University town and when he goes out into the heat, hot but bearable due to its dryness, he sees the well-planned streets, hustling crowds and the places he wrote about.

There are things like the man

places he wrote about.

There are things like the man who carries a portable roulette wheel on his back and gives any comers a spi , and the vestige of the towncrier, become the Sereno, who has keys to all the outside doors of the apartment houses and comes when one claps his hands. Here is material for a Hitchcock film in dealing with a willy, dishonest Sereno. Sereno is part of the word serene, which he used to bray in the days of his towncrier-ship.

There are hundreds of men called Senor Rodriguez, reference to which erupts into laughter all those in the know Senor Rodriguez trose in the grow, Senor Rodriguez refers to married men who have sent their wives to a resort fown with the children and stay in Madrid for their work. The bache-

Madrid for their work. The bachelor status gets the tag and is always accompanied by much winking and rib butting.

Usual foreign idea of a happy, dancing Spain is not the norm here as is any preconceived idea of a country. Changes have been wrought here but the church and government are still the central focus and driving force of the land and all stems from these sources. A powerful church means more apparent censorship and this shows parent censorship and this shows up in films and theatre.

parent censorship and this shows up in films and theatre.

Skrict Censorship
When "From Here To Eternity".
(Col) was shown in Spain, the main love scenes between Burt Lancaster and Debdrah Kerr were cut out and the dubbed dialog had them only as friends, which just about ruined the essence of the film. Censorship is strict and this tends to make the problems treated in Spanish films too conformist to make for a healthy; dynamic form in content and technique. The Spanish film industry produces from 50 to 60 pi per year in Madrid and Barcelona. Most of the production is in Madrid, with seven studios, and in Barcelona with four. A film gets a 40% advance, before starting and then is usually presented with a special cultural dispensation of 1,000,000 pesetas (\$25,000) on complesion. This can lead to many quickies among which are some that never get. Spanish firstrum distrib, and as shunted off to the provincial or in secondary Latin American Spots.

neat popularity, U. S. has a hard time getting coin out of Spain due to its strict rules on remittance. U. S. companies are allowed 100 visas, with 60 to be distributed by them and 40 by Spanish distribs. They are allowed a \$50,000 remittance per quarter for all the companies, and the rest is in blocked pesetas which can be used for investment i pic production. All pix must be dubbed here, and readying a film comes to about readying a film comes to

pix must be dubbed here, and readying a film comes to about \$40,000.

This mugg visited some Madrid studios and found them well-fitted and practically up to French standards, with main drawback in the material. However, the weather and lanscaping are fine for pix and coproduction is beginning to go on here. This year saw 18 coproductions and there is big planning afoot in this direction. Italy is taking an initiative setting up a branch of Unitalia, org to hypo pix abroad, in Madrid this month, and is planning \$2,000.000 Italo-Hispano pix in Technicolor with American stars in top roles and with an English version to slant for big-money markets. Goggredo Lombardo, head of Italo Titanus films, told Vaniery that pix were "The Life of Goya" and "The Fair Bride," based on the book by Bruce Marshall. U. S. scripters would be utilized with Art Cohn aiready signed. Cesare Girosi, U.S.-Italo filmmaker, with the save the first big attempts in Spain for complete million dollar production. France is also biting into the coproduction nut. "That Lady" (2001), a C'Scoper

Spain for complete million dollar production. France is also biting into the coproduction nut.

"That Lady" (20th), a C'Scoper with Olivia de Havilland, just finished exteriors here, and Orson Welles has wound his "Mr. Arkadin," a Swiss-Spanish coproduction, which has good word-of-mouth from those, who have seen it. He is to do two more originally scripted pix this year. Jack Cardiff is here to do "The Red Fishes," Robert Rossen will do the exteriors of "Alexander The Great" (UA) here, Mike Frankovich comes back for another pic and many more plans are in the offing. Madrid is a great filmgoing town, with 134 houses of the 4,273 in Spain, with Barcelona next with 130. There are usually only two shows a day, at 11 p.m. and sometimes a 4 p.m. show.

The hours here are completely upped and different from the more temperate northern hours. The

upped and different from the more temperate northern hours, The usual workday starts at 10 a.m. and lunch starts at two and runs into a needed sissta time; with work resuming about five and running to seven, when cocktail time takes one until 9 p.m. and then to a late dinner, and, if a club is in view, one is not through until 5 a.m. Once adjusted, it is ilkeable sked. This is based on custom and habit, but RCA is breaking with this when they open their new record but. RCA. is breaking with this when they open their new record company here shortly. Working day will be Americanized from 5 a.m. to 5:30 p.m., with an hour for lunch in the company commissary. Officials assured this mugg that workers are content, and it also gives them more time for the bull-fight.

gives them more time for the bull-fight.

Ramsay Ames, U. S. ectresssinger-dancer, is here and has jusfinished a pic in Munich, "The
Lie," under the production of BurtBalaban. Film started out to be a
tv nic but grew full length. Madrid
also has a longtime film rep in Ted
Pahle, an ASC cameraman, who
was part of the Embassy here for
some years and then took an active
part in the film setup here. Pahle
has lensed some of the top product
here and recently completed.
"Todos Es Possible En Granada,"
with Merle Oberon, and the second
unit work on "That Lady" (20th).
He intends to go into production
and is now casting a pic tentatively
titled "Dramatic Trio," with two of
the top pic names, here, Francisco
Bahal and Ruhan Boig.

pesetas (\$25,000) on completion. This can lead to many quickies among which are some that never get Spanish firstrum distrib and ar shunted off to the provincial or in secondary Latin American spots.

Spain is probably one of the few countries where the old adage of a good national film outgrossing a good U. S. film is getting nipped. Of this year's top 10 grossers, five were American, two. Spanish, two Italian, two English, French and Italian, two English is provided by consorship here. In spite of this (Continued on page 16)

Paris Legit Starts in High Gear With Return of Last Season's Favorites

Paris, Sept. 7.

Paris legit's '54-55 session got off in high last week with the unshultering of a dozen legit houses, but September will see few new plays as most theatres are simply resuming runs of last season's hit offerings which closed down in June for a hot-weather rise offer of 3c per hour, which holiday.

down in June for a hot-weather holiday.

Among returnees are "Dazzling Hour." Henri Jeanson comedy distilled from Italian original, at Antoine; Anita Loos' stage version of Colette's "Gigi" at Arts; Andre Roussin's "Husband, Wife, and Death" at Ambassadeurs; Marcel Ayme's "Clerambard," first staged during 1949-50 term and now equipped with English translation for non-French-speaking spectator. at Comedie Champs-Elysees; P. Breil's 'Hussars' (which Jose Ferrer has optioned for U.S. production) at Gramont; "Dialogue of Carmelites" at Hebertot; Jean Mercure's prize production of Piramello's "Pleasures of Honesty" at Saint-Georges, and Raymond Viney-Francis Lopez operetta, "Flowering Path," starring George Guetarry and pop comic, Bourvil, at ABC.

Pop "White Horse Inn" revivalenced at the Chatelet in July

tarry and pop comic, Bourvil, at ABC.

Pop "White Horse Inn" revival geopened at the Chatelet in July after a four-week vacation break and the Raymond Vincy-Albert Willemetz musical, "Andalousie," at Gaite-Lyrique, is technically the first new show of '54-'55, having opened Alug 20. Shows that braved the summer heat and continue are "I'm Here and I'm Staying," now in its fourth year, at Ambigu, revival of "Angel's Cooking", at Caumartin, '13 at Table," Marc-Gilbert Sauvajon comedy accompanied by English translation, at Wagrar; Crand Guignol horrifier, "Swine Go To Hell," Palais-Royal bedroom farce, "Nonsense of Cambrai," intimate revue revival of Labiche's. "If I Evor Catch You" at La Bruyere; Roussin's longrunner, "When the Child Appears," at Nouveautes, light comedy, "Quiet Corner," at Michel, and light comedy, "I'm 17," revival, at Monceau.

light comedy, "Quiet Corner," at Michel, and light comedy, "I'm 17," revival, at Monceau.

Musicals that got through the summer, without damage are "Lovers of Venice" at Mogador, Casino e Paris show, Folies-Bergere revue and two intimate revues by Robert Dhery, "What Wonderful Revels" at Daunou and "Jupon Vole" at Varietes.

'Strange Ruling' on 'Joan' Costumes, Due to Use Of Brit. Talent, Irks Hylton

London, Sept. 7.
Jack Hylton has protested against London, Sept. 7.

Jack Hylton has protested against the government import regulations which compel him to pay a 25% duty plus 33% sales tax on the costumes of "Joan of Arc" which be bringing to London for a four weeks' season. next month. These taxes are chargeable because he is employing 150 British artists. There would have been no duty to pay it he had brought in a completely foreign cast.

The "strange ruling" of the customs and excise, says Hylton, leaves him with this choice: either he must have new costumes made in British—a prohibitive expense for a limited four-week season—or he ust engage foreign, in preference to British, artists. He. hardly thought the latter was in line with gover ment policy.

"Joan of Arc," which stars Ingrid Bergman, was directed by her husband. Roberto Rossellini. Its London preem will be sponsored by the Variety Club of Great Britain.

GUT'S NEW NET PROFIT UPPED TO \$347,000

Greater Union Theatres, major Aussie film circuity inder chairman-ship of Norman B. Rydge, turned in a consolidated net profit for the fiscal year of 154,225 pounds (\$347,000). an increase of 5,503 pounds (\$12,382) on previous span.

Dividend to the four holding companies and the Rank group remained uncharged at 100,000 hounds. Holding companies are Wests' Lid., Spencers Pictures Ltd., Creater JD. Williams and Amait in gamated Pictures, Rank is a 50/50 the loop recently with "From Here lauther in GUT.

But Other Unions Dubious

But Utner Unions Dubious
London Sept. 7.
The British film producers pay rise offer of 36 per hour, which had originally been rejected by all the studio unions, has now been accepted by members of the National Assn. of Theatrical and Kine Employees. A mass meeting voted for acceptance although recording its view that the offer was inadequate. After the original rejection the British Film Producers. Assn. was asked to reconsider its offer but refused to make any variation. The

asked to reconsider its offer but re-fused to make any variation. The additional 3c an hour was its limit. It is considered unlikely that this wage offer ill be acceptable to the other studio unions and they'll probably take individual ac-tion for improved terms.

'Porgy' to Highlight **Venice Music Fest**

The 17th Venice Music Fostival, which opens here at the Venice Theatre Sept. 11 and runs through Sept. 26, will preem works by Leonard Bernstei Virgil Thomson and others, written especially for the local event. First Italian performance of "Porgy and Bess" is also skedded.

Opening concert, Sept. 11. is dedicated to Bela Bartok. It will be followed next day by a concert directed by Bernstein, whose Serenade from Plato's Symposium is the program feature. Isaac Stern is the

program feature. Isaac Stern is the soloist: Concert also features a new work by Bruno Bertinelli, and Shwanni's 6th Symphony:

World preem of Benjamin Britanic Brit

mann's 6th Symphony.
World preem' of Benjamin Britten's three-act opera. The Turn of the Screw," is slated for Sept. 14, with the composer conducting. Work is on a libretto by Myfawny Piper from story by Henry James, and is presented by the English Opera Group featuring Joan Cross, Jennifer Vivian, Arda Mendikian and Peter Pears.
A concert featuring new works by Thomson (Concert of Flute and Orch), Bruno Maderna, Mancel Mirottze and Darius Milhaud follows on Sept. 17, directed by Nino Sanzogno, and more new compositions by Sandor Veress, Willy Burkhart and Lazslo Lajtha will preem Sept. 19.
Guido Cantelli directs a concert on Sept. 20, and "Porgy and Bess" moves in for six days on Sept. 21. First Italian presentation by Blevins Davis and Robert Breen, with direction by Alexander Smallens. Prices for the series run from a \$14 top for the preems to a \$3 tab for subsecuent or rehestrals.

a \$14 top for the preems to a \$3 tab for subsequent orchestrals.

IRISH PLAYERS OFF FOR 3-WEEK BRITISH TOUR

Dublin, Sept. 7

Anne D'Alton, widow of Abbey playwright Louis D'Alton, has taken her Irish Players Co to England for a lengthy tour of south and midlands, opening at Theater Royal, Chatham, for a three-week repertory season.

Company includes for

repertory season.
Company includes former Abbeyites Mattreen Delany and Sheila Manahan, and Coralie Carmichael, who heads the acting school associated with Dublin Gate Theater.
Plays on sked include "A Priest in the Family" (Kevin Tunney-John Synge), Sean O'Casey's "Juno and the Paycock" and "Shadow of a Gumman" and John McCann's new Abbey comedy, "Twenty Years A'-Wooing."

Fair Enough

Vienna, Aug. 31. Vienna, Aug. 31,
The way in which the New
York Philharmonic's leader,
Dimitri Mitropoulos, introduces himself to the members
of the Vienna Philharmonic
Orchestra at Salzburg, which
he guest-conducted recently,
startled Austrian music,
cles.

He said: "Gentlemen, I know you all by name and sight. You do not know After you have learned to know me, w shall know each other better."

Films Interested in Kid Welfare, Sez Scot Exhib: U.S. Pic 'Violence' Hit

Edinburgh, Sept. 7.

Edinburgh, Sept. 7.
Too much stress is placed on violence in some American films, according to George Singleton, Scot exhib, speaking to a confab of cinema toppers here.

exhib, speaking to a confab of cinema toppers here.

Asked about the suitability of films for children, he replied: "Let me make it perfectly clear that we are not running Sunday schools; we are concerned with offering good healthy entertal ment to healthy, virile children."

John Trevelyan, chairman of the Advisory Sub-Committee of the Cinema Consultative Committee, said the United Kingdom led the world in the field of children's films. He wanted to dismiss the illusion that the cinema trade was interested only in profit. They were concerned just as much with the welfare of children as were churchmen and educationists.

W. G. R. Thomson, secretary, Children's Film Foundation, said that in the past three years, the British Film Production Fund had invested \$1,200,000 in children's films. It was vital that the films be centertaining," but they always had sound moral principles in the background.

sound moral principles in the back-

ground.

Geoffrey Conway, joint controller, Odeon and Gaumont group,
thought that if education and doing
good were very obvious in films,
the children didn't like it.

BLACKPOOL LEGIT HIT BY **ILLNESS: FORMBY VICTIM**

Blackpool, Eng.: Aug. 31.
George Formby, vet English comedian, is out of the Jack Taylor-Tom Arnold "Turned Out Nice Again" holiday revue at the Hippodrome Theatre due to ill health. He was replaced by comedian Frank Randle.

was replaced by comedian Frank Randle.

Physical ailments hit at other artists in the Blackpool vacation show lineup. Jimmy Edwards, leading radio comedian topping in George & Alfred Black's Opera House revue, went out with an infamed throat, and Freddie Frinton, from the adjacent Winter Gardens Pavilion (also a Black show), took over. Terry-Thomas, topping at the Winter Gardens, also stepped next door to help out.

At the Queen's Theatre Eddie Calvert, the "O Mein Papa" trumpeter, dropped out with a sore lip caused by cold. Arthur Worsley, vent from the Blackpool Central Pier show, took his part, doubling with his own appearance at the Central Pier.

British Film Theatres Up Admission Prices

London, Sept. 7. London, Sept. 7.
Admission prices, 1.000 British picture theatres were increased
from last Sunday (5). Odeon, Gaumont British, Associated British
Cinemas and Granada introduced
higher pric to meet rising operational charges and the cost of
new widescreen equipment.

Increased charges are in the price range from 30c to 43c. Tickets within this group have gone up by just over 1c.

'Luther' in London

'Martin Luther,' after a year in
the vaults, is to have its first London airing in October. It opens for
an extended run at the Rialto
Oct. 15
big habit.

Pic, which is being distributed through British Lion, has reportedly been nixed for a circuit release by the three major groups.

West End Pic B.O. Keeps Top Pace; 'Coins' Strong \$13,600 in Opener; 'Came' Sock \$18,000 2d Session

Austrian Ghost Sues Pic Producer on 20G Claim

Producer on 20G Claim

Vienna, Aug. 31.

The existence of ghostwriters isn't familiar here. Thus it came as a big surprise when Luis Trenker, writer and film producer, was sued by Fritz Weber for \$20,000 for back pay on stories claimed written for him. It was not revealed if. "The Diary of Eva Braun" is included.

Weber and Trenker, comrades during World War, I, had, as the complaint reads, started writing and producing shortly after the war ended. During World War II, Weber was taken prisoner by the American forces and when he returned from prison camp, work was started again.

To the last five years, however, Trenker didn't pay out the percentage due to the ghostwriter, it's claimed:

Musicals of Arg. In Sharp Pickup

Although still devoid of much originality or individual flavor. Argentine burlesque shows and musicals have improved considerably lately over what they were 15 or 20 years ago, particularly as regards the degree of verve or pluchritude in the chorus lines. The standard of dancing has improved as ballet schools lave mushroomed all over the country. However, the same can't be said of the vocal line or in the male chorus standard, still lamentably bad.

the vocal line or in the male chorus standard, still lamentably bad.

Since the Paris Folies Bergere was here this year, practically all these type shows are currently suffering from a Folies influence. And some of the Folies talent now working in the native burlesque theatres.

Hollywood motion pictures also influence the musicals in marked degree. All are based on hit tunes which became popular through disk importations via screen exhibition. A burlesque revue currently running at one theatre, for instance, uses the song from "Moulin Rouge" as a theme and several scenes are practically bon copies of sequences from the jicture. Special play is made on the similarity between the name Jane Avril and that of May Avril. Folies Bergere vedetle, now working in this show. One scene in a local revue winds up with the arrival of the "Show Boat," but all stage properties have the name misspelled as "Show Boot."

REDGRAVE ON A 'BAT,' BUT NO 'FILM STAR' HE

Edinburgh, Aug. 31. Michael Powell and Emeric Pressburger are to make Johann Strauss's operetta, "Die Fleder-maus" ("The Bat"), into a film, with Michael Redgrave in a leading role. It will be a return to comic opera for the stage and film actor.

for the stage and film actor.

Making a round of current Festival drama and music shows. Redgrave recalled that it was at the King's Theatre, Edinburgh, that he last sang professionally.

In a gabbing session to a Film Festival audience, in the Cameo Cinema, local art house, Redgrave objected to being called a "film star" "It amounts to nausea," he said. "I am primarily a stage actor, although on several occasions I have been numbered among those mysterious elect known as the Boxoffice Ten."

'GUYS' IN EDINBURGH

"Guys and Dolls" is due in here later this year.
Show will be withdrawn from the Coliseur Theatre, London, Sept. 25. It has been playing there since May, 1953.

London, Aug. 31.

The West End boxoffice boom continues at full force. In the current frame top results were chalked up by two Hollywood pix, the 20th 'Scoper 'Three Coins in the Fountai' which did a smash \$13.600 in its opening round at the Carlton, and Columbia's. "The Caine Mutiny," which registered a sock \$18.000 in its second session at the Odeon, Leicester Square. The other current. C'Scoper on view, "River of No Return," also did a fine \$10.500 its second round at the Odeon, Marble Arch.

At the London Pavillon the United Artists' entry, "Apache," heading for a fancy \$9,800 in its initial stanza and Columbia's "The Black Knight!" wound its opening week with a neat \$7.800.

Estimates for Last Week.
Carlton (20th) (1,128; 55-\$1.70)—"Betrayed" (M-G) (2nd wk). Heading for steady \$10,600 second (final) week after ice \$13,400

Empire (M-G) (3.099; 55-\$1.70)—"Betrayed" (M-G) (2nd wk). Heading for steady \$10,600 second (final) week after ice \$13,400 opening stanza. "Rose Marle," (M-G) opens Sept. 2.

Gaumont (CMA) (1,500; 50-\$1.70)—"The Black Knight" (Col) (2nd wk). First week grossed good average \$7,800 and second frame likely to close at around \$7,000 after grossing \$4,100 in the weekend. Stays a third week with "On the Waterfront". (Col) opening Sept. 9 with royal charity preem.

Leiceşter Square Theatre (CMA) (1,753; 50-\$1.70)—"The Young Lovers (GFD) (15t wk). Below expectations despite unanimous press raves, with fair \$4,500 opening weckend and prospects of average \$7,500 for full week. Holds another fortnight.

Londen Pavilion (UA) (1,217; 50-\$1.70). "Accepted" (UA) (1,217; 50-\$1.70).

\$7,500 for full week. Holds another fortnight.

London Pavilion (UA) (1,217; 50-51.70) — "Apache" (UA) (1st wk). Seen to gross fine \$9,800 in opening, frame after herty \$4,600 i first three days. Stays on.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70—"The Caine Mutiny" (Col) (3rd wk). The top grosser in town finished second frame with great \$18,000, after smash \$19,700 opening week. Third stanza maintaining pace and likely (to close at \$16,000 or near after taking \$8,700 in its third weekend.

Holds.
Odeon, Marble Arch (20th) (2,-200; 50-\$1.70)—"River of No Return" (20th) (3rd wk). Continues as a big grosser with hopes of neat \$8,700 this frame after fancy \$10,-500 previous sesh. "Demetrius and the Gladiators" (20th) set as next attraction.

the Gradier.

attraction.

Plaza (Par) (1,092; 70-\$1.70) —

"The Green Scarf" (BL) (1st wk). attraction.

Plaza (Par) (1,092; 70:\$1.70) —

The Green Scarf" (BL) (1st wk).

First frame heading for average \$7.800 after \$4,100 opening weekend of three days. "Sabrina Fair" (Par) preems Sept. 10.

Ritz (MG) (432; 50-\$1.70—"The Flame and the Flesh" (MG) (1st wk). Likely to reach \$4,000 for initial sesh after \$2,200 in first weekend. Continues.

tial sesh after \$2,200 in first weckend. Continues.

Studio (APT). (600; 30-\$1.20)

"The Living Desert" (Disney) (15th wk). Holds in fine style with solid \$3,500 this round. Excellent for length of run, Continues.

Warner (W-B) (1,735; 50-\$1.70)—
"Captain Horatio Hornblower" (WB) (2d wk) (Reissue). Dipped heavily second frame with only \$4,000 or near in the kitty. First week grossed fair \$5,600. "The High and the Mighty" (W-B) opens Sept. 2:

2 FRANCO-GERMAN **COPRODUCTIONS SET**

Munich, Aug. 31.

Deal for two French-German coproductions has been signed by
Guenther Stapenhorst's CarllonFilm (German) and Harispury/
C.C.F.C. (French. First film,
Fruits d'etc." will star Edwige
Feuillere. The German lead is still
uncertain.

Feuillere, The German lead is still uncertain.
Carlton is one of the leading German production outfits. Among its recent, pix, are "Das Doppelte Lottchen." "Foersterchrist!", and "Im Weissen Roessel," the Lutter a linted version of the Ralph Benatzky operetta.

Thank You, Spyros Skouras



August 6, 1954

Mr. Robert S. Benjamin United Artists Corporation 729 Seventh Avenue New York, New York

Dear Bobs

I have just screened SITTING BULL. I am delighted that this big one should be your first in CinemaScope. Only CinemaScope could have captured the full size of this picture and the gigantic scope of its story and question be one of the big grossers of the coming without

My congratulations to Bill Frank. With kindest regards.

SPS/ef

NEVER BIGGE

ITS GLORY

NEVER GREATER

Singerely,



W. R. FRANK'S



IN MAGNIFICENT **NEW** EASTMAN COLOR

Bayreuth in Sexiest Finale

world's most advanced. When they first applied modern dress to the 78-year old festival, the original reaction was shock. Wagner without winged helmets and Bruennhilde's horse seemed unthinkable. Along with the traditional props, out went the traditional sets. Inout went the traditional sets. Ininchard Wagner chose it for his Along with the traditional props, out went the traditional sets. In stead. simply - costumed singers acted upon an almost bare stage where unique lighting effects took the place of sets.

the place of sets.

Overseas Outlets
That was 1951. Yet this summer, opera directors from everywhere came to Bayreuth to learn, and to beg the Wagners to export their style. Of the many houses that asked, Wieland and Wolfgang have chosen Barcelona and Brussels. Next season these cities will get Bayreuth-style Wagnerian productions. So will Paris, from a German company Wolfgang is taking there.

By now it's obvious for all to see By now it's obvious for all to see that the grandsons have vastly ex-tended grandpa's operatic life. "Taunhauser" was proof again that, subjected to Wieland's staging and direction, Richard Wagner's operas' are thereby improved.

are thereby improved.

This seesaw on sex and religion usually has audiences yawning as they listen to the romantic score. And with such a book, no wonder. Tannhauser, who has sinned on the Yenusberg, sings of the pleasures of love at a court singing contest, an outrage so enormous that he seeks the Pope's forgiveness at Rome. Elizabeth vainly awaits his return and dies just before the unforgiven Tannhauser looks for sin

return and dies just before the unforgiven Tannhauser looks for sin
again but discovers God.

Sin Is a Problem

Under Wieland's hand, Tannhauser, sung by Met tenor Ramon;
Vinay, is a strong man torn between good and evil, and the drama
becomes timeless. Expressing original sin stagewise is always a problem. But here it's tackled head on.
For setting the first act of "Tannnal sin stagewise is always a problem. But here it's tackled head on. For setting the first act of "Tannhauser" on the Venusberg, traditionally the mountain of love, Richard Wagner endured many jokes from his colleagues. But it took his grandson, Wieland, to put the Venusberg exactly where Gray's. "Andomy" puts it.

Opening curtain on Bayreuth stage finds Venus in smallest of concentric circles that absorb entire stage and form clearly a vortex. The ballet movements that follow are the most uninhibited since burlesque. They leave no doubt about the life Tannhauser, who's sleeping in the foreground, has been leading.

How theatre conventions change. Sixty-four years ago Isadora Duncan, then 15, refused to go on this same stage wearing the white smock that Cosima Wagner had designed for the Bacchanale ballet girls. Pointing to her scanty costume, Isadora said: "You just wait,"

same stage wearing the white smock that Cosima Wagner had designed for the Bacchanale ballet girls. Pointing to her scanty costume. Isadora said: "You just wait, in a few years all your Bacchante girls will be dressed this way." This year, with flesh-colored brasieres and panties, the ballet girls wore much less than Isadora, and looked completely naked.

The triumph of this production is not its sexiness, but that it achieved some of the universality that Wieland Wagner strove for. "Sometime in his life." says Wieland, "every man is torn between the Venusberg and Rome." All of this was staged, furthermore, with a dramatic tension that made it high drama.

the venusberg and Rome." All of this was staged, furthermore, with a dramatic tension that made it high drama.

In the final scene Elizabeth, a tiny circle of light on an almost bare stage, sings her adieu. Then, dying, she backs transversely across the stage, her arms outstretched compassionately, as the light dims to a blackout. It is unforgettable, and a characteristic Wicland Wagner touch.

Two singers, heard at Bayreuth for the first time, made a splash. Both have been reengaged. Gre Brouwenstien of the Amsterdam Opera sang the Elizabeth. She is a sharp looker with obvious singing-acting gifts, and can apparently have an American career whenever she chooses. New York Opera Cohas been angling. Dietrich Fischer-Dieskau did the Wolfram von Eschenbuch and the outstanding singing of the festival. This 29-year-old Berliner has a singular distinction among German singers, he got his start on the U. S. Army Special Service circuit in Italy after the war, singing to GT's, Rated a fine lieder singer, he will have first American concerts next spring.'

Of all Europe's music festivals,

Richard Wagner chose it for his playhouse because it was isolated. and there were no diversions. Both conditions still prevail. Today the musical pilgrims come in Merce-deses and Chryslers, but they are still pilgrims.

still pligrims.

Alone among festival towns, Bayreuth has no fleshpots. There is one fashionable winery, the Eule, and one deluxe restaurant, the Zoo-Garten. The hotels are strictly Zoo-Garten. The hotels are strictly for traveling salesmen. Experi-enced visitors live in the furnished rooms of Bayreuth families. So, clearly, the opera is the thing at Bayreuth.

It begins at four in the afternoon It begins at four in the atternoon and continues, with hour intervals between the acts, until tennish. Black tie and long dresses are the rule, and one blinks at first to see formal dress in daylight. Richard Wagner thought people should listen to his operas this way, and they still do.

still do.

Peculiarly, it's a regimen that fits. For once a performance has been seen here, it becomes obvious that Bayreuth, operatically speaking, is in a class by itself. Its 80-man chorus, chosen from the soloists of all German opera soloists of all German opera where, The 169-piece orchestra, so lected the same way, has bee called the "world's eighth wonder called the "world's eighth wonder" by veteran conductor Hans Knappertsbusch. Add to this a house with perfect acoustics, the most advanced stage lighting of any theatre, and the gifted Wagner brothers as directors.

Wieland, who is 37, and the better theatre man of the two, sees nothing incongruous about bringing his grandfather's operas up to date.
"Every work lives only if it can be givn form for its times. Shake-speare and Mozart were both played differently when they were first produced. The same for Richard Wagner."

ard Wagner."

Next season Wieland and Wolfgang, who is 35, will add "The Flying Dutchman" to the Bayreuth repertoire and drop "Lohengrin."
Otherwise 1955 festival will repeat this year's.

Ma-in-Law Stance

= Continued from page 5

ducers have their beefs, too, ducers have their breas, too, and they're louder. The indies charge they're not getting a fair break, since the distribs give them second-rate treatment, charge off too much to expenses, siphon off too much of the profits with the distribution fee, and take too long to pay.

or the profits with the distribution fee, and take too long to pay.

While the majority of the squawks remain in the sounding-off category, a number of indies have organized their own distribution setups or have shifted to non-major releasing outfits. Louis de Rochemont organized his own releasing setup for "Martin Luther" when he couldn't work out a satisfactory deal with a major distrib. Collier Young and Ida Lupino dropped RKO to form their own distribution company. David O. Selznick revived his own distribution company for the re-release of his pictures. Disney formed his own company to release socalled "specials" Sam Goldwyn went to states rights distribs to handle his vault product. Exhibitor Fred Schwartz, who

Trailer Migraine

Selecting the proper trailer for a CinemaScope picture is proving a headache for exhibitors and the situation is expected to get worse when the C'Scope films, are avail-able in 2-D. For example, Nation-al Screen Scrvice has four kinds of trailers available for the C'Scopers:

1. A trailer in CinemaScope with copy about sterephonic sound for use when one CScope picture follows another. 2. The same without mention of stereo sound for theatres which have optical or one-track magnetic sound. 3. A 2-D trailer with copy about stereo sound when a C'Scope picture follows one not in the widescreen medium, 4. The same without mention of stereo sound. widescreen

'Luther' Makers

Continued from page 7 =

to the needs of selling a motion picture, or more ready to do their part," he commented.

picture, or more ready to do their part." he commented.

One Rough Area
Only place where the film has played abroad so far is Germany, where it was made at a negative cost of only \$500,000. 20th-Fox is handling "Luther" in many parts of the foreign market. In Germany it racked up extraordinarily long runs, and Smith said he expected big grosses in all countries, conceding however that there may be difficulties in some due to subject matter. Only place where "Luther" has run into rough waters so far is Quebec, where it was banned. Endress stressed that "Luther" had brought into the fact that it was actually made by the churches many people who didn't attend regularly, and he traced the appeal of the film to the fact that it was actually made by the churches themselves. Lutherar Church Productions was set up only for making "Luther" and thus, in order to undertake further ventures, reorganization is necessary. No definite projects have been decided on. Under discussion are a film on Johann Sebastian Bach and a possible struct to "Luther" applying the lessons from the film to modern times.

Endress observed that "Luther" was easily the most imitated film

ern times.
Endress observed that "Luther" was easily the most imitated film in the industry, and he thought that, unless carefully handled, this Hollywood copying process could easily destroy part of what "Luther" had accomplished.

Asked why since he was mi

er" had accomplished.

Asked why, since he was primarily interested in people seeing "Luther." Smith had soid 3,000 dates at advanced admissions, Endress opined that this had been done to impress both on the exhibs and the public that they were getting a "prestige" attraction and hot just another film on a religioso subject.

so subject.

Pressure groups have occasionally impeded "Luther." Smith related, but on the whole it hasn't suffered from such opposition. "We believe all Americans should, and will want to see "Martin Luther" if they are so inclined, and there should be nothing to interfere with their right as free people to enjoy this picture," Endress emphasized. emphasized,

WB Not Worried

= Continued from page 3

David O. Selznick film classic, nor did it run into exhib beefs relating to insufficient turnover because of to insufficient turnover because the three-hour running time. The-atremen in double feature terri-tory experienced no patron com-plaints about the dropping of the second film.

WB has another longie coming up in "Battle Cry." First completed version of the pic reportedly runs for three-and-ahalf hours. runs for three-and-ahalf hours. However, it's expected that the pic-ture will face considerable trim-

No Tax Relief

Continued from page 11 taxes rightly belong in the domain of the local governments.

The cost involved in waging a national campaign is another fac-tor leading to Allied's handsoff at-titude. In addition, it's felt it titude. In addition, it's felt it would be politically unwise during a period of a boxoffice upsurge. The fact that Allied plans an apeal to the Government for regulation of distrib trade practices apparently makes it unwise to seek Congressional aid on several different matters, at one time.

'Carol's' Strawhat Blowoff

when the hurricane struck early last Tuesday morning (31). Actors joined the 57 members of the thea-tre staff and inn personnel in shuttering windows, nailing doors closed and otherwise trying to save the buildings.

save the buildings.

'Act of God'
Balance of the "Michael and
Lavinia" engagement, which had
opened the preceding night, was
cancelled and the cast returned to
New York. With no trains running
on the New Haven Railroad because of washouts, the actors went
by cail Under the "act of God"
clause in Equity contracts, they
were paid for the single performance, plus transportation. ance, plus transportation.

ance, plus transportation.

Beyond estimating the damage at around \$50,000, Theatre-by-the-Sea producers Donald Wolin and Harold Schiff plan to rebuild the structure and operate again next summer. They carried hurricane insurance.

They have made no decision about "Michael and Lavi ia," which they had previously intended to produce on Broadway this fall. That may depend on revisions by author John F. Matthews.

14B Cohasset Refund
Cohasset, Mass., Sept. 7.
When the tent of the South
Shore Music Circus was torn to
ribbons in last Tuesday's (31)
hurricane Carol, the spot closed its
summer season five days early.
Canvas playhouse had an almost
complete advance sellout for its
season finale, "Paint Your Wagon,"
and had, to refund about \$14 000.

season finale, "Paint Your Wagon," and had to refund about \$14,000 on the stanza, which had been slated to close last Saturday night (4).

Although the tent was blown into taitters, the management noted that it did not go down and is therefore presumably safe for audiences in the event of another such storm. Plans are already under way to purchase a new and larger canvas for next summer. The one destroyed cost \$8,000 and was insured. insured.

More Cancellations
Last week's hurricane Carol
caused single-performance cancel-lations Tuesday night (31) because
of knocked-out electric current at the Cape Playhouse, Dennis, Mass., the Cape Playhouse, Dennis, Mass; the Fallmouth Playhouse, Coona-messett, Mass, and the Somerset (Mass.) Playhouse, according to report. There was no further dam-age at the three strawhats.

age at the three strawhats.

At the Neptune Music Circus, Asbury Park, N.J., the show tentawas not damaged, but the storm washed out the boardwalk and otherwise battered the town, so attendance at St. John Tenrell's "Paint Your Wagon" production was affected.

Hyannis Tent's Big Squall
Hyannis, Mass.; Sept. 7.
The Aldrich & Myers' Melody
Tent's blowoff show for the season
was literally that—hurricane "Carol" took care of everything. "High
Button Shoes" opened and closed
in one night; the big blow from the
Caribbeau demolished the whole
works the next night, Tuesday
(Aug. 31), and that took care of
that. Cast was paid for the single
performance, plus fare back to New performance, plus fare back to New York and \$10 apiece "standbye"

coin.
"Shoes" was headed by Jack Albertson, Sherry O'Neil and Orville Sherman. Show had been expected to gross over \$19,000. Tent was valued at \$9,000 and was insured. Larger one will be purchased for next summer.

Tallu's 'Raincheck'

Ogunquit, Me., Sept. 7. Tallulah Bankhead, appearing at Tallulah Bankhead, appearing at the Ogunquit Playhouse last week in the Broadway-bound farce, "Dear Charles," played a "rain-check" matinee Friday (3) to make up for the blownout performance Tuesday night (31). Latter was cancelled when theatre's (and town't) labelie watere's town's) electric system went out in Hurricane Carol.

Miss Bankhead's engagement here was the finale of her strawhat

was the male of her strawhat tour. She opens in the play next Wednesday (15) at the Morosco, N. Y., under the management of Aldrich & Myers, in association with John Wildberg and Julius Fleischmann.

when the hurricane struck early to feel the sting of the hurricane last Tuesday morning (31). Actors that week were the Iveryton (Conn.)

to feel the sting of the hurricane last week were the Ivoryton (Conn.) Playhouse and the Oakdale Musical Theatre, Wallingford.

Former had a power blackout that killed the Tuesday night (31) show. House had no intention of trying a makeup performance of the Lucille Manners "Song of Norway," but the fact that it was the closing week for the package, as well as the season finale for the house, made it possible to fill patron request for a Sunday night (5) unscheduled show.

At Wallingford the crew worked

At Wallingford the crew worked fast to dismantle the tent before it blew apart, but some damage was incurred in the task. Ripped can-vas, broken seats and smashed electrical equipment made it necelectrical equipment made it necessary to cancel opening three performances of the week, cutting th "Charley's Aunt" production down to four. Crew of 25 worked virtually around the clock to get the tent operation going.

Chi Houses Take

Continued from page 4

Charles bout telecast next Wednes-Charles bout telecast next Wednesday (15), after having passed up the first encounter several months ago. The 3,172 house will be scaled from \$3.50 for chairs on the first floor and balcony, and \$4 for

seats in the loges.

The last boxing bout shown in this house was that between Marciano and LaStarza.

Mpls. Exclusive
Minneapolis, Sept. 7.
Radio City Theatre here agai
will have the only exclusive theatretelecast of the Marciano-Charles
fight in this territory. It'll again
be scaled at \$2.50, including tax,
for the entire 4,100-seat Paramount
house.

The telecast of the first bout drew a capacity house with several hundred turned away.

Telenews Adds Theatres
San Francisco, Sept. 7.
Telenews Theatres is opening
up an additional 13,000 seats in
Northern California for its closed circuit theatre tv broadcast of the Marciano - Charles championship fight Sept. 15.

fight Sept. 15.

For the first time theatre-twicewing of a fight will be offered in the East Bay. Telenews has taken over the Oakland Auditorium Arena, a 7,000 capacity house: the Richmond Auditorium, a 4,000 capacity house and the Tower in Sacramento, capacity for the one night.

house: the Richmond Auditorium, a 4.000 capacity house and the Tower in Sacramento, capacity 12.000, for the one night.

This is in addition to the performances already scheduled at the Paramount in San Francisco, capacity 2.646. Previous fights screened at the Paramount have sold out the house. This one will also be presented at the Telenews. Theatre on Market St., whose entire 400 capacity has already been sold. sold.

Tickets at all the houses are scaled from \$1.80 to \$4.80.

Telenews Theatres here is also making arrangements to rent facilities for closed circuit tv business conferences, with the first one scheduled for late September for a client as yet undisclosed.

UA Playdates

__ Continued from page 3 =

to a string of potentially strong films and will push these with a sixmonth sales drive carrying board chairman Robert Benjamin's banchairman Robert Benjamin's banenc. Getting the extra shove during the campaign will be "Apache."
which has already played some key
dates: "Suddenly," "Slitting Bull,"
"Shield for Murder," "Down Three
Dark Streets," "Vera Cruz," "Barefoot Contessa," "Romeo and Julict" and "The Purple Plain."
These represent the release sked
through next January.

Feature of the sales campaign

Feature of the sales campaign will be a total of \$50,000 in prizes for winners in the company's 32 domestic branches. William Heineman, distribution v.p., and Bernard Kranze, sales manager, are serving as co-captains.

2 Conn. Spots Hit
New Haven, Sept. 7.
Two nearby strawhat operations

New Haven, Sept. 7.

New nearby strawhat operations

Venice Film Fest

Atthough the international Pro-ducers Assn. put a ix on two big "A" fests next year, with Cannes getting the first nod, it is expected in film circles that Venice will probably fight this and there may still be two big affairs next year.

U. S. participation was important festwise and there was a choice of unusual films which had more of the festival stamp than of previyears. The Motion Picture

years. The Motion Picture Assn. of America paid more atten-tion to documentation for journal-ists and there was a big industry turnout. Many U. S. foreign dis-tribs and producers turned out to trins and producers turned out jo ogle a cross-section of international production. The politics remained primarily internal, usually a case of producers jockeying for good projection times, or some trying to hix a newcomer, etc.

mix a newcomer, etc.

Mexican producer Jose Kohn
was against a last-minute entry of
a third Mexican film, "Raices," on
the ground it was not top quality
and might bring down the prestige
of other two entered pix. "Romeo
and Juliet," directed by Italo director Renato Castellani was a lastminute dark horse entry, for it hadbeen a gambit between the two nations since it was a coproduction
but made English It finally
came in as an English film. Sam
Speigel's "On the Waterfront"
(Col) was entered as a U. S. indie
in spite of its Columbia tag and
though not handled directly by
MPAA, got space and publicity
corners at the MPAA stand.

That 'Celebrity' Party

That 'Celebrity' Party
MPAA's hardest moments were
its setting up of the Celebrity party
which it decided to run in conjunction with Earl Blackwell of Celebrit tion with Earl Blackwell of Celebrity Service. It footed the bills though the lion's share of the publicity went to Blackwell, and this started some dissent among the companies. However, a big star roster was expected and its costume appeal was decided to be a fine factor for U. S. prestige. But at the last moment the Venice authorities nixed the use of a public palace for a private party and there were tense moments before a suitable spot was found. able spot was found.

Another drawback to the fest, for regulars, was the heavy evening sked of double features since no sked of double features since no competitive films were screened in the afternoons. This led to less free pre-film time, the time when scribes got their most news, and created late exits from shows and less time in bars and niteries here, which was fine with professionals, who wanted sleep, but led to a kick from concessionaires. However, Croze's contention of putting the emphasis on films was evident this year and gave the fest a substantial basis.

Films ranged in interest and showed that the big countries are still in a healthy state technically with the need for new subject matwith the need for new subject mater but still possessing a high vitality and entertainment potential. Japan reaffirmed its high level, and lesser countries showed good technical resources but still primitive approaches and subject matter in most cases. There were no great revealations, but it, showed world revelations but it showed revelations but it showed world production to be on an even keel, needing a more powerful emphasis on new subject matter and treatments to bring the film into its proper focus as the greatest mass.

art medium.

Japan's "The Seven Samurai" art medium.

Japan's "The Seven Samurai" and "Sansho Dayu" showed that the practice of dipping back into the early, colorful centuries of history do not mean archaic principles filmmaking. The films both brim with power, movement and excitement with the pattern, ways and mores so different from the Western, giving it the exotic tinge which will always make the Japanese film limited in Western distribution. There's always room for them in art houses, but it is hard to see it breaking into general situations because of this limited appeal.

Germans' Int'l Sights

vidual film might have been good in its own category. The Selection committee would only advise, and methods are similar to U.S. methods the previous bad feeling created by such things as the nixing of Metro's "Julius Caesar" last year. Although the International Producers Assn. put a ix on two big films of operetta two romances or big opportunities in the U. S. since German techniques and film methods are similar to U.S. methods. However, the German film content seems to be stagnating and instead of facing its current aspects and problems it again receding into its usual prewar films of operetta type romances or quaint family pix neither of which will open that door which a new Germano hypo org for pix abroad, Export-Union, is trying so hard to do. Entered pic, "Koniglihe Hoheit" ("His Royal Highness"), adequately shows this in a rather banal story of a Ruritanian country; whose Prince is taught life by the advent of a free-thinking American millionairess. Made with try, the by the advent of a free-thinking American millionairess. Made with high polish it still stands as a museum piece rather than a con-temporary film, and as one scribe had it, "It should have been

had ever seen a Bulgarian film before. "Poem On, Man" emerged as a competently made film of the 1925 revolutionary type films with all the mass movements and capitalist worker comments so familiar in these earlier films. Mexico brought a large measure of violence into the fest with two films of dark and brutal themes, one a primitive vendetta killing off people in "La Rio Et La Muerte" ("The River And Death"), and the other, "Rebellion of the Hanged," a rather joiling study of forced labor camps of the early 1900s where inhumanity and brutality ran rampant until the peasant laborers revolted. Based on a B-Traven novel, this has a rugged, red meat appeal for possible actioner spots and UA has it for American release, but it is limited for the large and the large was the large and the large actioner spots and OA has it rolled American release, but it is limited on its downbeat theme. Both films are well made but each lacks the character and progression usually inherent in Mexican films.

nnerent in Mexican films.

Sweden showed hollowly with a pretentious avant garde film, "Som I Dromar" ("Comes The Summer"), which attempts to sillustrate the Prometheus legend by three teenagers posing and writhing on a beach. It never gets going and was rapidly forgotten here.

England hed it was a said to be a second to be a second

here.
England had its pleasant but languishing "Father Brown" which owes its chances only to Alec Guiness, and France had two fine commercial type pix in "Don't Touch The Coin" and "T'Air De Paris," but lacked the usual high content of the offbeat Gallic pix.

Paris," but lacked the usual high content of the offbeat Gallic pix.

France, Italy and the U. S.
Italy had a dud in "La Romana," a literary stilted affair that miscast top star Gina Lollobrigida, and an interesting, if too studied, costume drama in "Senso" with Alida Valli and Farley Granger, and a moving dramatic film in Federico Fellini's "La Strada" ("The Street"). Castellani's "Romeo And Juliet" emerged another interesting attempt at Shakespeare on the screen with all the possibilities inherent in this backing with excellent color and imagery to boot.

U. S. had enough solid commercial films and offbeaters to make it one of the top selections, and other countries such as Indi, Argentina and Spain showed average with good techniques standing out in all. India again turned to a social theme of capital and labor in "Explosion" with enough exoticism to keep it commercial locally. Some offbeaters and shorter subjects also showed such as France's 40-minute "Francois Le Rhinocerous," a Disney-like attempt at animating animals of the brush and working a story into it. It emerges a neat kiddies film with possibilianimating animals of the brush and working a story into it. It emerges a neat kiddies film with possibili-ties for supporting art house fare. A short on Kafka's "The Trial" is also of offbeat interest as well as

also of offbeat interest as well as a documentary on Japan.
Fest had its quota of personalities and film people in attendance and helped prolong the Venice season which also continues further with a music and drama fest. The International Actors Syndicate also met here and passed a motion to boycott the next Eurovision hookup of tv unless they got a 50% wage hike on all vidpix and live shows beamed to other countries. Coproduction deals also Germans Int'l Sights
Germans have their eye\on the international market and Ed Kingsley, U. S. foreign film distrib, feels that if one German film can plus ogling by visiting foreign film of the common stock, payable distribs for pix for the U. S. Rich record Sept. 17, 1954.

ard Davis, of the Fine Arts, set up ard Davis, of the Fine Arts, set up a deal with Henri Detschmeister, of Franco-London Film for first call on his next year's product. John G. McCarthy, of International Affiliates, also huddles here with foreign producers for product for U. S. placement next season plus setting up package deals for future production abroad.

Blackwell Tossed

Blackwell Tossed
Earl Blackwell's giant costume
party was literally tossed on the
Venice sidewalks last week when
city officials at the last moment
withdrew permission for the use
of historic Vendramin-Calergi
Palace. They said it might be embarrassing to them to have the
shindig at the Palace.

shindig at the Palace.
Cancellation came too late for Blackwell to rent another establishment, so the Celebrity. Service topper, invited all and sundry to show up at Martini's sidewalk cafe in downtown Venice. Party there still drew a large crowd, liberally spiked with celebs.

Affair was underwritten by America's Motion Picture Export Assn., whose prexy, Eric Johnston, is here.

20th Winning

Continued from page 5

week, regardless of b.o. performance, Silverstone said it was "a disgraceful situation." He stressed that it was this issu of "locking in." a film, rather than stereophonic sound or anything else, that prompted the break between 20th and Rank.

Current installations in Britain total over 500, according to Silver-stone, with some 600 orders piled up and waiting to be filled. The 500 figure doesn't include the 75 up and waiting to be filled. The 500 figure doesn't include the 75 Rank houses that are equipped to show CinemaScope. 20th is now firmly committed to do business with the indies and Silverstone firmly committed to do business with the indies and Silverstone said that, even if Rank should change his policy, 20th couldn't and wouldn't turn its back on its present customers.

One of the problems in Britai, he explained, was that there is an understanding that the firms which originally installed the basic equiporiginally instance the basic equip-ment, such as projectors, etc., would also install any additions. Most of the British indies have Western Electric machinery and they're therefore dependent on WE to come through with the C-Scope equipment.

The 20th exec said C'Scope had cued the revival of British business and was doing very well in the houses playing it

Asked whether he had arranged Asked Whether he had arranged any coproduction while abroad, Silverstone replied he didn't think 20th would go in for coproduction on any significant scale "because I don't think the market here can absorb these films." At the same time, he did think that coproduction was probably the only way for time, he did think that coproduc-tion was probably the only way for foreign producers to get the kind of guidance that would make their pix palatable to the broad U. S. audience.

Brit. Vauder To C'Scope

London, Sept. 7:
Originally one of the oldest
value theatres in London, the Regent, Kings Cross, changes its
name next month to the Century and opens as a CinemaScope thea-tre. It has been completely mod-ernized and re-equipped.

The theatre, managed and con-trolled by the Granada circuit, tees off with "The Command," Warner Bros. C'Scoper.

U's \$75,000,000

Continued from page 3

worldwide. Biggest U grosser to date has been "The Egg And I," which raked in about \$7,000,000 worldwide.

U's domestic side is currently earning in excess of \$1,000,000 a week. It's stressed that this take is ithout benefit of any national sales drive.

Execs at U are very pleased with the b.o. power of "Obsession" since it's doing the business in the face of stiff competish provided by such attractions as "On the Waterfront," "Living It Up," "Caine Mutiny,"

Show Biz in Spain

film producers. To make a film a Spanish producer has to get the permission of the governmental Director General of Cinéma. Usual Spanish film costs about 3-4,000,000 pesetas (\$75,000 to \$100,000), with the bigger specs going for \$300,000, with top stars spearing \$25,000 per pic.

Popular Revues

Popular Revues

The Sindicato Del Spectacolo bunches most of show biz under its aegis. It is in charge of films, bullfighting, theatre, variety, music and sports and is underwritten by U.S. pic funds. It is headed by Manuel Casanova and director is Miguel De Echarri. Echarri ran the San Sebastian Film Fest and had the odds stacked against him by the quality of the pix sent him.

Theatre was quite dormant when

quality of the pix sent him.

Theatre was quite dormant when visited, due to off-season, but at best is not of top quality or quantify with only about 20 theatres in Madrid, Only a few new playrights have emerged, but productions ogled showed little thesp and staging potential. Top popularity goes to the revues and music halls, composed primarily of the folk dances, with the vital flamenco the most popular. Theatre and the most popular. Theatre and firstrun films run to about 50c for seats, with top revues getting up to \$3 for best seats.

to \$3 for best seats.

Top Madrid nitery is the Villa Rosa, located some miles out of town and featuring international acts. This is the most expensive spot, with a minimum of \$5, about Paris level. Other boites, Casablanca and Fontorio, are much cheaper and feature floorshows and armies of lone gals around the club. Shows are of okay callbre, with the better flamenco groups usually the best buy of the shows. Joy girls abound in the clubs and are of extremely youthful mien. The moral pattern seems to leave two types with those alone in the evening in the working-girl class.

Yank Influences

Yank Influences

Vank Influences

Americans are beginning to discover how cheap Spain is and tourism is beginning to swell. Awaiting them are the many Americantype snack bars that have become popular with the Spanish. U. S. dishes are featured here and quick eating is a feature. The California and Pam-Pam in Madrid and the Kansas and Texas in Barcelona are the most notable. the most notable.

the most notable.

If Madrid is the mind and spirit of Spain, Barcelona is the dynamo and biz centre. Here are found the U.S. pic offices, the music centre and a more driving metropolis. Barcelona has more offbeat niteries, and a small joint like the Macarcena charges 20c for a drink and features flamenco-dancing waiters and waitresses. Barcelona La Noche is in the redlight district but features along dance show with many good bits for a \$2 tab. La Bohemia adds a poignant show biz note in being the last stop of aging thesps and performers who cavort for pin-money. However, and is with them and most tolerant and perceptive, except for an occasional deadbeat. Teatro Morino balances this by acting as amateur hour and giving flooranning space in the recentive. amateur hour and giving floo tapping space to the neophytes.

tapping space to the neophytes.

Paralelo is pocket version of
N.Y.'s 42nd St, with amusements,
grind houses and clubs. Worth a
visit is the Palacio Real, which
features gigantic glasses of beer at
very reasonable prices. Whole
families bring their dinners here
and order only the foamers. There
is Chinatown without any
Chinese living in it. Signs announcing CinemaScope, VistaVision and Perspecta installations are
on all kiosks, and a town landmark
is the Caracoles Restaurant run by
a corpulent film producer, Bofarull.

subsidy they get and the distrib pattern. A pic getting top priority is awarded \$25,000, which makes hemselves felt. Biggest disk complete about two visas, one U. S. and one foreign, which are sold to independent exhibs, and then the producer can pay off his cast.

U. S. color pic pays 700,000 pesets (\$17,500) for visa and French and Italo pix pay \$3,000. The U. S. contrib makes up most of the peseta fund for loans to local film producers. To make a film a Spanish producer has to get the permission of the governmental Director General of Cinema. Usual Spanish film costs about 34,000,000 with lower page 12

33s and 45s are beginning to make themselves felt. Biggest disk comission of the output, with labels Pathe, M-G-M, Regal, Odeon, and His Master's Voice. Columbia accounts for 28% and French and Italo pix pays \$3,000. The U. S. contrib makes up most of the gest fund for loans to local film producers. To make a film a Spanish producer has to get the permission of the governmental Director General of Cinema. Usual Spanish film costs about 34,000,000 with makes about 68% of the output, with labels Pathe, M-G-M, Regal, Odeon, and His Master's Voice. Columbia accounts for 28% and marks. U.S. artists now popular marks. U.S. artists up. French artists also have a fol-lowing here (Line Renaud, Yves Montand, Edith Piaf, Maurice Chevalier).

Top sellers in record field are Spanish, of course, and song publishers also try to have records made of their songs here, but there is not the payola of other countries. Video is still only experimental here and practically nil, but radio is the big thing for song plugging, followed by theatres and music halls. New RCA disk company in Madrid will probably help change the platter picture here and Gabriel Soria and Carlos Villalvozo, an American, ex-RCA rep in France, who has settled down here, will intro more comprehensive selling plus new record players on the mart to perk up the disk industry. Radio is both state and commercially owned. National network has one channel and commercials setup spans three wavelengths. Top sellers in record field are

lengths.

Summing up, Spain is a land of temperament and conflicting aspects with censorship and clerical pressure keeping down strong creative spurts in show biz, but keeping the proved and nurtured in a good state. Conflicts and differences in opinion appear in almanners and some say there is complete freedom and others that all foreign correspondence is heavily watched. Internally, there is much leeway for opinion as top film critic Miguel Ferrero can testify.

Writing for top paper ABC, he

Writing for top paper ABC, he is a great flayer of most pix, and once aroused the wrath of producer Cesareo Gonzales. Gonzalez ducer Cesareo Gonzales. Gonzalez threatened physical harm and Ferrero went to court before there was a general smoothing of feelings. Ferrero is equally tough on U.S. pix. Though some say the Spanish are extremely chauvinistic, their love of U.S. pix and ways, and the many fusions in their culture and background, belie this. Mario. Cabre, builfighter turned poet and actor and romancer of U.S. stars, namely Ava Gardner and Yvonne De Carlo, is preparing to head for the U.S. to make the pix. He has learned English and pix. He has learned English and says the Spaniard always likes for-

Distribs Sue

= Continued from page 7 == ered filing suits against the

ous exhib booking and buying combines as violations of the Sherman Antitrust Act. But as one attorney with long experience with antitrust litigation put it: "There was always talk about it, but it never came off. The distributors lacked the courage."

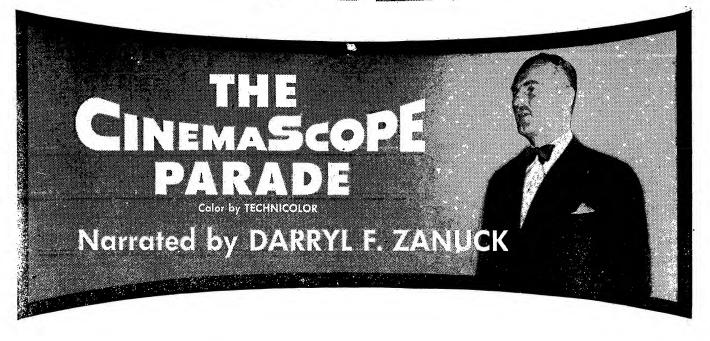
Another angle pursued by distrib attorneys is some action against attorneys is some action against legalites who specialize in film antitrust suits and who allegedly instigate the idea for the suits by convincing certain theatremen that they can pick up some coin via the courts. While it's generally agreed that this approach is far-fetched and extremely difficult to prove, it nevertheless has been the subject of study and numerous conversations among film company lawyers.

very reasonable prices. Whole families bring their dinners here and order only the foamers. There is Chinatown without any Chinese living in it, Signs anouncing CinemaScope, VistaVision and Perspecta installations are on all kiosks, and a town landmark is the Caracoles Restaurant run by a corpulent film producer, Bofarull. Looking like a benign Wallace Beery, Bofarull comes to his restaurant in a little donkey cart, table hops and talks about his next pix.

Disk Impact

Records, about 900,000 yearly, are sold mostly in the key cities, but rural intake is picking up and is supposed to the Government and with certain of the exhib org's leaders urging the members of file suit upon suit," the film companies feel it's about time to do file suit upon suit," the film companies feel it's about time to do file suit upon suit," the film companies feel it's about time to do file suit upon suit," the film companies feel it's about time to the steps to point up their side of the story. Distribs strongly feel that the so-called "victory" which rought about divorcement and the end of block booking was a hollow of holeck booking was a hollow of holeck pooking any exhib groups, and Theatre Owners of America in particular in the film industry.

Available Soci...



2 reels of great entertainment!

A real novelty your audiences will enjoy while it pre-sells the wonderful 20th CINEMASCOPE... attractions coming to your theatre!

Available in 4-TRACK MAGNETIC STEREOPHONIC SOUND and 1-TRACK OPTICAL SOUND

Get in touch with your branch manager immediately and **DATE IT NOW!**

Alert showmen will play it right away...
and keep the boxoffice parade moving!

THE EGYPTIAN"
THE CINIMASCOPE
PARADE

Skouras' Jackpot in Year

rs, and 3,241 are geared for siglettrack optical sound.

20th execs are confident that their original goal of 10,000 installations by the end of 1,954 will be reached. Meanwhile, they take satisfaction from the fact that, as of Aug. 14, 41.52% of all U. S. and Canadian possibilities, i.e., the situations any one feature film an play, had been equipped with CiemaScope. In xew york clone. 85% of the territorial possibilities have CinemaScope.

To Al Lichtman, 20th director distribution along with Spyros P. Skouras, 20th prexy, a spark plug of the CinemaScope re-olution of the success of the median is a source of extreme satisfaction Yet, even as 20th reaps the benefit

eye on his widescreen baby:

"I still feel there are many exhibitors who aren't exercising the proper care in presenting Cinema-Scope," he said last week. "Inats particularly true of theatres playing CinemaScope with single optical tracks and of the drive-ins. It's easy to ruin a valuable thing like that." Lichtman cited two examples: In many theatres the projection booth portholes haven't been properly enlarged, so that the projecti, ist can't even see the whole screen. And in many cases the stereophonic sound controls aren't properly adjusted to correspond to the number of seats filled.

Cues to Exhibitors

Cues to Exhibitors

Cues to Exhibitors

To remedy these deficiencies
Lichtman has arranged for the studio to produce a one-reel film that
will show theatre managers and
projectionists what is the proper
handling of CinemaScope. 20th,
which has spent a small fortune
creating and establishing Cinen
Scope as trademark of quality
within the industry, now jealously
guards its reputation with a public
which has come to think of all wide
screens automatically as "Cinemacope," much as it tends to tern ll color on the screen "Techni-

"The Robe." the first picture in CinemaScope's 2.55 to 1 dimensions, opened at the Roxy Theatre, N. Y. on Sept. 16, 1953, with one of those gala preems that the idustry had almost forgotte Searchlights stabbed the sky and tv. and newsreel cameras covered the glittering scene. It was an occasion worthy of the long "Robe" buildup which was forged by 20th v.p. Charles Einfeld.

The next day, to everyone's

v.p. Charles Einfeld.

The next day, to everyone's azement, 20th's stock fell 2 points, to 15%, and later it was to go down even lower. Mourned the Wall Street Journal. 'If it was a revolution in the film art. which the sponsors of 'The Robe had been hoping to impress upon the first night audience, their hopes were not realized."

'Rahe's Peak Grasses

'Robe's' Peak Grosses

'Robe's' Peak Grosses
Today. a full year and 12 Ci
maScopers later, the 20th stock
stands at a high of 2634. Not a si
gle one of the dozen films has
failed to show a profit despite the
still limited outlets. "The Robe,"
partly by dint of C'Scope and partly because of its theme, has become the industry's record grosser.
In 4.051 engagements so far, in the
U. S. and Canada, it has brought
20th \$15,127,557 in film rental, and
it's expected to earn another \$10,000,000 in the U. S. alone. Abroad
it has taken in \$5,000,000 to date.
Lichtman disclosed last week

it has taken in \$5,000,000 to date. Lichtman disclosed last week that 12 CinemaScope films so far have brought 20th-Fox \$40,000,000 in film rentals to date. He compared this with gross rentals of \$40.945,000 earned by 47 ix in 1953. He estimated that, in 1954 rentals would rise to \$62,000,000 for 17 pictures. Earlier this year, 20th shareholders were told they could expect the company's earnings to double. 1954 compared with 1953.

Recalling the early days of 20th's

with 1953.
Recalling the early days of 20th's ChiemaScope project, Lichtman last week expressed amazement that all went off as well as it did. Getting the equipment made was one of the main roadblocks since manufacturers of sound, lenses and screens wanted guarantees from 20th. "We could have had a 10% profit on every piece of equipment made, but we didn't want it," Lichtman said. "We just wanted to get the ball rolling."

continued from page 5
gletrack optical sound.

20th exces are confident that their original goal of 10,000 installations by the end of 1954 will be reached. Meanwhile, they take satisfaction from the fact that, as of Aug. 14, 41.52% of all U. S. and Canadian possibilities, i.e., the situality of the couple of

Staggering Differential

85% of the territorial possibilities have CinemaScope.

To Al Lichtman, 20th director distribution along with Spyros P. Skouras, 20th prexy, a spark plug of the CinemaScope "revolution" as source of extreme satisfaction is a source of extreme satisfaction yet, even as 20th reaps the benefits, Lichtman still keeps a worried eye on his widescreen baby.

"I still feel there are many exhibitions who aren't exercising the source are in presenting Cinema—"I his gamble included switching

Scope has "done" it for 20th.

This gamble included switching
The Robe" from standard to
CinemaScope without ever
refeasing the regular-size film.
Darryl F. Zanuck, 20th production
head, supported the switch to
CinemaScope at a time when
everyone else in Hollywood termed
it madness. Zanuck has now told
the home office that he can deliver
18 pictures for 1954-55. "Stepping up production doesn't solve
anything for us," says Lichtman.
"We can use two a month, but
they're by no means a 'must.'
We'll take whatever Zanuck feels
the can make without sacrifice in he can make without sacrifice in quality." 20th is taking on a num-ber of outside C'Scope productions.

Lichtman said last week that he and his associates were still convinced of the value of stereophonic sound. "It's the best there is and it has added a new value to pictures," he opined. 20th originally stuck two its position that it would release its features only with manetic stereo soundtracks. At an exhibitor meet in May in N. Y., however, the company changed its mind and agreed to provide C'Scope with optical soundtracks. "We would never have swiftled." Lichtman said last week that he

C'Scope with optical soundtracks,
"We would never have switched,"
Litch an asserted. "But two factors influenced us. Other companies were setting a precedent by
going to optical tracks. And we
were concerned about the small exhibitors who said they couldn't afford to put in the new sound." The
considerable revenue derived from
the drivenies which can't play the drive-ins, which can't play with stereo sound too well, also was a 20th consideration.

was a 20th consideration.

With CinemaScope pix put out at a negative cost of an average \$3,500,000 (including prints and ads), the promotional campaigns on each have been unusually strong. 20th has backed each C'Scope with a minimum outlay of about \$400,000 for ads and publicity and has achieved almost unprecedented penetration.

Color spread in Life Magazine.

Color spread in Life Magazine this week on "The Egyptian," gave an unusual pat on the back to Einfeld and his p.r. crcw, reproducing "Egyptian" ads and accenting the "provocative" advertising campaign" for the film.

Year of CinemaScope has intro-Year of CinemaScope has intro-duced many new bo. elements, not the least of which was a renewed belief in the future of the motion picture. As one exhib put it this week. "I haven't always agreed with Skouras, but you've got to hand it to him—by putting over CinemaScope almost single-handelly, he gave the industry a boost without which it might not have survived i the present form. And for that owe him a lot of present form. And owe him a lot of for that thanks,"

Distribs' Problem Continued from page 11 =

good enough order to enable the chitors to plan stories or layouts, since the mags have a two or three m nth closing date.

m nth closing date.

The easter pub-ad men insist that the prints are needed in New York, since it is the hub of the nation's communication system. The eastern pub-ad toppers have constantly drummed this thought into the minds of the p-oduction chiefs, but not in all cases have they met with 100% success, since production and technical difficult Lightman said. "We just wanted production and technical difficul-to get the ball rolling." ites, particularly with the wide-When Skouras first approached the screen and stereo sound pix, pre-Bausch & Lomb people on the lens-seit unforseen obstacles.

Howard Checks in At Par After 3 Yrs. for M&L Pic

Aiter J Irs. 10r M&L Pic

Hollywood, Sept. 7.

After three years away from motion pictures, Cy Howard checked in at Paramount as associate producer with Hall Wallis in the filming of "The Paris Story," based on his own script, Picture will star Dean Martin and Jerry Lewis, Howard will continue as producer of his television show, "That's My Boy," until CBS-Ty finds a replacement. After he bows out he will retai his financial interests in "Boy" and "My Friend Irma."

More Theatres

Continued from page 3 =

contradict the impression frequent-ly given that there's been a whole-sale shuttering of theatres within the past two to three years. In fact, the past two to three years. If the with the vast expansion of the ozoners, the latter have actually added another story to the exhibition plant rather than just fill the holes left by folding four-wallers.

holes left by folding four-wallers.
Since the number of standard
theatres found by 20th is virtually
the same as the 1947 figure arrived
at by the MPAA, and since there
has been a certain amount of indoor theatre construction, it must
be assumed that the new constructions have replaced the comparatively few theatres that closed.

tively few theatres that closed.
Ozoner expansion is formidable
and still going on. It's in line with
the' growing ownership of cars;
throughout the nation, A recent
count showed 60% of the nation's
54,000,000 family its own cars.
In the largest earning group—
\$5,000-to \$7,500 a year—a total of
73% of all families run a car. Thus
the audience for the ozoners is
there and they're doing no more
than taking the logical advantage
of it.

of it.

Following the leading trio of Dallas, Atlanta and N. Y., the fourth-largest exchange in terms of total number of theatres served is Minneapolis, with 995 (909 regular and 86 drive-ins). New Orleans is fifth with 973 situations (795 regular and 178 drive-ins); Kansas City sixth, with 953 (781 regular and 172 drive-ins), and Washington seventh with 946 theatres (754 regular and 192 drive-ins).

The southern and midwestern

The southern and midwestern areas are ahead in theatres—if not necessarily in seating capacity—due to the rapid growth of the drive-ins there.

'Sitting Bull'

from page 5 :

ing of "Bull," gave unusually hefty space to the plans for the preem. Two, three and four columns focused on preparations as they were blueprinted day to day. Then came the opening and the daily departed from its friendly attitude. William J. Heineman, 'United Artists distribution v.p., was an on-the-spot observer of the series of events. He said in N. Y. this week he just couldn't figure the paper's blast, considering that even the governor of the state, who also was on hand, expressed satisfaction with the film.

with the film. Even Sloux Snooze

was on hand, expressed salisfaction with the film.

Even Sloux Shooze.

Heineman now wants to clear up another point, this concer ing the chief of the local Sioux who, fell asleep at the preem. (A number of Indians were invited to the pic's debut). The UA exce admits that the chief dozed off but insists that the chief dozed off but insists this was not a form of criticism. "He's 96 years old and was up since 6.a.m.," underlines Heineman, adding: "He was just, worn out."

"Bull," which UA is rcleasing, is a Cinemascoper in Eastmancolor and has Dale Robertson, Mary Murphy and J. Carroll Naish in the leads. Instead of being resentful toward the film, as had been previously reported, the Black Hills citizenry is paying b.o. homage to it, according to Heineman. It grossed \$8.000 at the Elks Theatre, Rapid City, which is a record. It picked up \$886 in three days in nearby Bellefourche, where the previous high was \$446 with "Hilgh Noon." And it drew \$926 in three days in New Castle. Latter's record had been set by "I the Jury" with \$511.

"Bull" opens in 26 spots in the LA area next month, In N Y, the Paramount, Criterion and the Mayfair are bidding for it, Heinemann reported.

U.S. Theatres' Nose-Count

Following is the 20th-Fox tabulation of theatres in the U.S. as of Aug. 31, 1954. They are listed by exchanges and broken down into drive-ins and regular houses:

7,10	Total	Drive-i	Theatres
Albany	313	- 58	255
Atlanta	1.285	333	952
Boston	847	150	697
Buffalo	346	50	296
Charlotte	1,173	415	758
Chicago	674	73	601
Cincinnati	892	173	719
Cleveland	582	101	481
Dallas	1.828	476	1,352
Denver	557	114	443
Des Moi	442	50:	392
Detroit	682	91	591
Indianapolis	624	141	483
Jacksonville	543	171	372
Kansas City	953	172	781
Los Angeles	840	105	735
Memphis	728	132	596
Milwaukee	462	56	406
Minneapolis	995	86.	909
New Haven	217	27	190
New Orleans	973	178	795
New York	1,008	43	965
Oklahoma City	657	131	826
Omaha	460	44	416
Philadelphia	808	106	702
Pittsburgh	749	139	610
Portland	343	69	274
St. Louis	698	128	570
Salt Lake City	58 2	110	472
San Francisco	710	107	603
Seattle	413	64	349
Washington	946	192	754
TOTAL-	23,330	4,285	19,043

Lichtman's Strong Pitch

throats and threatening one another with this, that or the other thing," Lichtman wrote. "I don't believe any Government or any agency of the Government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have, and have the long experience that, we have in long experience that we have the long experience the experience that we have the long experience the long experience that we have the long experienc agency of the Government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have, and have the long experience that we have in the busines?" the business.

Regarding the alleged shortage of pictures, Lichtman said he didn't believe that "just numbers of pictures is going to solve the problem of our business. Quality is the only thing the public will is the on patronize.

patronize."

Lichtman pointed out that 20th had cut down on production "pricipally because we found that the public is no longer interested in just motion pictures in quantity. They are very selective in the kind of pictures they will patronize." This, he thought, was a better policy than the one the company had pursued up to the middle of 1953, "when this company released as many as 42 pictures in one year and when a large percentage of those pictures proved to be losers for ourselves as well as most of our customers."

for ourselves as well as most of our customers."

The 20th sales topper recalled that his company had contracted for a number of standard-version productions, principally the 10 features via Leonard Goldstein's Panoramic Productions. "Most of these pictures we find very difficult to sell," he wrote, "and it looks as if w may lose money on most of them. I am sure, if it shall eventuate that we will lose money, our customers will not have done very well with them either."

Sales Philosophy

Lichtman told Myers that his sales philosophy was one based on mutuality. "Both parties must be successful to remain in business." he stated. "My preference in dealing with exhibitors in general, except in very small situations, is on the sliding scale hasis wherener.

cept in very small situations, is on the sliding scale basis wherever it is possible to secure accurate ex-pense figures to calculate the scale-on, and the expenses are not out of line with grossing possibil-line

We cannot underwrite white "We cannot underwrite white-elephants or excessive rentals to landlords any more than we can insure against competition or poor showmanship. While I prefer the sliding scale, it has always been my policy to try to do business with an exhibitor the way he likes to do business as long as the deals i. are fair: to both parties." He added that 20th had sufficient ex-perience to judge when a deal was

loss, and usually when we do that the exhibitor too takes a loss, but in any case proportionally small compared to ours."

compared to ours."

Lichtman emphatically confirmed what he had told the Myers committee before—that 20th is "perfectly willing to sell to such the small) theatres flat rental. As a matter of fact, in these situations we prefer to sell flat rental because playing percentage in these small possibilities entails preferred playing time. This is always a source of great argument with such exhibitors. It also entails checking, which is done at a prohibitive cost in such small situations."

In closing, Lichtman took a swipe

cost in such small situations."

In closing, Lichtman took a swipe at Allied in its efforts past and present to bring the courts into the picture. "I sincerely believe, without any attempt at disparaging anyone's efforts to do what they think is right, that the former so-called 'victories' that were obtained through the courts have possibly done as much har as good for those who were the instigators of the litigation that result in divorcement and the elimination of block booking," he wrote.

Cal. Group

Continued from page 5 = and will probably continue to op-

erate in such a high-handed nor that they will eventually have

ner that they will eventually have regulation."

Arthur emphastzed that wouldn't be any worse off if we did have regulation by the Federal Trade Commission." He said that "it (regulation) would prevent the unconscionable admission prices for pictures which do nothing except increase the rentals of the distributors." He assailed 70-30-10 ter "which sounds well on paper because it appears as though the exhibitors are guaranteed a profit. But when they put that 50% floor under it for the second and subsequent weeks they

showmanship. While I prefer the sliding scale, it has always been and subsequent weeks they my policy to try to do business sive that an exhibitor the way he likes to do business as long as the deals are fair to both parties." He added that 20th had sufficient experience to judge when a deal was fair and when it was not.

Referring to 20th's struggle to put CinemaScope on the map. Lichtman said the distrib's selling bolicies hadn't changed. "They have been, and are now and will continue to be patterned upon each exhibitor's ability to pay, with a view that both of us shall earn a on all the rest."

SHARE THE SUCCESS!

MASS APPEAL!

Life Magazine says: "As

sharp a study of violence

and intrigue as any

popular melodrama

today!"

You can do it too, with M-G-M's monumental

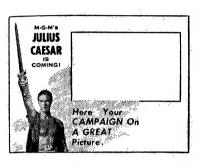
JULIUS CAESAR

STUDENT APPEAL!

Tried and proven school tie-ups. You get surefire materials to bring out large student trade!

USE THE ACTION ADS!

THEY SELL TICKETS



THIS KIT TELLS YOU HOW 800 THEATRES DID IT!

Never have showmen had so complete a campaign based on successful engagements, with proven materials to work with.

CONTENTS

(With actual samples enclosed)

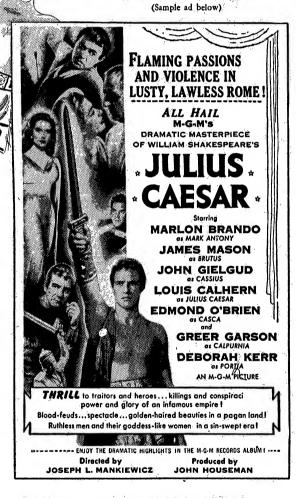
- 1. PRESS BOOK: The complete record. How to put on your engagement from start to finish. Reproduction of successful campaigns, ads, stories, tie-ups, experience from many cities.
- 2. SPECIAL SCHOOL MATERIALS: Study Guides, educational 1-sheets; captioned 11 x 14 stills; bulletin board placards; student discount coupons (extremely important).
- 3. NEWSPAPERS AND PUBLICITY: Ad mats, publicity mats, everything you need. Actual mats in variety of sizes included in kit.
- 4. LOBBY: Special, exciting, inexpensive display materials.
- COMPLETE PACKAGE: No guess-work. Tried and proven. It's in the bag when you give it "the Julius Caesar treatment."

FLASH! PROMOTION!

1. Contact Women's Clubs, Kiwanis, Rotary, etc. (See Federation of Women's Clubs letter in Press-book). 2. Book windows. 3. M-G-M Record dealer window tie-ups. 4. The Greer Garson recording. 5. How to distribute tabloid newspapers. 6. Library displays. 7. Lobby door panels. 8. Radio commentators. They like to discuss the picture.

HOT TIP! FOR SUBSEQUENT RUNS!

No matter how long "Julius Caesar" ran in its first-run, downtown engagement, there are BIG box-office possibilities left for neighborhood sub-runs. After one year downtown "Julius" did Great business in N.Y. neighborhoods. Ditto other cities. Most of your high-school students are waiting for it in their nearby neighborhood theatre. Go get 'em!



LONG-RUN SENSATION!

("R" designates Reserved Seats)

20 weeks ("R") in Los Angeles. 9 weeks ("R") in Boston, Toronto, Chicago. 18 weeks ("R") in San Francisco. 5 weeks ("R") in Cleveland, Cincinnati. In New York—5½ months ("R"), then 6 months "Continuous." Because "Continuous" proved successful in Dayton (held over) and Nashville, new policy started. "Continuous" for 15 weeks Philadelphia and Washington, 8 weeks Detroit. In small towns 2-day runs became 4-day, and 4-day runs became week runs.

tribution.

Ralph Smitha, 'chairman of Variety Club charity drive here reported \$70,000 collected for La Rabida Sanitarium by Chi theatres last month.

last month.
Burtus Bishop Jr., midwest sales manager for Metro, to Coast attending general sales meet.
"Seven Brides for Seven Brothers" playing third week at Senate Theatre, Springfield; first time any pic has been held over longer than two weeks at the house.

DENVER

DENVER

Don Hammer now buying and booking for Tec Theatres.

Mary Ann Hogle new manager's secretary at Metro, succeeding Betty Wisley.

V. J. Dugan. 20th-Fox branch manager, operated on at Methodist hospital, Rochester, Minn., where he went recently for checkup.

Gene Roberts, son of John Roberts, Ft. Morgan, Colo., theatre owner, entering officers training school, Ft. Sill, Okla., in January.

Frank Palasco, general manager, Albuquerque (NM.) Exhibitors Inc., resigned, and duties were taken by George Tucker, booker and buyer.

Albuque: qualities, resigned, and contaken by George Tucker, booked, and buyer.

Mr. and Mrs. L. H. Mills have bought El Capitan and El Rio, along with Chico drive-in, Espanola, N.M., from Fidel Theatres Inc. Eddie Specht, Ritz manager, promoted to city managership, Salida, Colo., by C. U. Yaeger, Atlas Theatres prexy. Ritz goes under George Hodges, also manager of the Cathic.

Pinney the new sections of the Cathic.

Gothic.
Gloria Ann Pinney the new secretary at Allied Rocky Mountain Independent Theatres headquarters, succeeding Jo Ann Gifford.
Walter Wright, assistant, became manager of Wadsworth Drive-in on resignation of Leroy Ramsey.

KANSAS CITY

KANSAS CITY

Dickinson circuit opens the Glen Theatre Sept. 7 on artfilm policy. House will be under direction of Herb Carnes, who also handles circuit's kimo which has long used arty pix. Glen has been playing subsequent-run and now becomes the third artfilm house here. The Vogue, an indie operated by Eddie Golden, has had an arty policy several months.

Ralph Gregory, formerly booker for Dickinson circuit, leaves to join Republic exchange as booker.

Annual convention for managers and officials of Fox Midwest Theatres is set for Sept. 15-16 at Excelsior Springs. Mo. Elmer Rhoden president, will host Charles Skouras, president of National Theatres, for the convention. Speakers list, along with Skouras, includes John Lavery, secretary to Skouras; John Bertero, NT attorney; Alan May, NT treasurer, and Willard Kieth, director, as well as a number of speakers from the Fox Midwest offices. About 125 circuit managers and exec's are expected for two-day session.

PHILADELPHIA

CHICAGO

"Victory At Sea" registering hot biz in Carnegie Theatre firstrun.
Alliance Theatres personnel meeting here this week for presentation of summer awards by prez.
S. J. Gregory.
Charles Hogan, Oriental Theatre general manager, planed to Coast last week to attend funeral of Barney Dean.
S. J. Pappas of Milwaukee Towne Theatre and Charlis Kaufman playing host here last week to Greek ambassador.
Woods Theatre, in redecorating this fall, will take over adjacent store and expand lobby and canopy.
Teitel Films has "Angel Street" and reissue of Rene Clair's "A Nous La Liberte" for midwest distribution.
Ralph Smitha, 'chairman of Variety Club charity drive here reported \$70.000.

International Releasing Corp. is handling Western Hemisphere distribution of the Jacques Tati production, "Mr. Hulot's Holiday."

DALLAS

"Cinerama," in its eighth week here drew its 100,000th patron. Cinderella Drive-in installed a new screen, 100 feet wide by 55 feet high for widescreen and C'Scope pix.

Hal Cheatham assumed duties as city publicity director of Interstate Theatres. He succeeds Francis H. Barr, elevated to assistant ad-pub director for the chain.

ST. LOUIS

CinemaScope has been inaugurated at an ozoner near Dexter,
Mo., owned by the Yewell Law-

No. owned by the rence estate.

Nat Fitzgerald has relighted his Mara, Martinsville, Ill., dark since

Mara, Martinsville, Ill., dark since last May 1.
Paul Musser, Casey, Ill., has shuttered his Old Trails, Greenup, Ill., but continues to operate the Lyric, in Casey.
Mrs. Ann Ballman, interested in several St. Louis indie houses, entered several of her equines in the Missouri State Fair at Sedalia.
Lou Ansell back from New York where he arranged for legit attractions for his Empress Theatre, which will launch its third season this fall.

BURLINGTON, VT.

BURLINGTON, VT.
Devoting a large section of its newspaper advertising layouts to "The Facts on CinemaScope," the Mt. View Drive-In theatre in Winooski pointed out: "We have been bringing you magnetic sound with our CinemaScope films and will continue to do so, and not optical track, which you have been used to since 1928 in all theatres. No other drive-In in this area can make this statement."

A new division of audio-visual aids will be inaugurated at the U. of Vermont when classes start Sept. 18. The department will be headed by Horace B. Eldred.
Gene Autry, together with Pat Buttram, the Cass County Boys and other members of his radio and pic troupe, present a two-hour stage show at Memorial Auditorium in Burlington, tomorrow (Thurs.).

The Sundet Drive-In theatre in

rium in Burlington, tomorrow (Thurs.),
The Sundet Drive-In theatre in

Burlington stuck to its regular 50c admission charge when it offered a "double hit" program including

admission charge when it observed as "double hit" program including Burlington's exclusive firstrun; showing of Alfred, Hitchcock's "Rear Window."

The Strand in Winooski was cosponsor of a large advertisement in the Burlington newspapers, emphasizing that "delinquency, immorality and crime can almost always be traced to neglect" and that "evil lives stem from the neglect of our children's spiritual needs."

Now Universal exchange now under construction, giving company triple amount of present space, is expected to be ready for occupancy by next Feb. 1. Film company itself is building it.
Suburban Bloomington officials vetoed all three applications for permit to build and operate second drive-in theatre pending completion of zoning study of area.

H'wood Needs

Continued from page 4 =

that it's a negative curiosity," he declared. "People, and that includes the newspapermen and women, of course, aren't so much interested in filmland's happy marriages, for instance. They want to know who's going with whom and whether so-and-so is contemplating a divorce. Still, there is plenty of room for solid and positive news about pictures. And judging by the way everyone wanted to know about 'The Egyptian,' I guess the job really isn't being done too well."

well."

Lytell said that inevitably he encountered the cynics, but that on the whole he had the impression that people were genuinely interested in pix. "Of course, audiences have changed. I remember, in the silent days, the industry wouldn't disclose so many of its technical secrets and the stars were rather mysterious and glamorous people, adored by their public. I don't think this is true any more, and it's not surprising. After all, the emphasis now is on convincing all and sundry that the top players are just people like everyone, else. And there are very few secrets about filmmaking that are still being kept. That has its good points, of course, but it detracts a little from the glamor that was." Lytell said that inevitably he en-

Censor Blues

Continued from page 11 = The importers cite Catholic pres-

sure for this policy.
Situation is becoming increasing-Situation is becoming increasingly serious, foreign producers hold, since their investment in pix is rising as they aim for a wider commercial market in the U. S. Coming up, for instance, is "M. Ripois," the Paul Graetz picture, to be released under the title of "That Frenchman." It'll preem at the Little Carnegic, N. Y., with or without a Code seal or Legion approval.

Lack of Inhibition

Lack of Inhibition

Same lack of inhibition is true for a couple of hundred arties throughout the country. However, lack of a seal, and Legion opposi-tion, definitely hurts in the com-

tion, definitely hurts in the commercial spots, even though possibly less so than a couple of years ago. Tied in with complaint over American censorship is the inevitable threat of retaliation vs. U. S. pix abroad. Actually, Hollywood exports run into plenty of difficulties in the foreign market from censor boards, Situation is slightly different, however, in that censors abroad as a rule scissor a film for the entire country. In the U. S., only seven states have censor boards.

Amusement Stock Quotations

(N.Y. Stock Exchange) For Week Ending Tuesday (7)

Weekly Vol.Weekly Weekly Change for week 1954 High Low in 100s High Close 19½ 61⅓ Am Br-Par Th 139 2038 141/ 71 "4156 20 20 4158 4112 1934 914 CBS, "A" CBS, "B" Col, Pic. 19 631/2 6914 3178 127 62 29% 13 58% Decca 1340 Eastman Kdk. 76 12! 6314 1834 834 3578 3712 4634 1314 618 Loew's Nat. Thea. 1878 858 195 8 34 816 Nat. Thea.
Paramount
Philco
RCA
RKO Picts.
RKO Thea. 3538 3458 3212 119 834 55% 127% 18½ 27¼ 295% Republic Rep., pfd. Stanley War 10¹2 11¹8 20th-Fox 456 Univ. Pix, 136 Univ., pfd., *310 Warner Bros. 174 Zenith 25 $\frac{18^3}{18^1}$ 261 g 1956 h 20 American Stock Exchange 514 434 Allied Artists 324
Du Mont 71
Technicolor 101
Trans-Lux 13 $\begin{array}{r}
 3^{5}8 \\
 9^{1}8 \\
 11^{3}4 \\
 2^{3}4
 \end{array}$ 一 + ½ + ¾ Over-the-Counter Securities Capitol Records Chesapeake Industries Cinerama Inc. Cinerama Prod. Polaroid ... U. A. Theatres Walt Disney * Actual Volume (Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Following the recent announcement of production chief Dore Schary of an increased filmmaking sked at Metro, the company's sales and pub-ad exces convened at the Coast studio yesterday (Tues.) for confabs on sales and promotion plans. During the three-day session, execs will view 10 of the company's upcoming films. Spearheading the group is sales chief Charles M. Reagan. Assistant sales manager Edward A. Saunders also came in from New York. The full complement of M-G regional sales managers are all attending, including John B. Byrne, Rudolph Berger, John J. Maloney, Burtis Bishop, John S. Allen and George A. Hickey. In addition to home office sales execs, the N.Y. contingent includes advertising manager Si Seadler, publicity manager Dan Terrell, and customer relations topper Mike Simons.

Summary judgment sought by Cusick International Films for dismissal of an action by Chesapeake Industries for \$30,000 on a chattel mortgage and promissory notes was denied by Judge Lawrence E. Walsh in New York Federal Court last week. The judge ruled that the action could not be disposed of on a summary judgment motion. Involved in the action are two pictures—"Pardon My French" and "Long Dark Hall." Chesapeake had also named as defendants the Chemical Bank, which holds a mortgage on the films; Eagle Lion Classics, United Artists, Sagitti Films and Neal Agnew.

Films have directly influenced the popularity of books most in demand at the Birmingham Public Library, director Faqt H. Thornley revealed. "Gone With the Wind" is now No. 1 on the library list, following a several weeks' run of the film at the Ritz. Even before "The Egyptian" opened at the Alabama Sept. 2 the book by the same name was again in demand. Other books among the top five in demand are "Magnificent Obsession," "The High and The Mighty" and "From Here To Eternity," a book that sprang back into popularity after a long film engagement at the Empire.

A film row faction in Chicago currently is pushing a plan to move the entire distrib stronghold from the present area to a more offbeat site where there would be greater room for expansion. Relocation drive is being led by Charles Teitel, foreign films distrib, who feels the present sector has been outgrown by the film row occupants. Teitel opines that present facilities are antiquated and inadequate for storage or trucking. Teitel proposes a westside uninhabited locale for the site but, as many of the major companies moved into buildings of their ow in recent years, it's not likely they'll consider making another move. move.

The Schulbergs seem to have hit the daily double at the current Edinburgh Film Festival. Writer Budd Schulberg is represented by "On The Waterfront", which he scripted for Elia Kazan, and brother Stuart is there with "No Way Back," prizewinning picture he produced in Germany. Both are sons of B. P. Schulberg, former Paramount production chief. Show biz experts can't recall a film festival where two brothers ever before shared the billing with two separate entries.

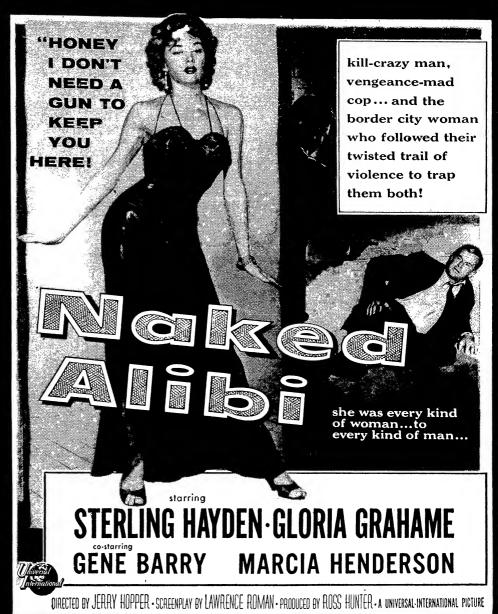
PHILADELPHIA

Herb Miller, film tradepaper editor, is in Einstein Medicial Center for a series of tests.

Stanley Theatre will present closed circuit telecast of the New York Philharmonic opener, Oct. 7.

Budd Schulberg will be feted at cocktail party in Monte Prosers: Playhouse Inn, New Hope. Pa. to-glay house Inn, New Hope. Pa Willard Mullin, sports cartoonist for the N.Y. World Telegram & Sun for the last 20 years, has been engaged by Theatre Owners of America to prepare special material for its 1954 convention, Oct. 31 to Nov. 4, at the Conrad Hilton Hotel, Chicago, Mullin is drawing a series of cartoons depicting the convention slogan, "It is time for the grass roots to share in the harvest," and the growth of TOA as a national exhibitor association.

BOX-OFFICE FOR A BOX-OFFICE **PICTURE**





Film Reviews

Continued from page 6 :

The Green Scarf

He is returning from a lecture tour in America with his wife (Ann Todd) when he's discovered standing by the dead body of a passenger. He's clapped into the ship cells and by sign language, with his wife as interpreter, makes a complete confession. Back in Paris, lawyer Michael Redgrave agrees to be defense attorney after sevial prominent counsel have rejected the brief. In a long, often suspenseful hearing, he succeeds in establishing the innocence of his client.

Up to the point where the mute He is returning from a lecture tour in America with his wife (Ann

in establishing the innocence of his client.

Up to the point where the mute refuses to offer any defense because he's shielding his wife, the plot makes a dramatic impact. But the denouement, not effectively concealed, is too obviously contrived and carries little conviction. There are, nevertheless, several moving passages, notably the wife's confession of infidelity with the murdered man. However, the flashbacks showing the events which led to the mute's marriage and triumph as a writer are over-sentimentalized.

Michael Redgrave's interpretation of the bearded, bespectacled French lawyer is warm and colorful, with an appealing touch of ver-acting. Leo Genn gives a wholly sympathetic performance while Ann Todd turns in a forceful display of emotionalism. Kierom Moore does a standout job as the mute, registering dramatically without a word of dialog, Michael Medwin, as a ship's steward, and Jane Griffiths, blaying Redgrave's

Medwin, as a ship's steward and Jane Griffiths, playing Redgrave's enthusiastic assistant, top a col-petent team of supporting players. George Moore O'Ferrall has di-

perent team of George Moore O'Ferrall has di-George Moore O'Ferrall has di-rected with painstaking care. Jack Hildyard has done a reliable lens-ing job while Wilfrid Shingleton's settings have an authentic look. Sid Stone edited the pic intelli-gently.

The French Touch

The French Touch

(Coiffure Pour Dames)

(FRENCH)

Times Ilm Corp release of Meche
production: Stars Fernandel; features

French Ilm Corp release of Meche
production: Stars Fernandel; features

Chamarat. Hanchette Frunoy, inn

Sourza, Jose Noguero Directed by 1: 71

Boyer. Screenplay, Serge Veber. over,

Torm play by P Armont, and by 1: 71

Boyer. Screenplay, Serge Veber. over,

Torm play by P Armont, and by 1: 75

Boyer. Screenplay, Serge Veber. over,

Misraki. At World. N.Y. Sept. 53.

Marlus Marlo
Almonde Rence Devellers

M. Brochand Blanchette Bunov

Denise Jone Nowero

(In French, English Titles)

New York Theatres

RADIO CITY MUSIC HALL-RADIO CITY. MUSIC HALL
Rockefeller Center
"SEVEN BRIDES FOR SEVEN BROTHERS"
In CINEMAS COPE staring
JANE POWELL - HOWARD KEEL
Color by ANSOO - An M-CM Picture
and SPECIACIDAR STACE PRESENTATION

PRIMARE HELL
DA LUPINO
THEY COCHEAN 3B IDA LUPINO
STEVE COCHRAN
HOWARD DUFF,
DEAN JAGGER PARAMOUNT AND

marrying the daughter of the woman who put him into business. The bedroom-to-bedroom routine gets tiresome after a while, and it's only the broad comedies of Fernandel himself that keep the larghs coming.

The's backed by a good supporting cast. Mile Devillers comes through the dullish part of the faithful wife with charm; Arlette Poirter is tart as his occasional mistress; Jane Sourza is pert as the young girl; Blanchette Brunoy looks the part of the rejuvenated benefactor, and Jose Noguero has some funny moments as a diplomat. But the screenplay which director Jean Boyer and Serge Veber adapted from the P. Armont-M. Gerbidon comedy stretches the basic theme thin to the straining point. Boyer and Fernandel milk it dry, but the cow isn't productive enough.

Shielbirth Va Sammera!

Shichinin No Samurai

(The Seven Samura)

(The Seven Samura)

(JAPANESE)

Venice, Aug. 31.

Toho production and release. Directed by Akira Kurosawa. Screenplay, Kurosawa. Screenplay, Kurosawa. Shinobu Hashimoto, Hideo Ogunicamera, Asaichi Nakai: editor, Fumio Yanoguchi music. Tumio Trestival. Running time, 155 MINS. 155 MINS

Toshiro Mifume Takashi Shimura Yoshio Inaba Seiji Miyaguchi Keiko Tsushima Ko Kimura Kuni iri Kodo

roduction. Stars' Fernandel: features Renee Devillers, Arlette Poirier, Georges Chemrat. Planety Europy, Jens Boyer, Screenplay, Serge Veber, organizat. Planety Developer Screenplay, Serge Veber, organizat. At wordt NY, Sept. Salling Start. At wordt NY, Sept. Salling Start Star

(The Rebellion of the Hanged) (MEXICAN)

(MEXICAN).
Venice, Sept. 7.
United Artists release of Jose Kohn
production. Stars Fedro Armendariz; features Adriana Carlos Moctezuma, Victor
Junco. Miguel Ferriz, Jaime Fernandez.
Directed by Alfredo Crevenna. Screencomera, Gabriel Figueroa; editor, Anton
Conde, At Venice Film. Fest. Running
inne, 90 MINS.

Directed by Alfredo Crevenna Octavaplay, H. Wen, from book by B. Traveni
crimera, Gabriel Figueroa; editor, Anton
Conde, At Venice Film Fest, Running
M.N.S.
Candido Period Armendariz
Modesta Adriana
Felix Carlos Moctezuma
Calso Victor Junco
Picaro Alvaro Matue
Gabriel Britania
Severo Miguel, Ferris
Severo Miguel, Ferris

Modesta Carbos Mariana Calso Carbos Mariana Carbos Carbos

downbeat theme and overempha-stred violence. However, word-of-

downbeat theme and overemphasized violence. However, word-ofmouth should play a big part in
this and proper handling should
make this of value on the U.S.
scene, with probable fine prospects on the Mexican front, and
chances for solid offbeat cashingin on the foreign markets.

Story concerns a peasant, Pedro
Armendariz, who gets coerced into
signing for work in a mahogany
camp in the jungles. He goes with
his children and beauteous sister.
Here he runs into raw viciousness
and brutality as the overworked
men are whipped, hung up by their
arms for hours and treated like
animals by a perveted, drunken
crew and bosses. Mayhem is piled
up in layers of shock visual appeal
and such scenes as a closeup of a
terribly-lacerated back and hands,
a boy's ear being sliced off, a man
being blinded by thorns, and
hanged and beaten men, are definitely in the belt category and not
for the squeamish. Some shearing
of the more rugged and repetitive
terror might make this more wellknit and play off its mounting rebellion more adequately.*

Director Alfredo Crevenna has
given this a good pacing, but only
drawback is the addition of some

Director Alfredo Crevenna has given this a good pacing, but only drawback is the addition of some familiar bits with a beautiful sister and the characterization not growing with the action Lensing and editing are fine and acting is good, with Pedro Armendariz his competent self.

Mosk.

Cursed Maldita
(Cursed Mountain)
(SPANISH)
Venice, Aug. 31.
Paramonun release of Almasirio production Stars Lina Rosales, Ruben Roloi features, Jose Gurardiola, Jose Sepulveda, Manuel Zarzo. Directed by Antoin Del Amo. Secenplacifer produced by Antoin Del Amo. Secenplacifer produced by Antoin Del Amo. Secenplacifer Security Petitio Archiva. At Venice Film Festival.-Running time, 95 MNS.

Lina Rosales.

Cruz Lina Rosales
Juan Ruben Rojo
Lucas Jose Guardiola
Jose Jose Sepulveda
Emili Manuel Zarzo

This may not put Spain on the international pic map, but the film does emerge as one of enough indoes emerge as one of enough individuality and color to make for good possibilities in U.S. lingo spots or even for possible special slotting. It is a folksy tale of myth and prejudice overcome by love. Despite the familiar general plot. "Cursed Mountain" possesses enough offbeat locale to make this of interest. This won the crix prize at the San Sabastian Film Fest and also repped Spain at the Venice fete.

of interest. This won the crix prize at the San Sabastian Film Fest and also repped Spain at the Venice fete.

Story deals with southern village in Spain where there is a myth that all women born in the mountain section are barren, thus preventing marriage for them. One man from the valley braves this and marries a mountain girl. He is disowned by his family. When conditions are made difficult for him, he goes off on a special charcoal collecting expedition. He takes his wife along and a villianous mountain man tries to attack her and drags her off. The husband catches him and indulges in a vicious axe fight with him. Later the wife gives birth to a child, destroying the myth, for a happy ending.

Director Antoni Del Amo has used the rugged exteriors well. Line Rosales, as the mountain gal, and Ruben Rojo, the valley man, supply subdued performances. Skullduggery of Jose Guardiola is standard as is the pic plotting. However, the lensing is fine as is editing and supporting players. Paramount has this for Spanish and South American distrib. It also may take it for U.S. subsequent runs plus any other possibilities engendered by the pic.

Schary Warning Continued from page 3 =

Through their slanders and eits they create suspicion and

us. Through their standers and deceits they create suspicion and distrust.

"But the hatemongers, I believe deeply, are losing the war, even though they may win an occasional battle. But all of us—all Americans—cannot win the war for true brotherhood unless we are willing to stand up and be counted—unless we have the courage to speak up for our rights and our heritage of freedom.

"In these days when suspicion

Briefs From the Lots

Briefs From the Lots

Hollywood, Sept. 7.
Piper Laurie assigned to star in Third Girl From the Right, "Sam Mark production with Edde Bush Mark production at Columbia will be "The Young and the Beautiful," seed on a yarn by William Bowers. Metro handed Tracey Robiers. Metro han

Sea Chase" Rodgers & Hammerstein's "Oklahoma" company returned to Hollywood after competing location shooting at Nogales . Aline MacMaham "" returned to Hollywood after completing location shooting at Nogales. Allne MacMahon will play one of the top roles in Columbia's "The Man From Laramie" Yvonne De Carlo completed her part in John Champion's "Shotgun" and left for Germany to star in Republic's "Magic Fire" . Helen Walker doing her first film role in two years in "The Big Combo" at Allied Artists . Sonny Tufts drew a featured spot in "The Seven Year Itch" at 20th-Fox.

n"The Seven Year Itch" at 20thFox.

National Legion of Decency
handed a "B" rating (objectionable
in part) to Columbia's. "Human Desire" because of a "low moral
tone". "Today is Forever" is
the new title for Allied Artists'
"The City That Never Sleeps."...
Rex Reason plays a Saxon nobleman in UI's "Lady Godiva of Coventry.". Art Aragon, welterweight boxer, drew a role in the
Audie Murphy starrer, "To Holl
and Back," at UI... Howard Petrie and Ian MacDonald joined the
cast of "Timberjack" at Republic
.... Mary Field drew a role in Pine-

truth, a showman."
"White Christmas," Par's first in Vivision, will be given the greatest advertising and publicity support of all pix in the company's 40-year history, Jerry Pickman, adpub v.p., told division managers.
Concerning the entire new lineup of product, Pickman revealed that a research job on ad-pub penetration has been considered.

flood damage completely. were unable to operate either be-cause of power failure.

> Carol in Boston Boston, Sept. 7.

While Hurricane Carol blew down the screens of many of the ozoners in outlying districts last Tuesday (31), the only one damaged seriously enough to shutter for the balance of the season was the American Theatre Corp. Operated Weymouth Drive-In. Spot, the oldest ozoner in New England and third oldest in the country, lost its screen and suffered extensive damages to the concession building and ramps. building and ramps.

Damage to downtown majors was negligible with the exception of the Metropolitan, where the winds weakened the struts holdwinds weight boxer, drew a role in the Audie Murphy starrer, "To Holl and Back," at UI... Howard Petrie and Ian MacDonald joined the cast of "Timberjack" at Republic ... Mary Field drew a role in Pine-

1 PLEDGE ALLEGIANCE TO MY WEB'

Look, Ma, No Tubes

Chicago, Sept. 7.

In one of his patented peeks into the future, RCA-NBC board chairman David Sarnoff, predicted here, last week at the NBC-TV affiliates meeting that tubeless tv sets will probably be a reality in another five years. This latest scientific crystal balling comes at a time when the tv manufacturing industry, namely RCA and CBS-Columbia, are in a dingdong battle over the merits of their respective color tubes, "Just about the time you pick the winner in the race for color tubes, there ain't going to be any tubes," Sarnoff punchlined after-sketching his version of the tele sets of the future. As he ensisted the set of the sets of the future. As he ensisted the set of the future, as he ensisted the set of the future of the color tubes, and the set of the future of the color to the set of the future of the color to the set of the future of the color to the set of the future. The color tubes are considered to the set of the future of the color to the color of the set of the future of the color of the color

He's Always Ready at Half Past 8

Dan Petrie Can't Fight His Way Out of That 'Tonight at-8:30' Tag

all commiserate with Dan Petri He's a tv director. He has a great big yen to do "Dinner at 8," but that former legit and Hollywood smasheroo is sewed up for 10 to 11 p.m. as part of Westinghouse's Wednesday one-a-month 'Best of Broadway" series on CBS-TV. Petrie also would fall all over himself to vidirect Noel Coward's three one-act plays, "Tonight at 8:30," reason being that, despite the title, it starts at 8 and stretches out to 9:30. But "8:30" is earmarked as the first of NBC's Mon-day spectaculars under the Leland Hayward banner (with Richard Whorf stepping in for the ailing head producer).

head producer).

For a semester or two Petrie staged "T-Men in Action." That was when it was an NBC stanza at 8:30 Thursday. "T-Men" has moved over to ABC, same time, same day, but Petrie didn't go with the new lease. Instead, he became director of "Justice," the successor to "T-Men," same time, same day, of course.

day, of course.

But whaddya know? Petrie got off the "Justice" kick and went shoppin' around for a new time to conquer. So what'd he get? So he got the melodramatic ("Climax") phase of the Chrysler series on CBS which will, it goes without saving, start at 8:30 and compete with "Justice" for the first 30 mi utes.

'City Center' As 3d Liebman Spec

Max Liebman has finalized blue-Max Liebman has finalized blue-printing of his third color spec of the NBC-TV season, scheduled for Sunday night, Oct. 10, in the 7.30 to 9 p.m. segments. No. 1 on the Liebman agenda next Sunday (12) stars Betty Hutton with the second Liebman specola set for Saturday, Sept 25, and starring Ann Sothern "Lady in the Dark."

The Oct. 10 show will be tabbed "City Center" and will be built around the N.Y. amusement center and what could happen there in the course of a season. Thus one of the major items will star the N.Y. City Ballet in a presentation of city Ballet in a presentation of "Filling Station." Judy Holliday will headline the 90-minute attrac-tion, which will also feature Dick Shawn and Steve Allen.

"Toast of the Town" ill. serve as a bally agent for shows under the CBS banner, First one carded in Ed Sullivan's. "story" festoon is "I Love Lucy" and will include the stars and supporting players—Lucille Ball & Desi Arnaz and Vivian Vance & Bill Frank and Vivian Vance & Bill Fraw-ley. Up for reprise on the show will be the initial "Lucy" and

will be the initial "Lucy" and the memorable real life birth of a son to the Arnazes; Date is Oct 3—when "Toast" will have clear sailing since there won't be any NBC specs against it, just the usual "Com-edy Hour."

NBC-TV Wonders: Is 'Medic' What **Doctor Ordered?**

NBC-TV finds itself riding on the horns of a dilemma in connection with the premiere this month of the Monday night at 9 "Medic" series. Practically everybody's agreed, after a closed circuit view-ling of the pilot film, that "Medic" is precisely what the good doctor-ordered in terms of challenging the longtime "I Love Lucy" supremacy as the CBS rival attraction.

as the CBS rival attraction.
But there's considerable apprehension as to whether the widely kudosed pilot, scheduled as the first "Medie" installment, is the proper vehicle for the preem. Tabbed "White Is the Color," it pulls no punches in its visual presentation of a young mother giving birth, and of the fight to save the infant as the mother dies from acute leukemia. NBC recognizes that it's strong stuff—probably stronger than anything of its kind yet seen on 1v. And while the 'client, the network and the stations feel convinced they've got a winner in the vinced they've got a winner in the overall series, they're disturbed over possible audience reaction to the plot.

With the preem only five days off, the network must decide pronto whether to tee off with another, less realistic installment.

Berle Scripters' Reunion

Scripters for Milton Berle's NBC-TV show will be having a kind of reunion when the comic's Buick stanza tees off Sept. 21. Goodman Jacobson Resigns CBS-TV

Dave Jacobson resigned yesterday (Tues.) as public relations director of CBS-TV, effective next week. He'll open his own business under tag of Public Relations. Inc.

Jacobson's replacement not yet set. He was formerly Young & Rubicam.

BOLONEY AT CHI

Last week's Chi gettogether of the NBC-TV affiliates and the netthe NBC-TV affiliates and the net-work brass proved one certainty, if nothing more—a "my network 'tis of thee! pledge of alleglance which today finds the major ty webs firm-ly establishels in the driver's seat. The affiliates' faith in the network was never more pronounced as at the Chi powwow.

Even though there were some minor rumblings from the optional stations who felt they were getting the short end of the affiliation deal because too many sponsors, were only buying the basic network (averaging 82 stations and leaving upwards of 100 out in the cold, the clincher came at the close of the two-day meet when these selfsame onlinels and the climber came at the close of the two-day meet when these selfsame optionals got up a kitty among themselves to advertise in the major dailies and the trade papers their expressions of faith in the network. Veteran observers say that's unprecedented.

that's unprecedented.

That the stations cherish their major network affiliations more so than ever before becomes readily apparent. For one thing, the days of the single station cities are over. That means a more highly competitive situation. The station flaunting the best programs gets the biggest audience. Thus every NBC and CBS affiliate has a vested interest, in the "sky's the limit" programming patterns evolved for the new season. The station's doing nothing to jeopardize its valuable nothing to jeopardize its valuable network franchise. If it's axiomat-ic in the trade that a network sonly as good as its station lineup, it now works the other way—in spades.

It accounts, too, for the concern registered by so many affiliate managers at the Chi session over managers at the Chi session over the upcoming Sen. Bricker-inspired investigation of the networks, for they realize all too well their own stake in any possible restrictive measures tossed at the webs.

'Hate That Network'

Actually, all the former affiliate vs. network gripes have now found a new and more stinging release in the CBS vs. NBC rivalry that in the CBS vs. NBC rivairy that probably hit a new crescendo at the Chi meetings when the CBS Radio and NBC-TV conclaves practically dovetailed. No longer characterized as "that other network," it developed into real name calling, with NBC-RCA board chairman David Sarnoff, for one, tossing his

(Continued on page 42)

Boston Having a Big TV Party for Repeat Of Cantor Shelkan Show

Boston, Sept. 7.
"This Is Your Life," the NBC-TV. program hosted by Ralph Edwards, will establish a precedent tomorrow night (Wed.), when it repeats the life story, of Cantor Gregor Shelkan for the tv audience in Boston at the city's request

Gregor Shelkan for the tv audience in Boston at the city's request.

While the rest of the NBC station's will see a repeat of the
career of tennis luminary Alice
Marble, as part of the "This Is
Your Life" summer schedule, an
assemblage of some 5,000 in Boston's Esplanade will witness the
outdoor screening of the program
as it is aired over the facilities of
WBZ-TV at 10 p.m.
Special program is a highlight
of "Pray for Peace Week" which
commenced yesterday (Mon.) in
Massachusetts at the proclamation
of Gov. Christian A. Herter. Tomorrow, the day of the unique telecast, has been declared "Pray for
Peace Dt." in Boston by Mayor
John B. Hynes.

Attending the outdoor screening
and observances before the progr m will be Cantor Shelkan and
his wife, the former secretary of
Gen. Lucius Clay. She met and
(Continued on page 34)

(Continued on page 34)

SALAAMS ARE NO If Steve Allen Wasn't 'Pressured' What a Buildup for 'Tonight'!

Even H'wood Bowl

Hollywood, Sept. 7; Seasonal takeoff of "Colgate Comedy Hour" Sept. 19 will originate at Hollywood Bowl, marking the first time that a regularly scheduled, network commercial video prograi emanated from the huge amphitheatre seating more than 20,000.

Other talent is being assem-Other talent is being assembled to supplement the booking of Louis Armstrong and Patti Page. Gordon MacRae, regular emcee of the Ted Bates-produced "Comedy, Hour," will be unavailable for Hour," will be unavailable for the telecast because of produc-er demands for his daily pres-ence in the filming of "Okla-homa," which he plays Curly.

TV's 'If You Can't Get a Star, Then Get an Institution'

hausted the name talent availabilities; the network progr ming impresarios are now going after institutions to showcase on major attractions

Negotiations initiated by the Ted Bates agency on behalf of its Colgate client to pact Latin Quarter, N. Y. nitery, a full hour Sunday night "Comedy Hour" installment during the upcoming season is but one facet of the extra-curricular formatting of bigtime to shows, because at this stage of the game there aren't enough new names of top calibre to go around.

Bates agency, which this season will be responsible for bringing in 20 of the Colgate stanzas, plans going far afield in the "if-yougoing far afield in the "if-you-can't-get-a-name-get-an-institution," addenda to ty programming. Plans encompass moving into rodeos, swimming shows (possibly as an Esther Williams vehicle), etc.

In the same vein, Max Liebman's third spec of the season will be built around the City Center, N. Y., though in this case designed as a background format for the N. Y. City Ballet.

City Ballet.

"Institutional" pickups, of course, aren't new. Only last Sunday night (5) Ed Sullivans "Toast of the Town" originated from Atlantic City for a pickup of the new "Ice Capades" edition in reprising a longstanding policy. But that the trend is definitely on the upbeat is reflected in the multiple activity on the part of other bigleague shows.

TALLEST TRANSMITTER IN WORLD COMPLETED

Oklahoma City, Sept. 7.
Television station KWTV here has finished building the tallest structure in the world—its 1,572-foot transmitting tow

The steel tower took three months to build and cost \$650,000. It is 100 feet higher than the tip of the antenna on top of the Empire State building.

Steve Allen couldn't have asked for a better trailer for his forth-coming "Tonight" show on NBCcoming "Tonight" show on NBC TV than the panel stanza on crim TV than the panel stanza on crim that he presided over last Tuesday night (31) as an offbeat surprise substitute for his regular, variety works on WNBT, the web's N. Y. key, If it's national publicity he wanted he got it. Morning after the show (Wed.), it was Page 1 news that the name of Benjamin (Benny) Levine, wealthy garment manufacturer, often linked to "Murder, Inc.," was clipped from the Allen script "after pressure." Substituted on the show was a reference to "Mr. X."

This and followin revelation

on the show was a reference to "Mr. X."

This and followup revelating had newscribes working overtime to track down the actual facts. Jack O'Brian, tv editor of the N. Y. Journal-American, front-paged that the Levine name was erased from the script, called "The Tenth Commandment," sometime between Tuesday afternoon and the time the show went on the air. (Show starts at 11:20 and goes to midnight, but ran over on Tuesday.) The suggestion was that the Allenshow had been successfully approached to drop the name, with O'Brian reporting that David Dubinsky, head of the International Ladies Garment Workers Union, "had a finger in deleting several times from the script. These wer in oblique reference only to the ILGWU."

Irving Gray, manager for Milton Berle is said to have aboned NDC.

lines from the script. These wer in oblique reference only to the ILGWU."

Irving Gray, manager for Milton Berle, is said to have phoned NBC from Las Vegas (where the comte was appearing at the Sands) and informed NBC that he was "speaking for one of the most respected members of the garment industry." Then came a call from the garment official mentioned by Gray. Allen is said to have admitted that he had been "pressured" by the official but refused to have the name deleted. Another caller asked Allen to cancel the show but he refused. The deletion was eventually made by Allen, however, because a reference to "Mr. X" couldn't be found in the book, "Murder, Inc." (On Allen's anti-crime panel were a number of legal and Government lights plus Victor Riesel, labor writer for the N. Y. Mirror.) Day after the show Allen had a discussion on the "deletion" with the chief of the rackets bureau of the district attorney's office. He made known that before the Tuesday show he had "reluctantly" promised not to divul, e the identity of "Mr. X" but that on the show itself. he had expressed "regret" at having made the promise. (Continued on page 34)

'State Of Union' Hayward's No. 2

Absentee status of Leland Hayward on the NBC-TV series of Monday night spectaculars will find the Howard Lindsay fluxsel Crouse producer team taking over the production reins for the second Hayward color spec on Nov. 15. Vehicle chosen for that night will be the Lindsay-Crouse authored "State of the Union" ex-legiter, with the democraphy agreements agreed the team currently negritating for too the Union" ex-legiter, with the team currently negotiating for top

stars.

Actually Hayward's status remains in doubt until his return next month from Honolulu, where It is 100 feet higher than the fip of the antenna on top of the Empire State building.

The station has aimed at the sky since it, went on the air Dec. 20, 1953. Its call letters stand for "World's Tallest Video."

WCBS-TV'S KEY BIZ
Underwood Corp., starts a soot campaign on WCBS-TV, N. Y., this week.
There's no record of any other manufacturer of typewriters having been repped on tele,

20% RATE CUT DOESN'T ALTER STANTON'S FAITH IN BIGTIME CBS RADIO NETWORK

Chlcago, Sept. 7.

While there was no roaring optimism about the longrange future of network radio, the belief that CBS can make a go of it as long as anyone can was something of a unifying force at last week's gathering of Columbia's AM affiliate clan. The two-day sessions at the Edgewater Beach were neither a wake toasting the corpse nor the joyous reunion of a completely unworried family. But a general tone of "we're in this together and let's make the best of an admittedly troublesome situation" kept friction at a minimum and resulted in immediate plans to hold a similar convention, with its biz and fun aspects, again next year.

There was no shirking the fact that all's not rosy for network radio, 1954 model, or that CBS, too, has not suffered its slumps. However, the pledge by CBS prexy Frank Stanton that he intends to keep the family healthy, coupled with his "look at the record" reference to the web's postwar supremacy, and CBS radio prez Adrian Murphy's hints that hew formulas and approaches are constantly under study, served to strengthen the belief among the affiliates that when the time is ripe for major changes in network concepts, CBS will be prepared.

For example, Murphy admitted the web has been investigating the program service field as a "some day, maybe" approach and hinted at a possible evolution in this direction. In this connection, it's noted that the web toppers outlined a plan to offer more shows on a co-op basis this coming season.

With CBS' 20% rate slash already ratified and to be announced

on a co-op basis this coming sea-son.

With CBS' 20% rate slash al-ready ratified and to be announced formally next month, there appar-ently was not too much jawing over that issue. The affils did re-affirm their opposition to partici-pation selling, a field the web agreed to bypass, except for its currently on the shelf Power Plan, (Continued on page 42) (Continued on page 42)

3 UHF's Among NBC's 'Must' Buys

Whatever the prevailing sentiment about UHF vs. VHF, the fact remains that there are now three U's on the NBC affiliation roster of "must" buys for clients. These are in Portland, Ore. (the nation's top U success story thus far), in Youngstown, O., and in Norfolk, where the network pledged allegiance to WVEC-TV after losing WTAR-TV to the rival Columbia web.

web. Norfolk story, incidentally gets a three-faceted upbeat, with the expansion to a 1,000 kw. operation, the extension of the NBC affiliation contract to two years and the goal on conversions more than meeting the Oct. 1 deadline originally set by NBC-RCA playing major roles in solidifying the WVEC-TV picture:

CBS RADIO RETURNS TO NARTB'S FOLD

TO NARTB'S FOLD

Chicago, Sept. 7.

Chicago, Sept. radio stations, or which CBS has six, pay according to their gross revenue. Stations grossing over \$3,000,000 per year pay \$420 per month. Those grossing \$1,750,000 to \$3,000,000, pay \$350, etc.

Bases Overloaded

Wearever Foil, Swift, Heinz, Glidden, Speidel, Sunbeam, Red Cross Shoes, Toy Manu-facturers, United States To-bacco and Ry-Krisp are the 10 advertisers booked for the Nov. 19 NBC "Home" Tele-

There's one hitch. Show is geared for only eight client

CBS Out On A Program Limb in Pre-Exposing **New Talent to Affils**

Chicago, Sept. 7.
CBS Radio emulated the modus operandi of Hollywood studio sales chiefs last week in taking the wraps off one of its new network stars. Latter is Negro gospel singer Mehalia Jackson whose half-hour musical preems on CBS Sept. 26, following Edgar Bergen as part of the Bill Paley programming powerhouse for Sunday nights.

Dittoing the film company strategy wherein Warners' Ben Kalmenson, 20th-Fox's Al Lichtman, et al, regularly junket key exhibitors to Hollywood to gander upcoming company product, CBS Radio programming veep Lester Gottleb booked Miss Jackson into key spot on special show Columbia put on for its affiliates at Edgewater Beach hotel in Chi last week. Singer, slotted between Edgar Bergen and Peter Lind Hayes, had affiliates cheering her interpretation of "Lord's Prayer." "Didn't It Rain," etc. Some made comparisons to the redoubtable Marion Anderson. Amost unanimousy, affiliate station managers bestowed their blessing.

Reaction was interesting consid-Dittoing the film company strat-

managers bestowed their blessing.
Reaction was interesting considering fact that a few in the CBS council of strategy questioned wisdom of exposing a new talent to affiliates with performer involved already signed and sealed for the winter sked. Suppose, they heckled, station managers assembled were less than ecstatic about singer. Then it would become awkward to tell 'em, hot or cold, the singer was coming their way in mid-September. Daring paid off, however, with Miss Jackson making personal hit.

hit.

Rest of CBS entertainment included Peter Lind Hayes, plus Mary Healy, Bergen, Frank Parker, Marion Marlowe, with Robert Q. Lewis emceeing. Only non-CBS house act was Hoofer Hal Le Roy, who was club-booked as opening turn. Lewis planed back to N.Y. at 3 a.m. for his next-day to marinee. Norman Frank, CBS network program supervisor, produced stanza for Gottlieb,

PATT NEW CHAIRMAN OF CBS RADIO AFFILS

Chicago, Sept. 7.
New chairman of the CBS Radio affiliates committee elected here last week is John Patt, WJR, Detroit, succeeding Kenyon Brown, KWFT, Wichita Falls, Tex.; Arnold Schoen Jr., WPRO, Providence, was elected secretary-treasurer, vice Hulbert Taft Jr., WKRC, Ciginati cinnati.

cinnati.

Board members include: George
Coleman, WGBI, Scranton, Pa.; C.
T. Lucy, WRVA, Richmond, Va.;
Wilton Hall, WAIM, Anderson, S.
C.; Hugh Terry, KLZ, Denver; Vic
Sholis, WHAS, Louisville; Saul
Haas, KIRO, Seattle; Charles Caley, WMBD, Peoria; George B.
Storer, Storer Broadcasting; Brown
and Schoen. and Schoen.

Ed Larkin Upped

Edward A. Larkin has been named eastern sales manager of CBS-TV spot sales as successor to Clark George, who was installed several weeks ago as general sales manager.

Larkin's midwestern sales nos has gone to Jack Schneider in an up from account exec on N. Y. staff.



SAMMY KAYE

Fishing in Florida Coast-to-Coast viewers

tooking Coast-to-Coast viewe with

"SO YOU WANT TO
LEAD A BAND?"
Over ABC-TV for Brillo
Thurs, at 9 P.M.
Reeling in listeners with his
ABC-Radio Shows
"SERENADE ROOM" and
"SUNDAY SERENADE"
Columbia Records Exclusively

Hurricane Carol Leaves AM-TV In **New England Limp**

Boston, Sept. 7.
Effects of last week's Hurricane
Carol are still being felt by New
England radio and tv stations,
among the hardest hit of which
were WBZ-TV in Boston and
WJAR-TV in among the hardest nit or wind-were WBZ-TV in Boston and WJAR-TV in Providence. WBZ-TV's 649-foot tower was snapped by 125-miles-an-hour winds at the 200-foot mark and the station was knocked out for 10 hours last Tuesday (31), while loss of power in Providence kept WJAR-TV of the air for 34 hours, until emergen-cy power was supplied Wednesday (1) evening.

(1) evening.

Damage to WBZ-TV was estimated at \$500,000, figuring \$250,000 each for the destroyed tower and the office building on which it fell. Station is starting to build a new tower in Medford, Mass., on the site of the WEEI radio tower under a lease agreement with the AM'er. Station operated off an auxiliary tower which it had erected in 1951 and will continue (Continued on page 34)

Mayer Stumps Carol

Mayer Stumps Carol
Boston, Sept. 7.
WBZ newsman Ken Mayer,
who seems to have a knack of
finding himsef in the middle
of disasters—he had a clean
beat on the survivors of the
Bennington carrier explosion
and covered the Leyte disaster
and last year's Worcester tornado—found himself i another one last week. He was
on the air at 12:13 p.m. last.
Tuesday (31) when the station's television tower snapped
and fell upon the building. and fell upon the building.

tion's television tower snapped and fell upon the building.

Mayer, former Royal Canadian Air Force pilot, followed his wartime training by ducking under his desk, microphone and all, and continued talking, describing the scene in WBZ headquarters. Mayer, incidentally, had an all-morning advantage on the other radio stations. He was put on the air at 9:30 that morning with carte blanche power to cut in on any programs with storm flashes. Boston Weather Bureau at 10:30 reported the storm center off Montauk Point, but Mayer, checking with other weather and Coast Guard stations, discovered it was already as far north as Providence. As a result, he gave Bostoners hurricane warnings far ahead of other local newsmen.

TV Network Premieres

THURS., SEPT. 9

They Stand Accused. Courtroom drama, DuMont, 8-9 p.m., Consolidated Cosmetics, via Frank E. Duggan.
FRI., SEPT. 10

The Big Story. Drama, NBC, 9-9:30 p.m., Pall Mall, Simoniz (alt, weeks), both via SSC&B.

Dear Phoebe (Peter Lawford) (film). Situation comedy, NBC, 9:30-10 p.m., Campbell Soups, via BBD&O.

SAT., SEPT. 11

My Favorite Husband. Situation comedy, CBS, 9:30-10 p.m., International Silver; Simmons Co. (alt. weeks), both via Young & Rubleam.

ternational Suver, Sammons Co.
Rublcam.
Stork Club. Interviews-variety, ABC, 10-10:30 p.m., sustaining.
Your Hit Parade. Music, NBC, 10:30-11 p.m., Lucky Strike via
BBD&O, Warner-Hudnut via Kenyon & Eckhardt (alt. weeks).
SUN., SEPT. 12
Lassie (film). Drama, CBS, 7 to 7:30 p.m., Campbell Soups, vi

Lassie (film). Drama, CBS, 7 to 4.30 p.m., Camped.
BBD&O.
Max Liebman Sunday Night Spectaculars (color)—Satins and
Spurs (Betty Hutton). NBC, 7.30 to 9 p.m. (once every four weeks),
Hazel Bishop via Raymond Spector, Sunbeam via Perrin-Paus (cosponsors). Reynolds Metals, via Russell M. Seeds, will sponsor
three entire programs out of the series of 13.

Private Secretary (film) (Ann Sothern). Situation comedy, 7:30
to 8 p.m. (alt. weeks), Lucky Strike, via BBD&O.
Martha Wright Show. Music, ABC, 9:15 to 9:30, Packard,
Mayon.

Maxon.

MON., SEPT. 13

The Medic (film). Drama, NBC, 9 to 9:30 (three out of four weeks), Dow Chemical, via MacManus, John & Adams, WED., SEPT. 15

Arthur Godfrey & His Friends. Variety, CBS, 8 to 9 p.m., Pillsbury via Leo Burnett, Frigidaire via Foote, Cone & Belding (co-spansors)

sponsors).

Best of Broadway (color)—Royal Family (Helen Hayes, Fredric March, Claudette Colbert, Charles Coburn, Nancy Olsen, Kent Smith). Drama, CBS, 10 to 11 p.m. (once every four weeks), Westinghouse, via McCann-Erickson.

Down You Go. Panel-quiz, DuMont, 10:30 to 11 p.m., sustaining.

THURS., SEPT. 16

Jane Froman Show. Music, CBS, 7:45 to 8 p.m. General Electric, via BBD&C.

via BBD&C,
Ray Milland Show (film). Situation comedy, CBS, 8 to 8:30 p.m.,
General Electric, via Maxon and Young & Rublcam.
You Bet Your Life (film) (Groucho Marx). Quiz, NBC, 8 to 8:30
p.m., DeSoto-Plymouth Dealers, via BBD&C,
FRI, SEPT. 17
Life of Riley (film) (William Bendix). Situation comedy, NBC,
8 to 8:30 p.m., Gulf Oil, via Young & Rublcam.
Ray Bolger Show (film). Situation comedy, ABC, 8:30 to 9 p.m.,
Lehn & Fink, Dorothy Gray (alt. weeks), both via Lennon &
Newell.

Newell.

SAT., SEPT. 18

NCAA Football. ABC, 4:45 p.m. to conclusion (starting time varies with game origination), Carnation via Erwin, Wassey (West Coast), Humble Oil via McCann-Erickson (Texas).

Let's Dance. Danceband remotes, ABC, 8 to 9 p.m., sustaining. Willy (film) (June Havoc). Situation comedy, CBS, 10:30 to 11 p.m., General Mills, via Dancer-Fitzgerald-Sample.

Color TV Schedule

CBS
Love of Life—Wed., 12:15 p.m., Sept. 8.
Meet Millie—Tues., 9 p.m., Sept. 14.
Best of Broadway—Wed., 10 p.m., Sept. 15.
NBC
Max Liebman Spectacular—Sun., 7:30 p.m., Sept. 12.

M.D.'s in 23 Cities To Witness TV Medico Symposium; Biggest Yet

Philadelphia, Sept. 7. Physicians in 23 cities will wit ness and hear a symposium on

hypertension (high blood pressure) over a closed circuit telecast, Sept. 23, under the sponsorship of the American College of Physicians and the Wyeth Laboratories, of this city.

tories, of this city,

Telecast, the first in medical history on such a large scale, will reach upwards of 5,000 physicians, it will also mark the first time a national medical society has chosen to to address its entire membership and the first nationwide telecast for educational and scientific numbers.

purposes.

Dr. Cyrus C. Sturgis, president of the College of Physicians, said:
"The importance of this program in post-graduate medical education to the physicians of this country and the resulting benefits to the health of the nation cannot be overemphasized."

Azcarraga's Jackpot

Mexico City, Sept. 7.
Radio history in Mexico is being made with this land's largest private bank, the Banco Nacional de Mexico, S. A., sponsoring a daily 15-minute newscast from local stations XEW (250,000 watts) and its shortwave mate, XEWW, both of the Emilio Azcarraga syndicate.

the Emilio Azcarraga syndicate.

Newscast includes highlights of general spot news, closing foreign exchange and outstanding stocks quotations and selected financial news. Nacional was founded by Frenchmen in 1884. It's the first bank in Mexico to back a radio newscast.

See Hunt's Hand In Holles Exit

Washington, Sept. 7. Influence of Texas oil million aire H. L. Hunt is believed to be responsible for a big shakeup here in Mutual's news bureau which last week saw the resignation of Everett Holles and the appointment i his stead of Robert F. Hurleigh, producer of the Fulton Lewis Jr. news commentary and moderator of Hunt's "Reporter's Roundup."

Holles' resignation was followed by that of two reporters in the bureau, Les Higbie and Wallace Fanning. Holles said he resigned to take another job. Higbie said he plans to freelance. Fanning didn't want to discuss it.

Hurleigh replaced Holles earlier this year as moderator of "Roundthis year as moderator of "Round; up" when the program was taken over by "Facts Forum." Hurleigh is known to be a close friend of Sen. Joseph McCarthy and was an usher at the latter's wedding. Huntis a supporter of McCarthy.

Holles has been with Mutual for four years. He became Washington bureau director in March, 1953.

Goodman's Aussie Shows

Harry Goodman Productions is nearing completion on three new radio series made in Australia. First set will be "30 Minutes to Go." followed by "Deadline for Danger" and "Room 25."

The trio of transcribed shows is comprised entirely of dramas, and all should be in the U. S. within the next few weeks.

NBC'S 'NO TIME FOR EDITORIALS'

Even Beer Gets Ulcers

For the first time in boxing annals a championship fight was cancelled 24 hours before it was to take place—and it hadda happen in an age of television. When Kid Gavilan bowed out of the Johnny Saxton match last Wednesday (31), because of a reported virus, Pabst Brewing was left without a filler via CBS-TV. With less than a day to get things shaped up, agency Warwick & Legler nervously mulled various film fillers or a live fight from other than the Connie Mack Stadium in Philly where the Cavilan-Saxton bout was to have been held. Braintrusters settled for a live bout at noon, the day of the telecast. It was strictly ulcer inviting from then on out. Bobby Bell and Ike Chestnut were matched at 12:30 p.m. It was decided Philly was still the likely place, because facilities were all arranged, but the bout had to be moved from the Stadium to the Met auditorium, where somebody fortunately forgot to pull down the ring from an earlier fight. Everybody thought things were moving along smoothly until Pennsylvania boxing commissioner Frank Weiner refused to okay the match. He was finally convinced that both fighters were in shape for the event. Then somebody got the bright idea to schedule two six round fights, instead of one 10-rounder: George Justine and Elwood Davis were to start with the Bell-Chestnut match as a closer.

There was a last-minute rush for promotion via WCAU-TV, Philly's CBS affiliate, and at 10 the show went on.

Warwick-Legler, Pabst, CBS-TV and all involved have been pating themselves on the back for a ticklish job well done, but nobody yet knows what the gate at the Met was like.

-But Same Time, Same Station

Wherein GE's McNutley Goes Out the Window, Reappears as McNulty

Back some 70 years ago when the Rungeling family was breaking into show biz in the midwest, a newspaperman who never got to the head of his class, in spelling enshrined himself in a story wherein a famous circus name was born. The fourthestater's miscue came out "Ringling" and naturally that stuck both on its euphony and connotation of tankbark via "Ring."

Last season, probably the most misspelled title in tv was the character part of "Meet Mr. McNutley," the Ray Milland CBS show for General Electric. This season McNutley goes out the window and title becomes "Ray Milland Show." But the character's tag has been altered to McNutly (with some scribes no doubt continuing to refer to McNutley in their output). It's recalled there was another McNutly in show biz—Dorothy McNutly win made a rep as a Broadway dancer and went to the Coast as Penny Singleton, the Blondie of radio and comic strip series of that name.

Cassini Back to WNBT

Igor Cassini is making a return to New York video. The Cholly Knickerbocker of Hearst Publicacations had his Sunday 11:20 to midnight package withdrawn suddenly on WNBT early in July. It was a remote from El Morocco and Cassini still has his eye on that poshy cuisine as the base of his Sunday night operations.

Program gets back on the NBC flagship Oct. 3 with Chock Full O'Nuts and Buitoni Spaghetti aboard.

DuM Fall Season Takes Shape; 15th **Sponsor On Tap**

DuMont's network sponsorship

STANTON'S VIEW

NBC-RCA board chairman David Sarnoff's last-minute revised text in addressing the NBC-TV affilin addressing the NBC-TV affiliates in Chicago last week encompassed, practically every facet of broadcasting-electronics, spanning some crystal-balling into the future ("I venture to say that within a decade from now almost everything that excites us today will be obsolete"); the future of network radio, color tv and its potentialities, the upcoming Sen. Bricker investigation of the webs, and the right of a network to editorialize.

on the latter subject, Sarnoff told the affiliates that, while the networks should have the right to editorialize, "whether they should exercise that right — and under what circumstances — calls for clearer definition than Dr. Frank Stanton (CBS president) has given in his statement on the air."

in his statement on the air."
"So far as NBC is concerned,"
Sarnoff declared, "we have not engaged in editorializing since we have been in the proadcasting business. And we are not ready to abandon our policy.

"If a network is to editorialize only when its own interests are involved, then I think the special circumstances of the case must be considered. It is not speaking in its own interests only when it raises its voice in protection of the freedom of broadcasting. It is serving the public's interest as well. But

CBS' Position

CBS' Position

Chicago, Sept. 7.

CBS's new veepee in charge of news and public affairs Sig Mickelson, in answer, to queries by affiliates here last week about the web's future ventures into the editorializing arena, made it plain that the network will do so only after top management debate and that the stations will be notified in advance so they will have an opportunity to duck out if they chose. That was the procedure followed for CBS prexy Frank Stanton's onthe air arguments two weeks. CBS prexy Frank Stanton's on-the-air arguments two weeks ago in behalf of radio-tv's right of access into such "public hearings" as the current sena-torial investigation of Sen. Joe McCarthy.

Daytime Radio

Agam Winnah

Agam Winnah

For the second consecutive time the lowest ranking of the top of the lowest ranking of the lowest rank

SARNOFF VS. CBS' ABC-TV's \$1,000,000 Ad Campaign Bonanza For Dailies; Even Ferries

Gobel's Gang

Production and script credits have been set for the upcoming NBC-TV George Gobel show. Writer-stager of the Saturday night is Hal Kanten, and joining him on the material side are Jimmy Allardyce (who's left the Ray Milland, show), Jack Douglas and Harry Wynkler. Bud, Yorkin and Ed Sobol will produce, with former doubling as technical director. David P. O'Malley, the comic's personal manager, producer.

Internal Revenue Sifting Asked On **Hunt's Tax Status**

Washington, Sept. 7.

Rep. Wayne L. Hays (D-O. a member of the Special House Committee to Invastigate Tax-Exempt Foundations, last week called for a reexamination by the Bureau of Internal Revenue of the tax status of Texas millionaire H. L. Hunt's "Facts Forum" as an "educational" organization.

"Facts Forum" as an "educational" organization.

Hays said, in connection with a study of the program carried in the Congressional Record, that many radio and tv stations are giving it free time because it claims to be nonpartisan. "Far from being impartial," he asserted, "it consistently and aggressively expounds one point of view. Other opinions are included simply to camouflage its bias.

sistently and aggressively expounds one point of view. Other opinions are included simply to camouflage its bias.

"I do not question the right of Facts Forum. or any other group, to present whatever opinion it desires, if it pays for the time as everyone else is required to do What I do question is the right of 'Facts Forum' to describe itself as a foundation, thereby securing tax exemption and the privilege of free air time. I strongly urge the proper authorities to reexamine this whole matter."

Hays has been having a running fight with Rep. B. Carroll Reece (R. Tenn.), chairman of the Committee, over the status of "Facts Forum." Hays wanted the program investigated but the Committee closed its hearings in July without going into it.

Hays report says that newspapers and Congressmen received a "flood" of mail froi listeners "in support of the side which Facts Forum supports, such as the Bricker amendment and Sen. McCarthy." The program, it declares, "insidiously pours venom into the unsuspecting listeners' ear."

Technique used by the program according to the study, is to present two contrasting viewpoints on an issue, "and then, almost in every (Continued on page 40)

Largest advertising campaign in ABC history, totalling over \$1,000,000 in print media, on-the-air promotion and station promotion expenditures for a three-month period, will be launched by the network's tw web Sept. 17. Campaign will consist of newspaper ads in ABC-TV of the control of a specific shows. In past years, the network's to show the promotion of air time.

Entire campaign will for the first time push block programming instead of concentrating on specific shows. In past years, the network's top shops were isolated to the point where it was impossible to plug a specific night of the week. This year, with a near-SRO status on the web's nightlime schedule, the emphasis will be on the lineup for a particular night, instead of a specific program.

Newspaper campaign will comprise some 47 separate ads to be run in 15 newspapers in the five ABC-TV cities—N. Y., L. A., Chicago, San Francisco and Detroit, with the papers having a combined circulation of over 8,200,000, Campaign will run from Sept. 17 through the end of November, with a few ads over the weekend to promote Walter Winchell, who returned the texts of the street weekend to promote Walter Winchell, who returned the texts of the control of the street whether its research.

through the end of November, with a few ads over the weekend to promote Walter Winchell, who returned to the air Sunday (5). Entire campaign will measure 20,000 lines and will cost \$375,000 in space and \$60,000 in production, according to ABC-TV advertising-promotion director Mitch DeGroot, who gave the details of the campaign at a press conference yesterday (Tues.).

On Sept. 20, the web launches a car card campaign in N. Y.

car card campaign in N. Y., bracing all subways and commuter

(Continued on page 34)

NBC Names Bilby Pub Relations V.P.

Kenneth W. Bilby was designated veppee in charge of public relations for NBC at last Friday's (3) board of directors meeting in N.Y. Bilby had been on loan to the network from the Carl Byoir pubrelations outfit, which has an NBC-RCA consultancy status.

Named along with Bilby as veepees were Davidson Taylor, in charge of the public affairs (he's an ex-y.p. of CBS), and Richard A. R. Pinkham, who is in charge of participating programs ("Today," "Home," "Tonight").

Reporting to Bilby will be Sid Eiges, veepee in charge of pires, publicity, Jacob A. Evans, director of national advertising and promotion, and Hugh M. Beville, Jr., director of research and planning. Eiges meanwhile is undertaking an expansion of his press division, moving into largescale institutional publicity, with Mike Horton designated to oversee that phase of the operation, embracing color, the magazine concept, etc.

BOB SMITH STRICKEN WITH HEART ATTACK

WIII TILMAT ATTACK

NBC star Bob Smith suffered a
heart attack at his New Rochelle,
N.Y. ho. Monday (6), and while
"doing as well as can be expected," according to the medics, will
be out of the "Howdy Doody"
show and his own eross-board radio
and tele daytimers for an indefinite
period.

Skitch Henderson and Ed Herliny pinchlit for Smith yesterday
(Tues.) on the radio and tv daytimers, but the web hasn't set plans
yet for a regular replacement.

timers, but the web hash a set phaney yet for a regular replacement. Kagran Corp. and NBC-TV had pre-recorded enough "Howdy" inserts to carry them through tomorrow (Thurs.), but plans beyond that time are not set.

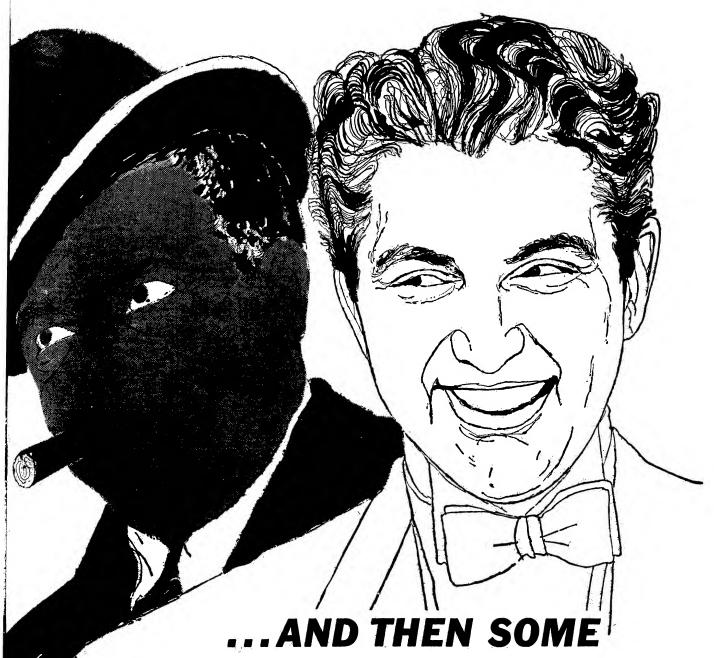
AWESOME FOURSOME...

Jack Benny, Liberace, Amos 'n' Andy – they'll all be on hand next Monday night to open THE AMOS 'N' ANDY MUSIC HALL.

And Monday's big radio show Is only the beginning, for Amos 'n' Andy will take time every weekday night (9:30 to 9:55 EDST) to give



10



To name just a few of the stars who'll be visiting The Amos'n' Andy
Music Hall: Tony Curtis, Doris Day, Judy Garland, Jackie Gleason,
Arthur Godfrey, Bob Hope, Kay Kyser, Janet Leigh, Ted Lewis,
Gordon MacRae, Tony Martin, Donald O'Connor, Frank Sinatra,
Jimmy Stewart and Sophie Tucker. THE CBS RADIO NETWORK

QUALITY GROUP ALL SET TO SPREAD AM AS HEDGE AGAINST WEB PULLOUT

By FARRELL DAVISSON

Chicago, Sept. 7.
Quality Radio Group Inc., newlyformed lineup comprised of many
of the nation's AM powerhouses
handed together in a co-op sales
and programming venture in an attempt to project some new life into
nighttime radio, already has the
first order "in the house." It's
been learned that the Avco Manufacturing firm. whose Crosley facturing firm, whose Crosley broadcasting adjunct is one of the plyots of the new group, is com-mitted to a slice of the new taped

mitted to a slice of the new taped apread.

On the eve of the outfit's incorporation last Friday (3), 24 major market stations were enrolled as charter members, with at least a half dozen more on the verge. And every one is also a primary affiliate with one or the other of the four national networks. The roster already pretty well blankets the country with the bulk made up of 50,000 watters. The additional stations to be brought in will fill in the gaps so that a sponsor buying into the package will get four-corner exposure.

This means that QRG's sales arm will be competing directly with the webs for national biz with either the new group activating additional ightline radio advertisers or scrambling for a chunk of the observers also sees QRG's formation as a hedge against the poslibility that one or more of the networks may pull out of the AM picture.

15 NBC Outlets

15 NBC Outlets

In view of RCA board chairman David Sarnoft's bearish, remarks about the future of network radio tossed out last week at the NBC-TV affiliates' meet, some significance is attached to the fact that out of QRG's charter 24-station encollment, 15 of them are longitime NBC outlets. There are five CBS affiliates already in, and two each from ABC and Mutual, including WOR. New York Connection is also drawn between the crystallation of the Quality group and the audden formation of a special NBC calculation of the Quality group and the sudden formation of a special NBC affiliates columittee sparkplugged by Robert Swezey to study the video can be supported by Robert Swezey to study the video changing economic patterns of network radio. Three members of the Swezey group—Wayne Coy, KOB, Albuquerque; Raiph Evans, WHO, less Monday and Control of the Country of the WSB, Atlanta—are also signed aboard. ABC Edivin K Wheeler points. Bes womes, and Leonard Reinsch, WSB, Atlanta—are also signed aboard QRG Edwin K. Wheeler, WWJ, Detroit, another member of the new study committee, was (Continued on page 42)

Sealy Mattress'

NBC's 1st Colorkine

NBC is breaking out with its first on-tv colorkine. Web with showcase the kinnle of its "Combat TV" military razzle-dazzle done in. Fort Meade, Md., sevral weeks ago. Show was originally produced as a rainbow presentation, but this would be the initial homescreen treatment as a reprise against the day when NBC can come through with a "hot kinnie" in-tint for the Coast. Stanza is slotted 5:30 to 6 p.m. aext Sunday (12).

McCray On a Bicycle

Thomas C. McCray has been put in charge of NBC's pair of Coast stations, KNBH here and KNBC in San Francisco, and will continue as general manager of the LA. outlet. George Graves, g.m. of KNBC, will report to McCray. New operation was lined up by Charles Denny, the web's v.p. over owned-operation stations, on visit to the Coast.

Lotsa New ABC Radio Clients

ABC Radio continues to pile up new contracts. Latest deal is with Vick Chemical, which will sponsor half of the Monday, Wednesday and Friday segments of the "Modern Romances" strip, effective Oct. 4. With Junket expanding its sponsorship of the other half to a cross-board basis on Sept. 20, the Vicks buy leaves only two half-segments open on the show. Network also tapped Seeman Bros, to sponsor Hollywood columnist Shellah Graham in two five-minute segments weekly, Tuesdays and Thursdays at 2:30. With its weekend news package, previously

and Thursdays at 2:30. With its weekend news package, previously restricted to the summer, now a year-round package, ABC inked Vitamin Corp. of America to a seven-week deal on the 22 five-minute news segments, leaving it only four weeks short of a 52-week SRO. And it signed Reynolds Metals to bank-roll the pickup of the Little Brown Jug trotting classic from Delaware, O., the night of Sept. 23, at 8 p.m.

Scripts From Crewcuts As College Students Find Way Into Comm'l TV

Between rah-rahs and infinite calculus, some college students are making hay via commercial video. So if there's a shortage of writing talent, the campus set might fill the breach before long. During its three-day convention last week at Michigan State College in East Lansing, the American Educational Theatre Assn. reported completion of a commercial deal as set forth by Jack Morrison, of the UCLA drama department. Scripts involved are "The Curiosity Seekers," by Jack Brandwein, and "A Mirror in the Morgue" by William Putch. Theawere peddled by Bob Longnecker to "Four Star Playhouse" for its telepix series,

Big WABC-TV'er

What's believed to be the largest through the association and then local television campaign ever staged by a national advertisen has been set by the New York and New Jersey plants of the Sealy Mattress Co. Sealy has signed with WABC TV, the ABC N. Y., flagship for a half-hour filmed dramatic series to run five nights a week. Tuesdaysthrough-Saturdays, at 11 p.m.

Deal, set with the station via the Getschal Co. agency, is for a 13-week period and involves double the firm's previous expenditures (Barry Gray on WABD). Although the series kicks off Sept. 14. films for the show haven't been set. Getschal is negotiating for various dramatic anthology series. Show will be called the "Sealy TV Play-knows" and Ken Roberts will host.

NBC' 1-4 Coloration of the AETA said the project was set by under its alegist to find a market for the student writer. Scripts were cleared through the association and then on the market. An accompliance of the control of the color of the firm's previous expenditures (Getschal is negotiating for various dramatic anthology series. Show will be called the "Sealy TV Play-knows" and Ken Roberts will host:

NBC' 1-4 Coloration of the AETA said the project was set up under its aegis, to find a market for the AETA said the project was set up under its aegis, to find a market for the AETA said the project was set up under its aegis, to find a market for the student writer. Scripts were cleared through the association and then on the market. An accomplex may be anyther the congreeker agency, which put them on the market. An accomplex market for the student writer. Scripts were cleared through the association and then two the project was set up under its aegis, to find a market for the AETA said the project was set up under its aegis, to find a market for the student writer. Scripts were cleared then two the project was set up under its aegis, to find a market for the student writer. Scripts were cleared then twriter. Scripts were cleared then two the project was set up under its aeg mem on the market. An accompanying statement said that "these sales may hypo interest among college writers who can see in the transaction a goal for their efforts. Hitherto student scribes were pounding out plays purely on specwith little hope for commercial acceptance. Now, however, classroom projects have a chance since, according to the Longnecker agency, producers re crying for more scripts from crewcut sources. Need for closer tie-in between commercial video and college trainees seems proved in this sale, and with the widespread talent pool available to tv, producers have a good chance to lick the shortage problem."

Bill Mayer's Cleve, Grind

Cleveland, Aug. 31.

Bill Mayer was signed by WTAM
yesterday (Mon.) to a one-year
NBC contract starting Sept. 16,
with daily disk-rolling series, 12:15

to 3:30 p.m. He'll also handle station's new two-hour live musical radio show, 5;30-7;30 p.m., beginning Sept. 20, backed by nine-plece orch under Henry (Hot Lips) Levine.



MARTIN ASHE

Just Returned
From Stock Season
At Elitch', Denver
Reopened for Business
LE 2-1100

TvB on Prowl For **Top Salaried Exec, Sets Committees**

Chicago, Sept. 7. now formally incorporated Television Bureau of Advertising (TvB) will be to select a top-salaried exec to head up the ty industry's own promotion arm. And while a com-

mittee is going ahead on that task, another committee will be huddling with the networks on their participation in the bureau.

participation in the bureau.

TVB board of directors held its post-incorporated session, here last week at which the various committees were named. Also worked out was the dues structure for member stations. Their monthly tap will be their highest non-network quarter-hour rate. Besides the station and network membership, an associate membership category has been approved to include station reps.

It was decided to hold plans for

gory has been approved to include station reps.

It was decided to hold plans for a full dress membership meeting: in abeyance, until the several committees have a chance to progress further with their assignments. The committee members are all members of the TVB board cochaired by Clair McCollough; of the Steinman Stations and Richard A. Moore, KTTV, Los Angeles. Secretary is W. D. (Dub) Rogers, KDUB, Lubbock, Tex., and treasurer is Lawrence (Bud) Rogers, WSAX-TV, Huntington, W. Va. Other board members are: Campbell Arnoux, WTAR-TV, Norfolk, Ken Carter, WAAM-TV, Ballimore; Merle Jones, CBS-TV; Roger Clipp, WFIL-TV, Philadelphia, Henry Slavick, WMCT-TV, Memphis, and George B. Storer, Storer Broadcasting.

Whiskey Breathes Down Closed-Circuit Tele Via Distillers Confab

Whiskey firms which under FCC Communications Commission regulations cannot use radio or tv for advertising purposes will make the grade via closed-circuit telecast. Theatre Network Television will carry a closed-circuit meeting for Frankfort Distillers on Sept. 23 to more than 20,000 industry members. Scheduled for 2 p.m. EDT, the session will be telecast simultaneously to 27 theatres located in 20 cities across the country.

Large-screen showing will be first presentation of its kind for distilled spirits industry. Franciscott is employing the medium to reveal its retail trade program.

Paul Dixon's Cincy Hassle

Cincinnati, Sept. 7.
Opposed to a format change for his show, Paul Dixon was offered a release from his two-year contract with WCPO-TV by v.p.-general manager Mort Watters after December when the show's DuMon network agreement expires.

Sis Camp, mimic, director Al Sternberg and Sue Rippey, secretary to Dixon, have resigned from the show over the controversy. Miss, Camp stays till Sept. 27. Sternberg moves into a new job with WTVN-TV, Columbus, and has been replaced by Sandy Semel. Sternberg and Miss Rippey are engaged to marry in October.

Watters said the Dixon show's business, is at 52% of its volume a year ago and stated that on a recent charity drive, Dixon raised \$19,000 in two and one-half hours while a WLW-TV qualience participation show realized \$24,000 in a half-hour.

Politz's Revolutionary War

'Don't Shoot Until You See the Whites Of Their Eyes' on 24-Sheets

Lift Godfrey Flying Ban

Washington, Sept, 7.
Arthur Godfrey will be permitted to fly again after Sept. 16 if he passes the necessary physical and flight tests required by the Civil Aeronautics Administration, an agency spokesman said last week. The examinations are rou-

an agency spokesman said last-week. The examinations are rou-tine following suspension actions against pilots.

Godfrey was temporarily de-prived of his license to fly his DC-3 plane last March when a CAA examiner held that he "de-liberately" flew his plane close to the Teterboro, N.J., airport tower after being refused permission to use a runway he desired. The comic had claimed he was forced by a gust of wind to buzz the tower.

They're Off On Nag Network Sept. 28

Louisville, Sept. 7.

Thoroughbred Broadcasting System prez Clem McCarthy has released statement that the net which he heads as chief wil begin operations on Sept. 28 on a six-timesper-week basis instead of tri-weekly as originally planned. Reason, McCarthy, says, is that many stations asked for six irings perweek, so the new net will accommodate them.

Talent charge to radio stations for the feature horse race presentations is not to be increased, according to McCarthy. Stations will get six airings—week for the same charge they would have paid for operation.

Another change in the nativocal

operation.

Another change in the network's setup resulted in the election of Brent Hart, of Louisville, as chairman of the board of directors. Hart also serves on the board of Churchill Downs.

Canada Expects 70% Video Saturation By End of '54, Sez CBC Ottawa, Sept. 7.

Reviewing Canadian television' first two years of existence, Canadian Broadcasting Corp. declares, "By the end of 1954 more than 70% of all Canadians are expected to be receiving national ty programs." CBC lists 800,000 re-ceivers in operation in Canada; compared to the 146,000 when it began video operations in Sept., 1952.

The only upcoming new show mentioned is a farm series set for

mentioned is a farm series set for fall.

CBC claims in its review-report that its Toronto and Montreal studios produce more live program hours than any other center "with the exception of New York and possibly Hollywood," in a program schedule slightly exceeding 30 hours a week.

Other figures: i its past fiscal (March-to-March) year, CBC claims it spent \$1,500,000 on Canadian talent for live Canadian shows, including \$181,000 for writers and play copyrights and \$38,000 for music and copying. Same year, says CBC, it used 400 musicians, 270, singers, 500 actors, 50 specialty acts, of which more than 300 terps sers and chanters were shew to CBC ty.

Alfred Politz, the research sleuth, was off and running last week on a "revolutionary technique" of ad medium measurement that; were it capable of being translated to radio and ty, would put all the rating services out of business. As is, it adds another channel of measurement to the in-dustry's "Rate 'Em' and Weep" op-erations. If, as noted in a pre-vious Issue of VARIETY, ratings are vious issue of Variery, ratings are for the birds (meaning a tv lookerinner measurement by figuring the number of parakeet owners calling up a program for word on their stray feathered ones as set against the total number of lost parakeets per day), the Politz innovation is for the birdles.

"Watch the Birdle'
Under the flag of Alfred Politz Research, Inc., the head man unfurled his "watch the birdle" watch the birdle' wat

furled his "watch the birdle" walloper that is, by having cameras
counting noses of auto passengers
giving 24-sheets a gander. They
rate 'em by their eyelashes although the research outfit prefers
to use other terminology such as
"count the eyes and divide by
two."

count the eyes and divide by two."

Politz developed the measurement for Outdoor Advertising. Inc., major sales group representing owners of poster locations throughout the country. What the service sells is not precisely the rating—which is the result—but the gimmick, which is a sort of "Perch on the Birch" that works along these lines.

Based on the principle that "people who can "see the poster are those that the poster are those that the poster can see," the system brings into play electronic photo techniques to achieve "stopmotion sampling" method. Measurement delivers the number of people who see an outdoor display over a period of time, accomplished by still pictures which stop the motion of traffic between photos at the beginning and ending of a short duration of time, According to Politz, the proper interval of time bounded and recorded by the photos should be three seconds for city locations, and "five, for rural aleas." In this manner," Politz asserted, (Continued on page 32)

Tolchin Touch In WMGM Bow

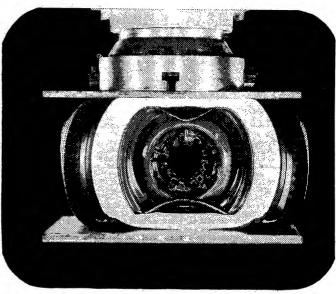
To counteract any possible unsettling effect caused by the departure of Bert Lebhar Jr. as station topper, the new boss, Art Tolchin, took grip of matters at WMGM, N. Y., and named in executive committee comprised of three of the station's veterans.

Tolchin established his braintrust at the Loew's outlet, with Frank Roehrenbeck as associate director in charge of station management. This is the No. 2 administrative post at the station. Ray Katz has been named associate director in charge of programming, and Sam Faust is now associate director in charge of programming, and sam Faust is now associate director in charge of programming, and the head of the sales operation, the spot formerly filled by

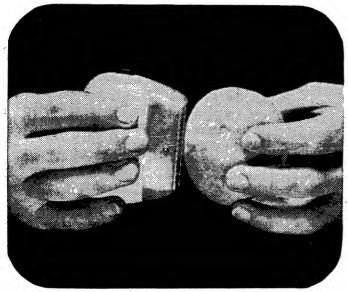
rector at the head of the sales op-eration, the spot formerly filled by Tolchin.

Tolchin is a veteran of 17 years at the station. Tolchin wasted no time in making program decisions since his takeover. First, he pact-ed nutrition expert Carlton Fred-ericks for another five years at the station, and second he wrapped up the final negotloations with Guild for unique strip use of the half-hour Liberace radio series.

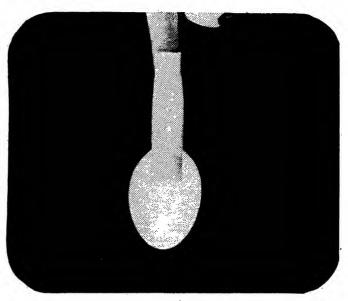
DRAMA ON TELEVISION



TV demonstration dramatizes strength and safety of All-Nylon Cord Super-Cushion Tire by Goodyear, shows that pressure that bends steel wheel leaves tire undamaged.



TV demonstration dramatizes the closer, more comfortable shave of the Remington Electric Shaver by shaving the fuzz from a peach without nicking or cutting the skin.



TV demonstration dramatizes the unique adhesiveness of Band-Aid Plastic Strips with Super-Stick. Just touched to an egg, they stick instantly, securely enough to lift it.

Dramatic demonstration tells the product's selling story visually and believably. To find how to demonstrate takes a lot of thought, a special ability, and a really thorough understanding of what television can do and can't do.

No Soft Soaping Those Daytime Operas; John's Other Wife Jail Bait

Television's soap operas, in-marked contrast to the troubled domesticity approach of the radio weepers, are on a distinct blood-and-thunder kick. Instead of "who-was-John's-other-wife-out-with-last ight?" it's become a matter of "when's-John's-other-wife-getting-out-of-fail?". out-of-jail?

ight?" it's become a matter of "when's John's other - wife - getting-out-of-jail?"

Virtually every major video soaper has as a running story at this moment character in or about to enter jail, or a character on trial for murder, or a principal involved in one racket or another. Going down the list, "Valiant Lady" has a juve character in 'all; the heroine's sister in 'Love of Life' is involved in a gambling ring; the principal plot situation current in 'Search for Tomorrow' concerns a murder and a dope ring; and in "Guiding Light," someone got 20 years in jail for murder. Portia in 'Portia Faces Life' has been defending an indicted gambler on a murder rap (with her husband's partner's wife involved with the gambler); and on 'Secret Storm' she heroine's son currently enjoying a prison term. What's responsible for the malevolence and mayhem doctrine? Some scripters and producers feel they're simply reflecting the temper of the times, especially as it concerns juvenile delinquency. Others privately feel that the old domesticity kick outworn, that the only way to go is onward-and-upward with sin. Whatever the reasons, what ever became of "Young Dr. Malone?"

WTAM's Whopping Live Daytime Yen

Cleveland, Sept. 7.

A radical change in late afternoon-evening radio programming
was inaugurated last week by
WTAM with a two-hour segment
highlighting a nine-piece band, an
emcee and a featured singer.

The 5:30 to 7:30 p.m. segment is patterned after WTAM's highly successful "Morning Bandwagon" that enters the fall season with a virtual "SRO" tag on participation spot availabilities.

The only breaks in the evening stint are a 10-minute Sohio newscast with Bill Tompkins at 6:15, followed by Tom Manning's sponsored five-minute sportscast, and the 6:45 NBC Ray Henley news-

show.

As yet there is no name for the new program—listeners will be asked to submit suggestions—and Johnny Andrews, the Bandwagon emcee, will do similar chores for the first two weeks of the evening period. Andrews, a former Manhattan patter-pianist-singer, has soared to one of the top positions in Northeastern Ohio's emcee circles during the two years he has been here. He has just been inked for a new NBC contract with WTAM-WNBK.

Henry Levine, of Bandwagon

for a new NBC contract with WTAM-WNBK.

Henry Levine, of Bandwagon and "Lower Basin Street" fame, will temporarily direct the evening musicians through a repertoire of pop and Dixieland, polkas, etc. Vocalist will be staffer Jay Miltner, who also has a two-hour Saturday morning teenage disk stanza. Producer-Director is Jim Rowe.

It's expected that Bill Mayer, WGAR disker, will be signed to do the emcce chores in the new show.

Mayer and the "Morning Bandwagon" have been fractions of a Pulsepoint apart, with the former keeping a split-point advantage.

In announcing the new format, Liloyd E. Yoder, general manager of NBC, emphasized "radio is neither dead nor moribund. Just as the morning audience is a radio-audience, so, too, is the late afternoon-early evening listening period a natural for radio."

Fred Allen's TV Sketches

Fred Allen has been signed by Talent Associates and producer Ralph Nelson to star in the "Armstrong Circle Theatre" production of "Sketchbook." It comprises a series of three sketches which Allen will act in as well as narrate. Show is tentatively pencilled in for Oct. 12.

Now, Equal Rates

Now, Equal Rates
Washington, Sept. 7.
FCC amended its rules today (Tues.) to prevent radio
and tv stations from overcharging candidates for political office for air time. Commission ruled that stations
must charge candidates no
more than they would charge
if the candidates were commercial advertisers, and ruled
that charges for candidates for
the same office should be uniform. Candidates will get
same discount privileges afforded commercial clients.
FCC also banned rebates "by
any means, direct or indirect,"
to candidates by stations. Rules
change proposal was submitted
last June, and the Commission
invited comment before okay-

invited comment before okay-ing it. Republican National Committee expressed satisfac-tion that the amendment had been okayed.

SERUTAN-GERITOL'S 'PLEASE' BUY ON DuM

Serutan-Geritol has expanded television realm by stepping in on Sept. 24 as bankroller of DuMont's "One Minute, Please" as well as returning to "Life Begins Dumont's One Minute, Pease as well as returning to "Life Begins at 80" the following Sunday. "Please" purchase for the sponsor by Edward Kletter agency brings its total number of video offerings to four for the winter session.

to four for the winter session.

"Please" moves from its current
Tuesday at 8:30 p.m. to Friday at
9. This is the spot originally designated for the same sponsor's "Life"
show, which instead shifts to Sunday at 9:30 p.m. in place of Dumont's sustainer "Plainsclothesman." Serutan has "The Stranger"
in at 9 on Fridays. Its fate is unknown.

Other Serutan shows are the Friday segment of the 7:30 Doug Edwards newscast via CBS-TV, and "One Man's Family," the 3 p.m. strip via NBC-TV. Kletter plans to ankle the CBS "Two In Love" half hour after Saturday (11).

DALY'S NEW OIL COIN

Tide Water Associated Oil, which a couple of weeks back picked up two nights a week of John Daly's cross-the-board 7:15 newscast on ABC-TV, last week bought another segment. Oil outfit, now sponsors Monday, Wednesday and Friday.

Although acoustically at odds on

occasion with its favorite gubernatorial candidate, Abe Ribicoff, the Westport Town Committee's

second annual jamboree proved

that tasteful political satire, deftly

managed, can be entertaining while

making its point.

Show Biz Hepsters Rib Ribicoff

(Running for Gov.) In TV Takeoff

Pact Helen Hayes For Selznick 'Light Jubilee'

Helen Hayes is the initial star to be pacted by David O. Selznick for his "Light's Diamond Jubilee" on four telewebs Oct. 24 display.

Miss Hayes is due on the Coast Shortly to tune up for "What Every Woman Knows" legiter opening in Hollywood Sept. 27.

Not known, however, what Selznick has in store as her dramatic vehicle for "Jubilee."

CBS Continuity Dept. Dangling In TWA's Fold

Because Television Writers of America has dissolved, the fate of the CBS continuity department is up in the air. The 10-man shop in New York was the only network unit under TWA control.

The scribbler shop is currently searching around for a substitute for TWA. There are other unions to which the CBS department could pledge its allegiance besides the newly-formed Writers Guild of America, one of the writers said, but he would not disclose their names. However, he believed a decision as to who will have jurisdiction over the continuity department could be reached within the next two or three weeks.

On the Coast, western region prexy of TWA, Ben Starr, last week delivered the union's "obituary" to members. A referendum held on both coasts resulted in a decision to fold.

Though he felt that TWA could win another NLRB election for jurisdiction over live video writers, he said, "It is no good; writers cannot obtain a good contract unless they are united within one strong, democratic union."

In his "obituary," Starr said "TWA took a forthright stand against blacklisting and, unlike other unions who gave only lip service to this very important blight on our industry, we included pertinent clauses in our constitution; our contract demands, and took a firm stand in one much publicized instance involving a TWA employee."

He conceded that TWA had made mistakes but vowed the union was responsible for reorganization of Writers. He was referring to WGA

He conceded that TWA had made mistakes but yowed the union was responsible for reorganization of writers. He was referring to WGA West, embracing pix, tv and radio scribblers.

NLRB hearing on WGA-W's petition for decertification is slated in New York this week.

Highlight was a parody of "Three Coins In The Fountain." Tabbed "Three Men In A Rowboat," it joshed Clark Crossman, Westport first selectman; Gov. John Lodge and President Ike, as the shipmates.

Please Do Not Feed Humans

directors:

"During the past several months NBC employees have become involved in a series of accidents resulting from contact with animals on our programs. In most cases it was established that these accidents would not have taken place if adequate precautions had been taken to assure proper care of the animals while they are on NBC premises. It is the responsibility of a show's producer, director and unit manager to prevent such accidents by ascertaining that competent handlers are present with the animals at all times, that animals remain under direct, continuous control of these handlers except where the script may make this impossible for limited periods, and that good judgment is exercised in determining how animals are to be used on the show in order that contact between the animals and employees can be minimized.

"One of the important responsibilities outlined in the 'Studio and Theatre Fire and Safety Regulations' is not being followed. These regulations, which are posted in each studio and theatre location, state in part: animals shall not be permitted in the studio of theatre) until a release signed by the owner has been forwarded to the General Service Department. These releases are not being forwarded. The need for such releases in terms of protecting the company's position is obvious. The releases also erve to prepare the General Service Department for any unusual requirements in connection with the entrance of animals into our premises. Is there any reason why our unit managers cannot comply with this regulation?" "During the past several months NBC employees have become

Sen. Schoeppel Carries Torch For **Pronto Subscription TV Service**

Hugh Kemp To Canada

Hugh Kemp, executive producer and editor of script division at NBC in New York, has been appointed script supervisor for Canadian Broadcasting Corp. radio and television. Kemp will return to Canada where he was freelance writer and playwright before joi ing NBC six years ago.

and playwright before joi ing NBC six years ago.

CBS has appointed Jackie Rae and Andrew Allan, w.k. radio producers in Canada, to supervisory posts. Rae, who produced the CBS comedy airer, "Wayne and Shuster Show," becomes supervisor of variety. Allan, producer of the CBS "Stage" air drama series since it began 10 years ago, is to be supervisor of drama. All three will handle both radio and viedo chores.

LaRosa Set for ABC 'Let's Dance' TV Preem

Julius LaRosa will mark his re-Julius LaRosa will mark his return to television after a layoff of
several months by guesting on the
premiere of ABC-TV's "Let's
Dance" Sept. 18. He'll be joined
on the show, which will originate
both from 'N. Y. and Chicago, by
June Valli, who's last regular tv
stint was on "Hit Parade" a year
hack

June Valli, who's last regular ty stint was on "Hit Parade" a year back.

Show, which will fill the 8-9 p.m. Saturday slot, will originate from the Terrace Room of the Hotel New Yorker and the Aragon Ballroom in Chi. Ralph Flanagan orch will work out of the New Yorker for a 13-week period, while Art Mooney holds forth from Chi for the first four weeks. Other acts on the premiere show are Bud & Cece Robinson, Los Gatos and Key Largo. LaRosa will telecast from N.Y., Miss Valli from Chi.

Program, incidentally, is being jointly produced by ABC-TV and General Artists Corp., with the latter doing the band and act booking. GAC's Harry Anger is produced with Alan Dinehart producing in Chi. Shelley Hull will direct the N. Y. end while Richie Victor is megger in Chi.

lease. WKRC-TV, where Hageman built early local popularity, let him out of an agreement a couple of years ago to join the rival station for a reported better offer. Now WLW-T officials say the tall pitchman is leaving under the best possible circumstances.

Washington, Sept. 7.
Sen. Andrew F. Schoeppel (R.Kan.), member of the Senate Interstate Commerce Committee, wants the FCC to start proceedings looking to authorization of subscription tv. In a statement which appeared last week in the Congressional Record, Sen. Schoeppel said he could see "no apparent reason" why the Commission should not explore the feasibility of authorizing the service while Congress is in recess.

in recess.

As a member of the Potter subcommittee which recently held hearings on UHF problems, Sen, Schoeppel said he has become "more persuaded than ever" that the potential of pay-tv should be thoroughly looked into. In view of "the economic drought that is slowing down television growth," he declared, the time seems ripe "to provide tv with a 'subscriber' source of revenue so as to broaden its economic base and also its its economic base and also its revenues."

Since the FCC has the authority Since the FCC has the authority to explore and authorize new tv services, Schoeppel asked: "What are waiting for? In some recent weeks permits to build new tv stations have been returned to the FCC unused at a greater rate than new ones have been issued. The reason offered in nearly every case is the same—not enough revenue prospects from advertising in the given area to justify the rising costs of a tv station.

"Yet many of these disappointed broadcasters recognize that the ad(Continued on page 32)

(Continued on page 32)

'Brochure on Film' To Solve the 'Sell'

the good old sales presentation have been sounded. It would seem

the good old sales presentation have been sounded. It would seem that for any tele station that can afford it, a film demonstration of live programming is a better "salesman" than a fancy-covered brochure, because KABC-TV. ABC flag in LA, did one, and now the three DuMont o&o's are planning a similar pic project.

Last week (Thurs.), KABC-TV unveiled to N. Y. time buyers and tradesmen generally its half-hour film made expressly to sell the station to national spot advertisers. Next-day, although the plan was probably in the offing for some time, DuMont o&o's decided at their N. Y. meeting that they would do a similar film job to expose the kind of live programming they have available. How the three stations (WABD, N. Y., WTTG, Washington, and WDTV, Pittsburgh) will combine their respective shows into one celluloid package is not yet resolved.

KABC-TV's pic is emceed by Art Baker, of ABC-TV's "You Asked for It," and features station's personality roster at work. KABC-salesmen admitted the film cost considerably more than originally planned, but felt they were writing more biz because of it.

Hageman's Cincy Exit

Dick Hageman, commercial spieler, takes leave from WLW-TV Sept. 30 for a whirl at freelance barking in New York. He is exiting from the Crosley fold the same way he entered—a contract release.

John Lodge and President Ire, as the shipmates.

Mag writer Parke Cummings presented a hilarious satire in the form of a lecture with slides. Best of the sketches—which were written by radio-tv scripters Arnold Auerbach, Robert J. Shaw, Robert Quiley and Adrian Spies— was one depicting Sen. McCarthy's plans to investigate Westport, "a suburb of Fire Island." Contained such conversational bits as Texan' Clint Murchison's request to extend tidelands 2,000 miles, "or all the way to Portugal," and his reciprocal gifting of Sen. McCarthy with the city of Fort Worth. Big laugh was the introduction of Roy Cohn's replacement, in the person of Chris Byron, the producer's son, aged 9, and in Cub Scott uniform.

Actor Martin portrayed "Edward managed, can be entertaining while making its point.

Peopled mostly by amateurs, but with professional fibers knitting it all together at the Green Farms School, the jamboree's three' 45-minute shows, spaced an hour apart to accommodate 2,500 viewers, utilized the parodies of popular tunes and tv programs to lampoon Repub incumbents.

Productions were a blend of writing, acting and directing skills, given gratis, of radio-tv leading, lights, all residents of the artists colony. Show was pleasantly emceed by Ian Martin, of radio-tv leading and Brondway, and produced by Edward A. Byron. ("Mr. D. A.", "Wonderful John Acton," etc.). Marx Loeb, radio-tv, assisted in the direction with Isabel Brodie the skits.

Throughout one performance the voice of candidate Ribicoff, speaking from an auction block out-of-doors following introduction by auctioneer Win Elliott, seeped into the school auditorium in discord with the onstage didoes being con-

Birmingham — Don Campbell, general manager of WILD, has purchased an interest in radio station XXXL, Monterey, Calif., and has resigned his job here. George L. Sutherland will replace Campbell,

*Milton Kaye at the piano

Whenever Lanny Ross sings. wherever he goes. delighted udiences ask for more. And now, after time out for a smash-hit concert tour, he's stage-center once again in a bright new show of song,* easy conversation and favorite disks, every afternoon (Monday through Friday) on WCBS Radio. "The result is," according to Variety (August 11), soothing half-hour of good music. His taste in pop disks ranks with the best ... He's easy on the between-the-disks patter, nd his voice is as vibrant as ever ... A pleasing entry to the housefr u audience!"

Such comment comes as no surprise. Lanny's been pleasing housefraus and everybody else ever since the day when,

apple-cheeked choir boy, he sang his first anthem in the St. John's Cathedral choir. He's sung his way to top-rank stardom (and into the hearts of the American public) in almost every field of entertainment – night clubs, movies, radio, television,



CBS Owned · New York

Encore!

Fellows Takes Radio-TV Ban Fight To Legion; Gets McCarthy Assist

Washington, Sept. 7.
With an unexpected assist from Sept. McCarthy, Harold E.
Fellows, prexy of the National Assn. of Radio and TV Broadcasters, carried the fight against the Senate Censure Committee ban on radio-tv coverage of its hearings to the American Legion convention here last week.
Following up on the CBS net-

Following up on the CBS net-work editorial attack on the ban, Fellows told the Legionnaires that the Senate action is evidence of "a creeping bondage which is over-taking the most powerful truth-tell-ing media in the world today."

taking the most powerful truth-telling media in the world today."

Pointing out that one state has prohibited the broadcast media from courtrooms and that rules against radio-tv coverage of public proceedings are being adopted at various government levels, Fellows asserted: "This is not a matter that alone concerns the private interests of broadcasters. On the contrary, broadcasting can easily schedule programs contrived to captivate greater numbers of viewers and listeners than those who will be enticed to the receiver by open legislative hearings or court proceedings. More significantly, this issue goes directly to the public interest of every citizen."

Warning that broadcasting, if controlled by government, "can be employed insidiously to whip a nation's people into a fervor of hate," Fellows said that "unfettered, this medium takes its rightful place

medium takes its rightful place with a free press as the people's lie-detector—a circumstance much to be desired in these days of silent

lie-detector—a circumstance much to be desired in these days of silent witnesses and iron curtains."

Almost at the very hour that Fellows addressed the Legion on Thursday (2), Sen. McCarthy appeared before tv campras to lash out at newspaper coverage of the Censure hearings. Charging that the Washington Evening Star misrepresented in its headlines his questioning of the impartiality of committee member Edwin C. Johnson, McCarthy asserted: "I think this indicates the possible lack of wisdom in barring radio and tv from the hearing room." "Such completely false reporting." he added, "wouldn't be possible" if the hearings had been open to radio and tv.

Aside from the "equal access" principle involved, reporters covering the hearings were extremely doubtful the proceedings would attract a radio or television audience. The sessions so far have been productive of little dramatics and on the whole dull.

Subscription TV

dition of subscription service to the advertising programming that could be done in many market areas might well make the difference between a profitable and effective local station and no station at, all. As a result, a group of UHF broadcasters have themselves urged the FCC to authorize subscription tv. I would go further and conclude that if such an expansion of tv service is good for UHF it ought to help all tv stations, large or small, VHF or UHF. "There are a number of reasonable prospects as to why this should be so. For one thing, I am told on good authority that the gadgetry necessary to equip regular broadcast stations, and regular tv receivers, both old and new, to receive the special subscription programs has been highly perfected. Various field tests of it have already been held under FCC temporary authorizations. There seems to be no technical reason

nave already been nets under FCC temporary authorizations. There seems to be no technical reason why this service could not be added to tv right along with the advent of color."

of colon" Senoeppel said pay to would obviously involve "competitive adjustments" in the entertainment field. "This new use of tv," he added, "would probably require some new rules of the game among broadcasters and perhaps in allied industries like the movies... However, I believe that after these new services had been established and adjusted, the broadcasting industry and the overall economy would greatly gain from the expansion of public service thus to be derived from the modern miracle of television."

TV Ban a Blessing

From the N.Y. Times' Washington bureau chief James teston (Aug. 31 dateline? on Reston (Aug. "Point of Order Becomes Out of Order": "The luckiest man at today's

of Order":

"The luckiest man at today's hearings was Dr. Frank Stanton, president of the Columbia Broadcasting System. Next luckiest was the television audience that wasn't there.

"Dr. Stanton went on the air the other night and protested mightily about the TV ban on the hearings. He didn't know what he was missing. As a television show this one would be approximately as excitting as a recitation from the New York telephone directory. Chairman Watkins promised to take the circus out of Congressional hearings, and he succeeded. After an hour of legalities and reading old letters into the record, it was obvious that decorum was triumphant. The Watkins committee may not censure Senator McCarthy, but it may very well bore him to death."

Brit. TV Goes Madison Ave.

London, Sept. 7.

Impending introduction of commercial video into Britain is presenting a major problem of organization for all leading ad agencies. Those with American affiliations are receiving advice and guidance from persons with experience in the medium, but the others are having to start from scratch in the creation of new departments.

Already more than 70 agencies have made some of their top departmental appointments, and a substantial number have fullscale staffs in office planning their teleadvertising campaigns, and producing trial programs and commercials.

mercials.

During the past few weeks more than 100 sample commercials have been lensed by the agencies and these are now being screened to give advertisers an indication of these are now being screened to give advertisers an indication of the potentialities of the medium. The majority have been live ac-tioners lensed at Highbury Stu-dios by High Definition Films in the electronic process developed by Norman Collins. A number of cartoon commercials have also

by Norman Collins. A number of cartoon commercials have also been produced.

Among recent appointments, Barry Barron has been named tweete for McCann-Erickson. He was formerly an assistant director with Paramount and Warner Bros. in Hollywood. Lawrence Knight, formerly with the Rank Organization, has joined the W. S. Crawford agency to take charge of the creative side of the radio, tv and film dept.

Local, Regional Radio **Upbeat Cited by Unger**

Upbeat Cited by Unger
Upswing in regional and local
radio advertising is the biggest in
years, according to Frederic W. Ziv
Co. sales veep Alvin E. Unger,
First four weeks of sales on the
radio version of "Mr. District Attorney" have surpassed dramatic
shows in the transcription firm's
history, Unger said last week.
Comparing "D.A.'s" 200 markets
sold in the first four weeks with
past Ziv dramatic shows, Unger
pointed out that it's surpassed the
record of the Tyrone Power-starring "Freedom U.S.A." by 32%;
the Humphrey Bogart-Lauren Bacall "Bold Venture" by 23.4%; the
Irene Dunne-Fred MacMurray
"Bright Star" by 10% and "I.Was
a Communist for the FBI" by 6.5%.
One reason for the show's success, One reason for the show's success, Unger said, was the fact that it has a network identity in the minds of stations and advertisers.

Albany — UHF set circulation reached the 101,000 mark in the Albany-Schenectady-Troy market during August, according to the latest sales reports which television distributors submitted to WTRI.

WCAU'S 19TH YEAR FOR U. OF P. GRID

Philadelphia, Aug. 31.
WCAU Radio will broadcast the entire football schedule of the U. of Pennsylvania for the 19th consecutive year. Pro football games

entire football schedule of the Ut.
of Pennsylvania for the 19th consecutive year. Pro football games
of the Philadelphia Fagles will
also be aired over WCAU, for
fourth straight season.

Bill Campbell, WCAU sports director, and Byron Saam will do
the play-by-play for nine-game
Penn schedule, which opens Sept.
25 against Duke at Franklin Field.
The 12-game season for the Eagles
opens here Sept. 26, against visiting Cleveland Browns.
Saam will do the play-by-play
and Claude Haring the color on all
six of the Eagles' home games:
Haring and Chuck Thompson will
share the play-by-play on the pro
team's away games. WCAU is also
broadcasting four exhibition games
of the Eagles, starting Sept. 1.

'People's Playhouse' In Charlotte WBT Preem

Greensboro, N. C., Sept. 7.

Bob White is developer and producer of a new radio show that has just made a debut over WBT, Charlette

The show, called "People's Play The snow, called recipies it as house," is broadcast on Thursday nights at 8 o'clock. As the only dramatic amateur hour on the air, it will attempt to encourage non-professional talent drawn from the professional talent drawn from the single called the state of the public at large to present brief, meaningful dramas based on real-life incidents suggested by listen-

ers.
White is program development supervisor for WBT.

Politz

'no viewer can escape the field of

"no viewer can escape the field of vision, yet no unnecessary photos are taken. The photos are enlarged and only the number of persons actually facing the sign during the duration are counted."

Infra-Red Tactics
Testing ground for Politz's snappers in the stratosphere with their infra-red guerrilla tactics was at Poughkeepsie, N. Y., last March, using numerous posters in the city and environs. The Politz posse mounted the big boards and took several thousand still photos and substantial motion picture footage while engaged in the procedure. System uses a battery variation of the Beattle Varitron employed by the U. S. Air Force, "with modifications effected by members of the Politz technical staff." Problem of lighted panels was solved by using infra-red light which was invisible to observers, for night photography. "Research indicated," Politz said, "that it was even easier to count the number of people coming into view in the night photos than in those taken during daylight hours."

A Politz communique noted that A Politz communique noted that the system is "superior in significance and reliability to any other media measurement, and even more accurate and meaningful than the ABC (Audit Bureau of Circulations) figures for print media."

Hutton Vs. Zanuck

approximate \$65,000, or less than a fourth of the Liebman cost.
That's high for "Toast" but not too excessive in terms of hour shows. While it's readily conceded that Miss Hutton, in her initial tv splash, can't help but garner a major rating, nonetheless anything approximating it from the Sullivan entry (which CBS-TV is confident will happen) will unquestionably be interpreted as a blow to the coin-no-object spec formula, since basically the latter is designed to grab off every possible viewer in sight.

One thing is certain—nerves will be running high Sunday at prepreen time.

WPTZ NAMES WALLIS

WPTZ NAMES WALLIS
Philadelphia, Sept. 7.
Edward Wallis, veteran WIP promotion and publicity head, has been named manager of sales promotion and publicity for Westinghouse Television Station WPTZ, effective early next month.
Wallis succeeds John J. "Chick"
Kelly, who is being transferred to Westinghouse New York offices,

From the Production Centres

IN NEW YORK CITY ...

WCBSojourners: Jim Brown, director of Lanny, Ross' "Showtime" and Herman Hickman show, in Hollis, L.I. Publicity chief Milton Rich and family in Peekskill. Sales mgr. Henry Untermeyer back from Nantucket and gen. mgr. Carl Ward ditto from midwest . Milt

and family in Peekskill. Sales mgr. Henry Untermeyer back from Nantucket and gen. mgr. Carl Ward ditto from midwest. Milt Schwartz and Joe Feagins collabing on music for NBC employees musical planned for late fall . Thrush Sandy Stewart fortnighting it in Atlantic city . Jim Coy's guest on his WNBC show today (Wed.) is Gary Crosby . . . WCBS' John Henry Faulk to serve as installing officers at ceremonies of Cunningham Women's League for Handicapped Children in Hollis Hills Jewish Center, Sept. 21, Faulk, Galen Drake and Lanny Ross will appear at opening of new Smilen Bros, market in Flushing, Sept. 16 . . News and special events director Bill Berns will host a trailer on WNBC's "Coming Attractions," Sept. 13 . . . Joan Harshman new secr'y for Steve White, WNBC program mgr. New Art Ford deal at WNEW, calling for three new shows daily, means a 30% boost in salary for the gabber on a new four-year contract . . . WINS' 24-hour day started with the "Birdland Show" on the air for the first time yesterday (Tues.). Deejay is Bob Garrity . . . Martha Deane, WOR femme gabber, has launched a juve delinquency campaign to run for the remainder of the week on her 40-minute strip . . WWRL has added a half-hour to the opening side of its nighttime "Dr. Jive" strip. Show will run two and a half hours from 10:30 . . . Walter Kaner, publicist for WWRL, off to Havana and Miami for 10 days . . . Singer Jon Tayel in from the Coast for series of airings . . Fulton Lewis Jr. has no intention of letting Boston's Old North Church steeple remain a memory. He's started a campaign via his Mutual news strip for coin to restore it . . . Opening week guests on the return of "Luncheon at Sardi's" starting on WOR next Monday (13), will include Eartha Kitt, MacDonald Carey, Denise Darcel, Victor Jory, Chester Morris, Lloyd Bridges, Lew Bedell, Donald Woods, Jackie Cooper . . . Jerry Danford in as an account exec at BAB . . John Scott, WOR newsman, off on a month's junket through Europe.

IN CHICAGO

WGN chief Frank Schreiber back at the helm after a month's vacation . . . William Wyatt new Nielsen veepee handling eastern sales for the Nielsen station index . . Dorothy and Tony Weitzel subbed for Jack Eigen on his nightly WMAQ Chez show last week when Eigen

Francis J. Haney, research engineer on classified projects at Langley Field, Va., returns to WCAU Sept. 13, as general engineer to handle Field, Va., returns to WCAU Sept. 13, as general engineer to handle color tv... Bill Duncan, Philadelphia Inquirer staffer who conducts "TV Grandstand Manager," interview sesh on Sunday baseball tele-casts, is subbing for ailing Ken Loeffler, on WPTZ nightly "Sports Page"... Joe Grady and Ed Hurst, WPEN's "950 Clubbers" (matined disk show) are openii. a second music shop in Norristown, Pa. Other is in midtown Philly ... Because of commitment to "Waterfront" series, WCAU-TV bypass ! initial network telecast of "You Are There," but begins with kinescope series, the following Sunday (12) at 4:30 p.m. ... WPEN's Bernie London, late night commentator and deejay, is featured in singing spot at Carroll's, West Philly nitery ... Bud Brees, singing disk jock at same station, headlined at 344 Club, Somerdale, N.J., over Labor Day weekend ... Jerry Williams, of WIP's "Gagbusters" duo, is leading combo at Cadillac Tavern ... Program Manager Gordon Davis and newsman Paul Taylor flew to Dayton to represent KYW at the Dayton Air Show, Harry Smith, of WIP's "Gagbusters," flew out to Dayton Air Show, also as a guest of the Air Forces.

IN BOSTON . . .

Colby Lewis, formerly program exec of WTMJ-TV, takes over as director of production for WGBH-TV, Hub's educational outlet Sept. 13... TV sets installed in Hub area has reached 1,198,860, according to the latest survey conducted by WBZ-TV and WNAC-TV. This is an increase of 7,650 over the previous survey. Leo Eagan, WBZ sportscaster, has instigated a nationwide campaign to keep Ted Williams in baseball for at least another year. Eagan is also responsible for the annual "Ted Williams Trophy," which is presented each season to the outstanding Red Sox player. Jim Piersall won it last year and indications are that Jackie Jensen will cop it this season ... Frederic S. Bailey has been appointed station manager of WBMS by director Norman Furman. Bailey has been general manager for WTAO and WTAO-TV for the past three years and was previously associated with WORL ... Raymond Wilding-White, WGBH-FM music producer, has been awarded the Wechsler Commission for 1954. He has been commissioned to write a work for chorus and wind instruments ... Pete Johnson, formerly with WBET, has joined the WMEX announcing staff. director of production for WGBH-TV, Hub's educational outlet Sept.

IN MINNEAPOLIS . . .

Twin Cities' tv and radio stations gave Minnesota State Fair usual extensive coverage. KSTP and WCCO maintained booths and presented many programs from grounds. They also had their personalities on hand to greet the public in person. Some of the other stations, too, originate programs at the Fair. . As of Aug. 31 number of Twin Cities area tv sets had climbed to 477,000, according to KSTP-TV compilation . . Two Duluth, Minn., stations, WDSM-TV and KDAL-TV, last week launched national network tv. Former is carrying CBS and DuMont programs; the latter, NBC and ABC. A radio-relay system brings the programs to Duluth from the Twin Cities . . . Clifford J. Rian, who under the name of John Ford was for many years an outstanding radio and tv personality here and who recently resigned from WTCN-TV and forsook the airways entirely, has joined Phil Bradley's local advertising agency as a partner . . . Kenn Barry, KSTP-TV producer, author of a book for the use of political candidates planning tv appearances. It contains information and suggestions regarding how to dress for tv and hints on camera technique, speech, etc. . . . Bob Ryan, KSTP-TV presonality, emceeing this week's Hadassah, Jewish philanthropic organization, luncheon . . Dean Montgomery, one of WCCO radio's ace disk jockies, recovering from a flu attack which has incapacitated him for a week. sented many programs from grounds. They also had their personalities

HOT PROPERTY

Danny Thomas named TV's funniest new star...starts second year with new laughs, old sponsors

The hot news for the fall is that American Tobacco and Dodge have renewed Danny Thomas's "Make Room for Daddy," on ABC. When Danny won the "Emmy" award for "the outstanding new program of the season," it only confirmed what everybody knew. Here was the comedy sensation of the year, the golden boy who added a 24K touch to situation comedy. Danny was hot this year and he'll be even hotter next season, with a rating that will rocket right out of sight. It couldn't happen to a funnier—or nicer guy.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



Watta Steve Allen Buildup!

At a Wednesday (1) press conference, Allen extended these remarks in a five-page transcript in which he said he had." ad libbed" Sept. 27 with Gene Rayburn as the marks in a hve-page transcript in which he said he had, "ad libbed" some of the material, particularly as to the "promise." He said that "the decision to delete the name was mine and mine alone. I had reason to believe that the station would go along with me, but I was afraid, however, of a postponement (because of pressure from phone calls) and since I'm going on the network soon and won't be able to do a show of this type and am going on vacation, I was afraid that postponement would cancel the opportunity to do the show at all. I had received phone calls all 'day, no threats, most of them in forms all the way from jovial to impasioned pleas, pointing out that I would be harming innocent people, such as relatives."

There were 25 mimeographed

sucn as relatives."

There were 25 mimeographed copies made of the script and copies were sent out "to people on the show. It could have been anybody who had access to it."

anybody who had access to it."

Allen also asserted that "no one would expect a comedian to put on a show of that type. My idea was to do a show on what angered me when I read the newspapers, just as they angered other people non-comedians, etc. People are more interested what the

Readings Vs. Pix

Keadings Vs. Fix
With Steve Allen's upcoming "Tonight" on NBC-TV
going to 1 a.m., the web's N.Y.
flagship, VNBT, will keep the
home fires burning for the
segueing half-hour by slotting
"Readings to Read By" to 1:30.
Selections will be made by the
Dept. of Literature of Rutgers
U. and will consist of inspirational text, some of it to be U. and Will consist or inspira-tional text, some of it to be "blown up" for readability on the homescreens (with the audio shut off at these inter-vals). Boris Karloff or station's Tex Antoine are among those being considered for the read-

Tex Antoine are among those being considered for the readings.

"Re a dings" represents WNBT's try at denting the ratings of WCBS-TV's "Late Late Show" filmery, with Allen going after the solidly entrenched "Late Show" on the Columbia flagship. Incidentally, the Hooperating for August (Hooper's is the only service measuring late-late night viewing i N. Y.) showed "Late Late" with a 3, hitting a high of 5 on Saturday of the measured week (Aug. 3-9). The 3-score is as high as any WNBT daytimer (local or from the web) except for kid shows, and higher than most of the other programs. Highest score for any adult daytimer on WNBT (local or web) was also 3.

Dodgers did than what (Frank) Costellò did."

Costello did."

Meantime, the district attorney's office announced that it saw no "basis for action" in the reports ot Allen having been "pressured" into dropping the name.

ot Allen having been "pressured" into dropping the name.

On his Wednesday show, Allen explained that his sponsor, Ruppert Knickerbocker Beer, was coming in for unfavorable attention that was unwarranted since the beer outfit was not in on the Tuesday stanza, which rides as a sustainer that day. In fact, the Tuesday stanza, which rides as a sustainer that day. In fact, the Tuesday stotting was made because of the sustaining factor.

"The very idea of retaliation against wholly innocent people (Ruppert) in connection with last night's broadcast is, of course, distasteful and ugly," Allen said. He declayed the program was presented by him in cooperation with the N. Y. Anti-Crime Committee and WNBT. Station put-out a statement that the script was written by Allen in conjunction with the committee, that Allen has "made a study of crime as an avocation" and that the script was approved by NBC attorneys before airing. "We should like to state categorically," the WNBT release said, "that this station has not been and will not be successfully 'pressured' by any person or group."

Sept. 27 with Gene Rayburn as the first-aide backstop to Allen and John Wingate as newscaster. Raybur will also replace "Faye & Skitch" on their quarter-hour strip on WNBT starting mid-October. On the other end of the tv clock, Herb Sheldon, surrendering radio completely, will open WNBT operations at 6:45 a.m. with "Kids Today" to precede rival CBS "Moring Show" to the waker-upper post. It's due to kick off Sept. 27, coinciding with Allen's preemer that night. Sheldon retains his midmorning show with Josie Mc-Carthy.

Boston TV Party

Continued from page 23

married Shelkan when he was a DP after his liberation from a Nazi concentration camp.

Or after his liberation from a Nazi conceptration camp.

Outstanding clergymen from the Boston area will join the celebratic including Catholic Archbishop Cushing, Protestant Bishop Norman B. Nash and Rabbi Israel Kazis of Boston's Temple Mishkan Tefila. Prominent labor leaders and others, including the commanders and color guards of the Boston chapters of the American Legion, U. S. Spanish-American War Veterans, Catholic War Veterans, Catholic War Veterans, U. S. Jewish War Veterans, Catholic War Veterans, Disabled American Veterans, Veterans of Foreign, Wars and Marine Corps League.

Shelkan's story was first shown on "This Is Your Life" in February, 1953. In it, Edwards recreated the life of a man who survived the invasion of his native Latvia by both Nazi and Communist forces, his earlier life of music study.

Latvia by both Nazi and Communist forces, his earlier life of music study, during which he supported himself as a watchmaker, his subsequent five years of imprisonment in Nazi Germany and his eventual liberation by the Allied forces. Appearing on the program were Shelkan's wife, two children, man

whose life he had saved in Latvia, a friend from the concentration camp, his former music teacher, a boyhood friend and his two sisters from Israel, whom he had not seen

When Edwards reunited Cantor When Edwards retunded Canton Shelkan with his two sisters; the latter declared, "This could only happen in America." Tomorrow night, a postscript will be added to the comment. Only in America would people remember and do it over again."

ABC-TV Ad Coin

Continued from page 25

services including the Staten Coincidental to the Island ferr car-card campaign, which will cost car-card campaign, which will cost. \$50,000, the web will launch an outdoor poster campaign in Los Angeles, which will cost some \$20,000. These will be backed by promotional films for on-the-air use by the network's top stars, calling attention to the ad campaigns themselves.

calling attention to the ad campaigns themselves.

Finally, the web sending out large scale promotion kits, including ad mats for every major show. Mats will come in two forms, one a straight pictorial ad and the other using in identifying. "A" (for ABC). These mats will be accompanied by duplicates in the form of slides for use as on-the-air promotion. Moreover, the network will furnish key affiliates with the same newspaper material it's using in its oko markets for use by the stations. Underlying layout them of the oko ads a big "7" (for Channel 7), but the affiliate campaigns a tailormade approach will be taken by furnishing them with plates with numbers ranging from 1 to 13, from which they'll select their channel number.

Principal theme of the advertising will be the night's program.

ebrue-creeprincipal theme of the advertisprincipal theme of the same in the state of one of the shows on top of a
scheman copy will list each show.

Television Chatter

New York

New York

Robert H. Harris, of "The Goldbergs" cast, tossing a big masquerade party Sept. 9 in which guests will come dressed as the title of a ty show. Jane Pickens moves her quarter-hour Sunday musical on WABC-TV from 9,15 p.m. back to its regular 6:30 slot next Sunday 122 ... Gertrude Berg did a guest column last week for vacationing Drew Pearson ... Sy Fisher, N. Y. chief of Frank Cooper Associates, negotiating with Parker Buos. toy company for rights to package an audience-participation show based on their Monopoly game ... Paul Whiteman will be guest conductor at UN secretary-general Dag Hammerskjold's annual reception for UN diplomats Friday (10). Steve Allen off for a week's vacation in L. A., with Faye Emerson & Skitch Henderson and Peter Donald taking turns as subs for the WNBB Thost and upcoming "Tonight"-er on the NBC teleweb ... WCBS-TV g.m. Sam Cook Digges accepted the city's citation of station for its Civil Defense programmi headed by "Ground Zero" ... Culinary authority Josephine Cook vacationing at plantation in Coconut Grove, Fla. Berenice Weiler returned from six weeks' vacation in the southwest and joined production staff of Sic Gesar show. Patsy Walker, first graduate of "Juvenile Jury" and currently with "Tex & Jinx" production staff, penning mag article on radio-ty careers ... Alice Clements, founder of "Children's Hour," planning 25th anni program Charity Bailey doesn't look anywhere near it, but the WNBT singer just passed her 50th birthday Gilbert Green resuming his role as the doctor on DuMont's "The Goldbergs" ... Joseph C. Cook named supervisor of NBC-TV on-the-air promotion in nation al audience promotion dept. under Clyde Clem. Author of "My Friend Mike," Cook was formerly sales promotion mgr, of KSTP, radio-ty affiliates of web in Minneapolis-St. Paul.

Phil Stumbo, a member of the WABC-TV accounting department.

show biz fence Sunday night (12)
when he appears in the role of a
clown with Jazzbo. & Hobo at Star
Night, the benefit for the North
Shore (Long Island). Hospital fund
at Roosevelt Raceway . Miss
America pageant producer Vinton
Freedley commissioned songwriter
Bernie Wayne to write a number
called "Miss America," to be introduced on the ABC-TV coverage of
the contest on Saturday (11). Exec
committee of the U. S. National Student Assn. requested that
ABC-TV change the name of its
"Junior Press Conference" to "College Press Conference" to "College Press Conference". Guy
LeBow signed for "Touchdown," a
new WABC-TV football quizzer to
precede the NCAA games on ABCnew WABC-TV football quizzer to precede the NCAA games on ABC-TV.

Chicago

Steve Allen off for a week's vacation in L.A., with Faye Emerson & Skitch Henderson and Peter Donald taking turns as substopent Knickerbocker Beer, was coming in for unfavorable attention that was unwarranted since the beer outfit was not in on the Tuesday stanza, which rides as a sustainer that day. In fact, the Tuesday stanza, which rides as a sustainer that day. In fact, the Tuesday station for its Civil Detense programming factor.

"The very idea of retaliation against wholly innocent people (Ruppert) in connection with last ingainst wholly innocent people (Ruppert) in connection with last ingainst wholly innocent people (Ruppert) in connection with last stateful and ugly," Allen said. He declared the program was presented by him in cooperation with the committee and WNST. Station put-out a statement that the script was written by Allen in conjunction with the committee, that Allen has "made a study of crime as an avocation" and the script was written by Allen in conjunction with the committee, that Allen has "made a study of crime as an avocation" and the successfully pressured by NBC attended to the Chicago Sun-Times morning ball-hour show which bows on Exemine Conduction Staff of Sid Caesar show. Patsy Walker, first graduale of "Juvenile Jury" and currently with "Tex & Jinx" production staff, penning mag article on radio-ty careers. Alice Clemn with the committee and that the script was written by Allen in conjunction with the committee that the script was written by Allen in conjunction with the comming 25th annin program that the script was written by Allen in conjunction with the committee that the script was approved by NBC attended to the Chicago Sun-Times morning ball-hour show which bows on the Chicago Sun-Times morning the total to 1.696. The Chicago Sun-Times as substance activity in the committee and currently with "Tex & Jinx" production and sull not be a successfully pressured by a

Inside Stuff—Radio-TV

The Four Lads, Columbia Records singing group, ran into a problem of protocol the other day when they were barred from appearing on Maggi McNellis WABC, N.Y. radio show because they showed up at studio not wearing ties.

the studio not wearing ties.

Somebody offered to lend them a tie so that one of them could appear on the show, but the four Canadian ex-choir boys refused to appear individually. They finally solved the problem by cutting the tie into four pieces and improvising shapeless but acceptable bow ties,

A blast was recently aimed at two Canadian Broadcasting Corp. exces by Toronto Star radio-tv columnist Gordon Sinclair. He wrote: "Toronto's Crew Cuts, who couldn't even win an audition on CBC, now listed as number one on all entertainment polls below the border." Article appeared the day of the vocal group's appearance on the Perry Como video stanza on WBEN-TV, Buffalo.

Como video stanza on WBEN-TV, Buffalo.

"Are you listening, Drew Crossan or Don Hudson?" continued Sinclair, referring to a CBC producer and to its musical production supervisor. "Didn't these kids plead with you for just one teeny little break, just an audition? You, Drew Crossan, who are prowling across the country looking for talent in such places as Saskatoon and Sydney. Didn't Dave Bossi (Crew Cuts' agent) call you 10 times i a month to plead that you catch these lads at the Casino? And didn't you find it inconvenient or undesirable to walk the quarter-mile?

For all of you chaps the Crew Cuts could have dropped dead."

Larry Wolters, Chicago Tribune radio-tv editor who is generally rated of the most respected and influential writers on things electronic in the midwest, was tossed a surprise luncheon in Chi last Friday (3) by his working staff colleagues and pressagent friends in honor off his quarter-of-a-century hitch in the biz. With the exception of comic George Gobel who dropped in to pay his respects, it was strictly a non-brass, non-celeb gathering which, incidentally, brought out Wolters' three femme competitors from the other Windy City papers as a testimonial to the guy's ability to make friends and keep, em.

Ten-city Trendex for Aug 31 behalf of Armstrong's "Circle Theatre" (NBC-TV) rated 17.5 against 14.1 for "Danger" (in its new 9.30 time on CBS) and 10.5 for ABC's "U.S. Steel" dramatics, Scores for previous week (24) were 14.2 for "Top Plays" (summer pinchhitting for "Circle"), 13.7 for "Suspense" (cancelled) and 12.1 for "Steel." Aug. 31 marked entry of Talent Associates as packagers of "Circle."

American Research Bureau will bring out its fifth report on UHF conversion progress at the end of the month. Report will cover i detail 26 UHF markets, and will cull conversion informati from 22 other markets covered by its regular October survey.

Of the 26 U markets covered, 11 of them will be reported for th

Proctor & Gamble is going to award prizes to young thesps, and the whole deal is hinged on that firm's NBC-TV soaper "Concerning Miss Marlowe." Actors of both sexes, between the ages of 17 and 25, will participate in preliminary auditions Oct. 5 and in finals on Oct. 11. Best male and female win \$500 each and appear on the video

Contestants are only being accepted by application.

When Humphrey Bogart and Lauren Bacall were booked for Ed Murrow's CBS-TV "Person to Person" telecast, three film companies started a behind-the-scenes battle for picture plugs. The final choice was left to Bogart, since only one film could be mentioned. He picked United Artists "The Barefoot Contessa," in which he stars with Ava Gardner. This meant bypassing his "Sabrina," "Desperate Hour" and "We're No Angels" for Paramount and Miss Bacall's "Woman's World." for 20th-Fox.

Bogart also mentioned "The Man Who Would Be King" he's discussing with John Huston, explaining it's called Hollywood "when we haven't raised the money."

NBC has put out a slick 12-page program in color for Max Liebman's and Betty Hutton's specola preem this Sunday (12) in "Satins and Spurs." In addition to credits, there are several articles, and back cover has a photo of Ann Sothern with data on her "Lady in the Dark" show for Liebman on Sept. 25, plus facts on "Tonight at 8:30" under the Leland Hayward banner on Oct. 18.

Hurricane Carol

Continued from page 24 =

to do so until the new tower is completed in October.
WJAR-TV's troubles stemmed from loss of power throughout Rhode Island, with even the station's radio arm going off the air for two hours. Station's emergency power unit was pressed into use, and the outlet went back on the air, but the tv side didn't go back into service until Wednesday night, when partial power was returned into service until Wednesday night, when partial power was returned to the Providence area. Station also had the Caterpillar Co. drive in its mobile electric set from Dayton, where it was on exhibition at the National Air Show, to provide it with 315 kw power on a round-the-clock basis. At that, the station wasn't able to air local programs until the weekend, confining itself to network shows because its studios are located in downtown its studios are located in downtown

ins studios are located in downtown Providence, which had to undergo complete fire inspection before the state, under martial law, would allow power to be used.

Nobody was hurt in the WBZ-TV tower collapse due to the fact that WBZ general manager Paul Mills, acting on a hunch, ordered all personnel out of the second floor of the building only a few minutes before the crash. Joyce Johnson, a radio continuity writer, was trapped when she returned for a schedule book, but was evacuated with only a few bruises. WBZ-TV general manager W C. Swartley, Life Begins at 80" for same sponsor. It replaces the "Plainclothes-man."

to do so until the new tower is completed in October.

WJAR-TV's troubles stemmed from loss of power throughout Rhode Island, with even the station's radio arm going off the air for two hours. Station's emergency

Radio arms of both WJAR and WBZ supplied disaster news during the hurricane, with the latter supplying WJAR with news bulletins when wire service lines went out. WJAR-TV, though off the air, sent out 20 teams of newsmen and cameramen to record the disaster scenes. It will play them as a documentary in a few days.

Dull Fall Season

= Continued from page 25 = the General Tire vidpixer starring Harry Wismer, spotted on over 100 stations. Of course, there are the games themselves, sponsored part by Shick.



Ozzie and Harriet in 3rd consecutive year on ABC...Listerine and Hotpoint continue with top family show

Friday night is family night on ABC—the Nelson family, that is—ozzie, harriet, and their two boys, david and rickey. Warm, human, true-to-life, ozzie and harriet is the best-known situation comedy n the air, with ten years in radi and now renewed by Listerine and Hotpoint for its third top-rated year on television. Followed by the Ray Bolger Show and Jan Murray's "Dollar A Second" to make a solid comedy line-up on ABC, ozzie and harriet is one family affair to which everybody is invited.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



TELEVISION REVIEWS

oducers: John A. Aaron, Jesse

Producers: John A. Aaron, Jesse Zousmer, Murrow Directors: Franklin Schaffner, Charles N. Hill, Robert Sammon 30 Mins. Fri., 10:30 p.m. Participating CRS-TV, from N. Y. "Person To Person" got away to a boff start last Friday (3) on its return from a summer hiatus. Host Edward R. Murrow had two unsual duos for guests; the inferviewing and interchange kept to a high, bright level, and the half-hour resulted in a top "Person" program.

wiewing and interchange kept to a high, bright level, and the half, hour resulted in a top "Person" program.

First quarter-hour saw Murrow, from N.Y., interviewing Humphrey Bogart and his wife, Lauren Baeali, "live" in their Hollywood home. Second segment brought in Alec Templeton and his wife from Connecticut.

The Bogarts sequence moved fast, deftly and amusingly. It was a good switch on tough-guy Bogie to see him relaxed at home with wife and two charming kids, although he stayed in character with his down-to-earth, terse but friendly rejoinders. Actor was himself, natural, while Miss Bacall, a little stagey, hammed it up a bit.

Informal note was set at the start by Bogey telling Murrow he had seen their nutual friend, Ben Lyon, recently, and that Lyon was sending Murrow his regards through Bogart. The Bogarts, a literate, with some amusing criss-through Bogart. The Bogarts, a literate, with some amusing criss-through Bogart. The Bogarts, a literate, with some amusing criss-through Bogart. The Bogarts, a literate, with some amusing criss-through Bogart. The Bogarts, and he liked it in Hollywood, had lost his appetite for the N. Y. theatre (where he got his start), and that such adventure belonged to youth. He thought that typecasting helped an actor. "It makes stars outapeople," he remarked.

The Templeton sequence had lore sentimental appeal, perhaps, so the audience watched the bind pianist (never identified as being sightless) grope his dodly-suremy about his home, displaying his trinkets, his collection of music boxes, the grandfather's clock in its unusual key, etc. Sequence opened smartly with Templeton did a comic vocal-keyboard takeoff of Wagnerian operas, followed by a short musical per part the had just composed — of Murrow. How the background, also made an excellent, impression of the background also made an excellent impression of the

Murrow's handling of the two couples was also a model in self-effacing hosting, while leading the conversation deftly to a variety of entertaining, light and bright topics.

NAME THAT TUNE
With Bill Cullen, emcee; Harry
Salter Orch, Vicki Mills, Bob
Kennedy
Producer: Salter
Director: Perry Lafferty
30 Mins; Thurs, 10:30 p.m.
CARTER PRODUCTS AMERICAN HOME PRODUCTS
CBS-TV, from New York
(SSC&B)
In one of those intra-agency
jockeyings, "Name That Tune,"
long an NBC-TV Monday-at-8 fixlure for Speciale has landed across

ture for Speidel, has landed across the alleyways on CBS-TV for another SSC&B client, Carter Prod-With Speidel willing to nets. linquish the show, Carter picked it

Mrs. Templeton, though keeping in the background, also made an excellent impression.

Murrow's handling of the two couples was also a model in self-effacing hosting, while leading the conversation defly to a variety of entertaining, light and bright topics.

Bron.

CREATIVE COOKERY

With Francois, Frank & Bob Popproducer: Pat Bank & Bob

WALTER WINCHELL Director: Marshall Diskin 15 Mins., Sun., 9 p.m. Sun., 9 p.m. AMERICAN SAFETY

GRUEN, AMERICAN SAFETY
RAZOR
(McCann-Erickson)
Walter, Winchell is back for his
23d radio-telecast year, and his
second season under the simulcast
technique, again for Gruen and
again alternating with American
Safety Razor Co, As a VARIETY
review, mark it stet.
The N. Y. Daily Mirror and
Hearst-syndicated columnist makes Sunday-at-9 a "must", per
joid, one of the rarities in today's
scheme of AM-TVcasts to compel
such listener-lookership.
Per usual Winchell runs the

linquish the show, Carter picked it up as a replacement for the now-departed "Place the Face" and brought in still another SSC&B account. American Home Products, as alternate-weeker. Show moved across intact except for the emcee; with Bill Cullen coming from "Face" to replace Red Benson.

All of which would appear to be by way of saying that you can't keep a good show off the air. But appearances are deceiving, for "Tune" shapes in its return as just another of those tired quiz games that have very little to recommend them (except the heavy parade of sponsors who seem to love 'em).

At any rate, the show is a com-

ins trademarked "tips to the newspapers."

On the glam stuff, the explicit timetable on Marilyn Monroe's street scene shooting on New York's East 57th Street of a "Seven-Year Itch" scene, and Gina Lollobrigida's Savoy-Plaza (N. Y.) Hotel advent—"14th floor; four private detectives"—all sounded like terrific straight lines for the pressagents and the riot squads they hope to invite. For the hix pressagents and the riot squads pressagents and the riot squads they hope to invite. For the hix in the stix it must be great stuff. There are two middle commercials. PS—Winchell looked like the summer rest did right by him.

VAUGHN MONROE SHOW
With The Satisfiers, McCaffrey &
Susan, Richard Hayman Orch
Producer: Bill Stuart
Director: Craig Allen
15 Mins.; Tues., Thurs., 7:30 p.m.
Sustaining
NBC-TV, from N. Y.
Vaughn Monroe, who has upped
his marquee rating considerably in
the last few weeks via his RCA
Victor "Doing the Mambo" click,
is fronting a pleasant musical session on NBC-TV for five weeks in
place of the vacationing Dinah
Shore. Although Monroe's voice
and style may not appeal to every
dialer, this show runs off with a
smooth, easy pace that's characteristic of the better musical stanzas
on video.

The baritone is getting fine support from Richard Hayman and his
orch and a mixed vocal combo, The
Satisfiers. On Thursday's (2) show,
Monroe delivered his theme,
"Racing With the Moon," "Tenderly," "Shine on Your Shoes" and
"Young-at-Heart" in good form
and against simple, but effective
settings. Hayman contributed one
snappy harmonica solo and the
choral unit dished up a bright version of "The Happy Shoemaker,"
to accompany some okay ballet
hoofing by McCaffrey. & Susan.
It's a big musical spread for a
15-minute layout, but the show ran
off quickly and unpretentiously.

Herm.

With Don Riley, others
Producer-director: Bill Gari
15 Mins: Fri, 6:15 p.m.
Sustaining
KSTP-TV, Minneapolis
KSTP-TV's contribution to the
worthy cause of traffic safety promotion, 'Got a Question,' takes a
somewhat different track and performs a commendable public service. In a day when nearly everybody is a motorist and when the
problem of bringing auto driving
under better control to stem the
increasing highway toll looms
large, the show should enlist a
large audience, help lessen accifients and win respect and favor
for the station.

Viewers are invited to submit
questions pertai ing to safety and
traffic laws. These are put by personable staffer Don Riley to a panel

questions pertai ing to safety and traffic laws. These are put by per-sonable staffer Don Riley to a panel traffic laws. These are put by personable staffer Don Riley to a panel comprising representatives from the Minneapolis and St. Paul police departments and sheriff's offices and the state highway partol. The panel answers them succintly and joins with Riley in an interesting and informative discussion of some of their phases.

In addition to helping to solve traffic problems, the show also publicizes a state traffic code pamplet which is distributed gratis and which dialers are urged to obtain so that they can better familiarize themselves with regulations.

Tele Follow-Up Comment

in order to keep track of the move-ment even when Donna Atwood glided. These long views couldn't do justice to any personality that she would show. It's a difficult matter to capture the spirit of a blades show on the tele cameras, but the finale with the intricate formations came closest. There was enough color in that sequence to give some indication of what po-tential customers would see in person.

person.

The lack of top comedy was another item that marred the final result. The "Doggie in the Window" number was cute, but that was the closest approach.

Sullivan buttressed the refrigerated fevue with some personalities that he brought down to Convention Hall, Atlantic City. Topper was Roberta Peters, who got the first really good closeup of the show, with her coloraturing of "Una voce poco fa." A major bright spot in the program.

The Harmonicaires (2) put over

"Una voce poco fa." A major biggins spot in the program.

The Harmonicaires (2) put over a classical medley, and Sonny Howard, heralded as being from the Copacabana, N.Y., (not in the current show) did fairly well with impressions, but he had to work extra hard to get by.

The ice show cast included a pair of acrobats, one of the more melodic sequences, "An American in Paris," by Miss Atwood and Bobby Specht with choreography too ambitious to be captured on the camera, and a male comic in ballet skirt whose work was pretty mild.

Jose.

"Lux Video Theatre," after an auspicious premiere the week before, floundered into an abysmally amateur and slipshod production on its second time out last Thursday (2) with a creaky adaptation of Par's "Welcome Stranger" featuring J. M. Kerrigan, Bill Goodwin, Martha Hyers and Eliabeth Patterson. Stacked up, against the initial "To Each His Own" Lux performance, or for that matter against most of the qualitative hour-long dramatic entries to which tw viewers have now become accustomed, "Welcome Stranger" was embarsassingly second-rate. Practically everything about it had the aura of the late night pix oldies on tw Aside from the antiquated claptrap that passed as a script, the dialog was hoary and the production was reminiscent of tw drama in its earliest stages. If Lux and its Coast impresarios have any designs on wrestling creative productivity away from New York, they better rally their forces pronto. Not only was it a "no competition" contest in the east vs. west claims for tv program laurels, but it didn't help the film industry either.

didn't help the film industry either.

Dorothy Lamour and her South Sea company provided an insipid tending to an undistinguished season of the "Summer Colgate Comedy Hour." Miss Lamour may have been a fine motion picture comedy foll, and her figure wrapped around a Technicolor sarong might have provided something of a b.o. incentive, but as a television solo headliner, she's no great shakes. Her viole is passable, but no more, her dancing nis.h.; and she's got little in the way of charm and warmth that projects onto the home screen. Only spot in which she clicked and when so me personality came through was in a quartet with three Hawaiian instrumenalists. Otherwise, the South Sea stuff was standard.

Show's saver, if there was one, was Barry Storch, who through the plot device of a shipboard show, was enabled to skim through the highlights of his nitery routine. Storch's entry last summer as a replacement for Jackie Gleason fell apart largely, because of strain on material and because he decided to do sketches a la Gleason. But in this guest shot, with his standup repertory, he was solid all the way, socking across his mute umpire bit, his Russian and Japanese doing an American-type beer commercial

John Harris, producer of "Ice Capades" gave away a generous slice of extravaganza on the Ed Sullivan show on CBS-TV. Sunday (5). There were approximately 40 minutes of that layout on "Toast of the Town" encompassing some of the highlights of the show that will tour major arenas. Whether this will affect the boxoffice when the frappe frolic tours is 'still to be determined. It's especially significant in view of the fact that the icer advertises "not televised" in its newspaper space.

Unfortunately, the cameras scouldn't capture the inherent speciale of the ice show. "There had to be a predominance of longshots in order to keep track of the movement even when Donna Atwood the CBS-TV's superlative documenting of the camera of the company to the camera of the came

throughout.

Chan.

CBS-TV's superlative documentary series, "You Are There." really swinging on Sunday (5) its historical closeup of the origins of jazz in the U.S. Flashing back to 1917 when the ragtime beat began to break out of its New Orleans boundaries, the video show brushed lightly over the historical details and let the Jazz musk and the Jazzmen speak for themselves. Such modern Jazzmen as Louis Armstrong, Bobby Hackett, Billy Taylor and Cozy Cole personlifed the pioneer jazz personalities and combos such as King Oliver, Jelly Roll Morton and the Original Dixieland Jazz Band. Armstrong, in the role of Oliver, could have been spotlighted more, especially since Satchmo is an excellent thesper as well. Taylor was outstanding in his moody recreation of Morton and the rest of the cast was equally effective in projecting the beginnings of the music most typically U.S.A.

Show was frank in its pinpointing of the "red light" district of

Show was frank in its pinpointing of the "red light" district of New Orleans, Storeyville, where the first Negro jazz units played. The sinfulness of jazz from the viewpoint of the moral guardians of the 1917 era, played a big part in the script and could have been meant as a parallel to the current uproar over the deleterious effects of some current video shows. The analogy, however, was not spelled out. Walter Cronkite gave his usual authoritative commentary with an assist from several CBS reporters "who were there."

Last Friday (3) marked the third anni of "Sports of the Night" on WCBS-TV, the N. Y. key of CBS. Late-night capsuler—11.25 on the even days, to allow for the web's 11 o'clock "Chronoscope," and 11:10 on the three odd days, segueing from the local's "News of the Night" with Robert Trout as the callman—has had Bill Hickey pitching the athletic statistics since last May in a takeover from Jim McKay. Latter is doing the station's six-day "Six O'Clock Report" and web's "Youth Takes a Stand" moderation after having ankled the nocturnal roundup for a similar chore on Columbia's "Morning Show." Ironically, that waker-upper has dropped the McKay segment, along with other components upon Jack Paar's entry.

"Sports of Night" a snappy show. The conferencier must always be jumpin' to ride over the scores and such plus pitching the plugs on vestpocket stanzas; but Hickey carries all chores off nittly (with General Cigar's Robert Burns smokes and Piel's Beer rotating over the six-day course) with a twinkle in his eye and a part in the middle of his noggin as contrasted with crewcut McKay's effective deadpan style. Trau.

An offbeat theme provided touch of the unusual on the Philo TV Playhouse over NBC-TV. Sunday (5) but unfortunately lacked the strength to bring its characters to life and it didn't provide them with sufficient motivation to make the story ring true.

This was the first Playhouse u der the Gordon Duff production banner and it offered proof that prior high standards of the program would be preserved. Sunday's show, "Run Like a Thief," had much of the quality that makes for good ty; it had good performances and created a good deal of suspense.

The only trouble was that script-

pense;
The only trouble was that scripter Sam Hall predicated his entire story on an act which just wasn't compatible with the personality that committed it. Yarn told about a waiter, a man who takes great pride in his profession and his appreciated for his skill, and his wife who wants to settle down. He finds a bracelet belonging to the owner of the hotel, and keeps it.

(Continued on page 40) it.

(Continued on page 40)

The Medina Touch

Appearance of Judge Harold R. Medina, of the U.S. Court of Appeals, on CBS-TY last Thursday (2) night in rebuttal to CBS prexy Frank Stanton's "editorial" protesting the radio-tv ban on covering the Senate's censure probe of Joe McCarthy, was something of a revelation. Not so much forr, what he said (although within the 15-minute framework of his talk he encompassed as convincing and forceful truisms as the "other side" could possibly champion) but rather for the way in which he said it. He revealed himself as one of the most interesting and arresting personalities to front the cameras in a long time; as natural and calm as they come, yet persuasive and packing an aura of sincerity that, in itself, could probably clinch any argument he was propounding. Should he ever decide to switch from the judicial to the thespic robe. Judge Medina would be a natural for tv.

Succinctly and concisely, Judge Medina wrapped up at the outset his concept of the fundamental question in dispute, to wit: "What I say is this; whenever there is a proceeding the object of which to ascertain the truth, from conflicting testimony of witnesses and other proofs, where it be in a courtroom or at a legislative hearing, or before the Baseball Commissioner, or a meeting of a Board of Directors or anywhere else, the questioning of the witnesses before television apparatus, radio and the like furnishes such an impediment and handicap that the ascertainment of the true facts becomes well nigh impossible."

Judge Medina said that other arguments (lights, desire for personal publicity, etc.) merely confuse the central issue and could be brushed aside, for the real question, first and last, is whether television and radio interfere with ascertaining the truth. "When the judge, the witnesses and the lawyers, or their counterparts, perform their functions before the microphones and batteries of floodlights, knowing that perhaps 10,000,000 people or more are listening and watching their every move, the temptation to put on an act becomes almost irresi

judicial abuses might flourish unseen and be impossible of detection and exposure.

"It is just and right," he added, "that the people should see the wheels of justice in motion and that the press should have free access to every court from the lowest to the highest. But the comings and goings of the members of the press are orderly and easily controlled. They present no such psychological barrier to the ascertainment of the truth as do radio and television."

ETHEL AND ALBERT With Peg Lynch, Alan Bunce, Mort Stevens, John Craven, Winne Gibson, Kathryn Gill, Cal Thomas, Cele McLoughlin, Alan

Gibson, Kathryn Gill, Cal Thomas, Cele McLoughlin, Alan MacAteer Producer: Tom Loeb Director: Walter Hart Writer: Peg Lynch 30 Mins., Sat., 7:30 p.m. SUNBEAM CORP.
NBC-TV., from New York (Perrin-Paus)
It was a year and four months ago that Peg Lynch and Alan Bunce launched "Ethel and Albert" as a half-hour network entry on NBC-TV., after some 10 years in radio and some warmup spots on the cristwhile Kate Smith daytimer on NBC-TV. Show has proved itself as much of a charmer in tele as it ever was in radio, and should be around for many years to come. At the time of its network preem,

be around for many years to come. At the time of its network preem, the one point made by the skeptics was that Miss Lynch might have trouble scripting for a half-hour format after so many years in a quarter-hour pattern. Fortunately, Miss Lynch has proved herself on this point too, and the program experienced clear sailing all through last season.

That scripting problem isn't

through last season.

That scripting problem isn't likely to come up this year, judging by the preem. If anything, the kickoffer was overwritten, with about five separate incidents combined into the one half-hour. There was certainly no lack of situation in a script that saw the Arbuckles, on vacation, being forced to put up, for the night at a fleabitten hotel, meet up with a group of touring actors, get into a hassle with a hayseed sheriff and finally, at home, give a neighbor a gift, which she had originally given them.

which she had originally given them.

The principal charm of the show has always been its ability to portray the commonplace annoyances in ribticklingly human vein. But there's a thin line between the commonplace and the hackneyed, and Miss Lynch's opening script stepped over it occasionally with the employment of some overdone plot situations. At the same time, however, she worked in some oright bits of business that kept the show fresh and up to par. Example was her fumbling with a road and digging in her bag for a dime at a toll booth, at the same time holding up a line of cars, much to Bunce's annoyance. Of the easily recognizable argument when to get motel accommodations, at 5 in the afternoon when there are plenty of vacancies or late at night, when so much more ground has been covered.

Per usual, Miss Lynch's and Bunce's acting was excellent.

LORETTA YOUNG SHOW
With High O'Brian, Earl Roby,
Frank Kumagai, Lumsden Hare,
James Flavin, Phil Toad
Producer: Tom Lewis
Director: Justus Addis
Writers: Jack and Luci Natteford
30 Mins, Sun., 10 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood (film)
(Benton & Bowles)

REC. TV, Irom Hollywood (film)
(Benton & Bowles)

Stocked will all the shock ingredients of high drama and gripping suspense, Loretta Young raised the barrier on another telepix season with a strong entry that gives bright promise of capturing its share of the Sunday nighty audience and holding it. From a well molded teleplay by Jack and Luci Natteford that took certain literary liberties to dovetail the diverse elements that ventured far beyond our own border. Miss Young turned on her dramatic voltage to give the piece, "Guest in the Night," both power and believability. It was potent with clutch material that allowed full scope to her undoubted talents.

Story picks up with Miss Young and her husband, Hugh O'Brian, a paroled con on the lam with a hot necklace, holing up at a friend's lodge in the mountains. Lost in a raging blizzard is a youngster and his dog, who take refuge in the cabi The kid is running a high fever and verging on pneumonia but O'Brian resents Miss Young's ministrations. He balks her attempts to call in a doctor and in an unguarded moment he is locked in a storeroom.

While he's imprisoned she frantically turns to a two-way shortwave set in the lodge, to summon aid. Her first call contacts a ham operator in Hawaii, who relays her call to a medico in England. He radios her instructions for treatment of the patient and it all works out fine until a helicopter brings in a doc and a deputy. When O'Brian guides the plane to the ologe at the peril of being returned to prison, it sets up the closing line from Shakespeare for Miss Young to wit, "men at some time are masters of their fate."

O'Brian low keys the con's mood with surly, competence and the others perform with sood second. Stocked will all the shock ingre

ters of their fate."

O'Brian low keys the con's mood with surly competence and the others perform with good seconding at the brisk direction of Justus Addis. John Milton Kennedy, who barked Lux commercials for more than 10 years in radio, has switched to Procter & Gamble, proving that competitive brands are no bar to selling savvy.

Helm.

more ground has been covered.

Per usual, Miss Lynch's and Bunce's acting was excellent.
They're thoroughly professional.
They're thoroughly professional, and they live their parts, making the entire excursion into domesticity.

to be able to regain some lost rating ground.

Somebody within the TA organization had the imagination to try staging a half-hour musical, or rather a comedy with music. Comedy was the work of David Shaw, with the music consisting of weltested standards. Story had Janet Blair, tired of hearing hubby Tony Randall showing her off to friends as "the most beautiful wife in the world," taking him up on it when he entered her in a "Mrs. Universe" contest and to her surprise, winning it. (TA had some title difficulties here, first wanting to call it Mrs. America but failing to get an okay from the Mrs. America sponsoring organization and settling for Mrs. Universe).

After winning, she refused to

an okay from the Mrs. America sponsoring organization and settling for Mrs. Universe).

After winning, she refused to come home until Randall gets the point—namely, that she doesn't want to be an exhibition piece and wants to be an exhibition piece and wants to be appreciated for her other qualities. Wrapped within the pleasantries of the script were opportunities for Miss Blair to pipe forth with some winning renditions of standards like "Embraceable You" and "Dites Moi," plus a socko song-and-dance duet with Robert Fortier to the tune of "When There's a Shine on Your Shoes." Songs were well integrated, and Miss Blair sold them solidly. The song-and-dance number also fit quite naturally into the plot. Randall, as the hubby, scored in his customary manner, and Fortier was impressive as a screen star. Bert Thorne and Maxine Stuart were good in support as a down-to-earth neighboring couple and Kevin Coughlin and Tommy Gray did nice jobs as the children. TA has put director Ralph Nelson on the show in his first outing as a fullblown producer, and Nelson tied up all phases of the show in a neat bundle. William Corrigan's direction was fluid and Robert Costello, one of the TA regulars, ratels on one of the TA regulars, ratels on of the TA regulars, ratels and as associate producer. Live half-hour drama fallin too, for that matter) needs the freshness of approach given the show by Talent Associates.

CAVALCADE OF SPORTS

ARMSTRONG CIRCLE THEATRE
(The Beautiful Wife)
With Janet Blair, Tony Randall, Bert Thorne, Maxine Stuart, Robert Fortier, Kevin Soughlin, Tommy Gray Producer: Ralph Nelson Directory William Corrigan The live half-hour dramatic "ant thoogy" series is almst a thing of the past, both for conomic and artistic reasons. The "different play-every-week" concept, because of the absence of any central and continuing theme or characters has become a natural for filming because of the quick availability-of residual monies. Correlative to that residual bonanza is the fact that a filmed stanza costs the sponsor less, since for the sake of those-residual a producer will turn out the series at a below-cost price to the client. On the artistic side, those-hour-long jobs have taken all the steam out of the half-bour wishows, which though still registering with commercial impact, haven been able to overcome the rigidity of the 30-minute format. Armstrong has chosen for reasons of its own to keep its "Circle Theatre" live, but last season it found the show's impact. wanning show is indicative of the rest of the season, then Armstrong ought to be able to regain some lost rating ground.

Somebody within the TA organization had the imagination to try staging a half-hour musical, or rather a comedy with music. Comedy was the work of David Shaw, with the music consisting of well-tested standards. Story had Janet Blair, tired of hearing hubby Tony Randall showing her off to friends as "the most beautiful wife in the world," taking him up on it when he entered her in a "Mirs. Universe" contest and to her surprise, winning it. (TA had some title difficulties for mrs. Universe).

After winning, she refused to a surprise with the first the world, taking him up on it when he entered her in a "Mirs. Universe" contest and to her surprise, with the first did not run world, taking him up on it when he entered her in a "Mirs. Universe" contest an

The Nobel life.

There was an especially tender concluding scene (among many) of Nobel suffering a heart attack and forthwith setting up his awards for medicine, physics, chemistry, literature and peace. The dynamic man presumably had singled out the countess for the peace award, and as Austrian Baroness von Suttner she became the first femme to gain that according to the counter of the peace award, and as Austrian Baroness von Suttner she became the first femme to gain that according the peace award, and as Austrian Baroness von Suttner she became the first femme to gain that according to the peace award, and as Austrian Baroness von Suttner she became the first femme to gain that according to the peace when the peace were shown to be a sufficient to the peace when the peace were shown that the peace was the peace when the peace were shown to be a sufficient to the peace when the peace were shown to be a sufficient to the peace when the peace were shown to be a sufficient to the peace when the peace were the peace when the peace were shown to be a sufficient to the peace when the peace were the peace were the peace when the peace were the peace were the peace when the peace were the peace when the peace were the peace were the peace when the peace were the peace were the peace when the peace were the peace were the peace when the peace were the peace were the peace when the peace were the peace were the peace were the peace when the peace were the pea

Nobel's death.

McCleery used the closeup cameras shrewdly to punctuate the action and supply an illusion of mass and massive incidents, with Hal Platt's technical direction, Grady Hunt's costumes and Spencer Davies' decor among the prize aides in the key accourtements to the story. the story.

JO STAFFORD SHOW
With The Starlighters, Paul Weston orch
Producers-Directors-Writers: Paul
Harrison, Berni Gould
15 Mins., Tues., 7:45 pm.
GOLD SEAL CO.
CBS-TV, from New York
(Campbell-Mithun)
In attempting to provide all the elements of a snazzy half-hour or hour variety stanza, factotums Paul
Harrison and Berni Gould shifted the emphasis of the Jo Stafford the emphasis of the Jo Stafford preem 1311 from her singing to production values and hamminess (intended as casualness). The 15minute showcase marked the thrush's second year for Gold Seal.
Show was kept moving along at

CAVALCADE OF SPORTS
(Cesar Brion vs. Charlie Norkus)
With Jimmy Powers
Producer: Bill Garden
Directors: Jack Dillon, Jack Mills
10 p.m. to conclusion, Fri.
GILLETTE
NBC-TV, from New York
Gillette's Friday fight night
began another year via NBC-TV
this past week (3), and for the
first time that net's radio half carried the sports event too, in a
moveover of blade biz from ABC.
Sponsor should be considered
lucky from the point of view that
no other national underwriter is,
making a serious attempt to contest it for dominance among male
viewers at that time. Once boxing
possessed real sports sparkle, with
good fighters and lots of favorable
publicity, but today, through no
one's fault in particular, the sport
isn't drawing enough of the good
fighters to keep up interest.
On the theory that a pug is a
pug is a pug, heavyweights Cesar
Brion and Charlie Norkus were

(Continued on page 40)

SEE IT NOW
With Edward R. Murrow
Producers: Fred W. Friendly, Murrow
30 Mins, Tues, 10:30 p.m.
ALUMINUM CO. OF AMERICA
CBS-TV, from N. Y.
(Fuller, Smith & Ross)
Ed Murrow and "See It Now"
returned to the CBS-TV Tuesday
night airlanes last week, remaining under the Alcoa sponsorship
banner, but to all intents Murrow
was still enjoying his summer vacation fling. Admittedly still afflicted
with the hiatus virus (and apologetic in view of a crucial week of
major events topped by the EDC
collapse), Murrow restricted the
opening show's content to a kaleidoscopic once-over-lightly of th
favorite European travel spots for
U. S. tourists.

In essence it approximated an
updated tv variation (in blackand-white) of the old Fitzpatrick
pictorial displays with Murrow
seldom if ever encroaching on the
camera study's dovetailing of the
inevitable Paris-Venice-LondonRome tourism landmarks: It was
all pleasant, minor key fare geared
to an August summer ight and
Murrow certainly can be forgiven
the one-time lapse into innocuous
programming (even though an air
of expectancy usually attends a
premiere showcase).

But from here on in, it's presumed, it's down to business; of

of expectancy usually attends a premiere showcase).

But from here on in, it's presumed, it's down to business; of translating the American and global scene in all its deeper ramifications via the unique monitored camera technique that has distinguished "See It Now" revelation in electronic journalism. What is important is that Murrow's back, after a season that projected him into deserving national spotlight as America's No. It crusader (with all the attendant encomiums). And it's a feather if the Murrow-CBS cap that free enterprise, in the guise of Aluminum Co. of America again pledges sponsorship allegiance, come what may, to one of the more vital, alive contributions in the tv spectrum.

anve contributions in the tv spectrum.

MAMA

With Peggy Wood, Judson Laire,
Dick Van Patten, Rosemary Rice,
Robin Morgan: Ruth Gates,
Biff McGuire, Kevin Coughlin
Producer: Carol Irwin
Director: Ralph Nelson
Writer: Gail Ingram
30 Mins, Fri. 8 p.m.
GENERAL FOODS

CBS-TV, from N. Y.

(Benton & Bowles)
Do you remember "Mama" when
it was launched in 1949? Now off
on its sixth excursion, the Friscolocaled earthquake of domestic
comedies is older and wiser but
hasn't been better since, but that's
only because of the laws of limitation, How do you make a dooper
out of a super?

"Man" with an undoubted assist from ABC's "Ozzie (Nelson)
and Harriet" (Hilliard) made
mincemeat out of Dave Garroway's
show under Pontiac. Or maybe
the car sales didn't dovetail with
the ratings. With Garroway out of
the 8 o'clock competition, the automaker will shortly lead with Red
Buttons three-for-four (with Jack
Carson pencilled in to complete
the quadrangle).

"Mama" is back with the original troupe Robin Morgan, the Dag-

Buttons three-for-four (with Jack Carson pencilled in to complete the quadrangle).

"Mama" is back with the original troupe. Robin Morgan, the Dagmar, is 12, old enough to have played the name role in "Alice in Wonderland" for Kraft "TV Theatre" (NBC-TV edition) some months ago. Peggy Wood, the matriarchal "knows best" of the family Hansen, is so an naturel and vivid as to give the impression of "lib adding" the role (there's a single viewer's suspicion that she threw in a lulu of a line at the preemer to cover another character's apparent miscue in not being on the set pronto). Judson Laire the Papa, Dick Van Patten as Nels, and Rosemary Rice as Katri are so inextricably bound up with their roles as to give the respective album characterizations the old Stanislavsky try. Such running regulars as Ruth Gates (the Aunt Jenny, pronounced Yenny, in, Norwegian style; and Alice Frost (Aunt Trina)—with only the former repped on the opener — add spice to the family's life.

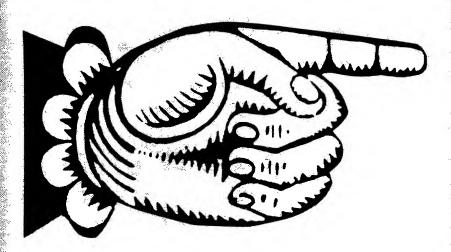
Last Friday's (3) seasonal introduction to the series revolved around Katrin's infatuation for sweet Biff McGuire—an actor's dresser posing as a visiting legit company's star. It was all straightened out eventually, as per "Mamas" incredibly believable approach to such young love memorabilia. Leave it to producer Carol Irwin and stager Ralph Nelson to stern anont happenings in and around 118 Steiner SL, circa 1915. Gail Ingram's scripts are surrefire. (For the records, General Foods is pitching Maxwell House Coffee, Grape-Nuts Flakes, and Gaines Dog Meal.

BEHOLD

our brilliant aggregation of Talent!

THREE THRILLING HOURS

OF ORIGINAL COMICALITIES



SATURDAY NIGHT ON

MBC-IV

FEATURIES

the Kings and Queens of Hilarity guaranteed to Revive, Renovate, and Revitalize the Sagging Spirits

The capers of a most clever couple

DIFFIL & ALBERT

The merry mishaps of a mighty mite

Fabulous fun with a frantic ex-fighter

The irresistable, impulsive, incomparable

The one, the only

/6°0000644

alternating with dancing, dashing

A great new entertainer, worthy member of this classic and unequalled retinue

GEORGE GOBEL

And to play, sing and dance to the favorite ballads of the nation

DEBENESIESE BEDESESESESESESESESESESESESESES

And as a special added attraction...

Every fourth Saturday, 9:00 to 10:30 pm, a stupendous 90 minute "MAX LIEBMAN PRESENTS" NBC "LIVE" COLOR SPECTACULAR

NENE REBERERERERERERERERERERERERERE

SOLD OUT!

Each and every booth is already taken and will be crammed full of wondrous wares to be sold during the stupendous congregation of the public Saturday nights on

NBC TELEVISION

A SE ICE OF

Television Reviews

Continued from page 37 =

used for the first regular bout of the '54-'55 season. Musclemen, the brace proved spottly interesting in an erratic 10 rounds. They didn't merit much partisan support, so while it was interesting to anticipate the winner, the close decision finally handed down didn't really get many upset because not many cared that much.

NBC video coverage usually results of the patrol just disintegrate in the space and being taken.

many cared that much.

NBC video coverage usually remained pretty unobstrusive, which is as it should be. Columnist-turned-commentator Jimmy Powers had a smooth background delivery, but couldn't always avoid editorializing. If it could be arranged, another camera or two would help considerably. One lens became wearing after a few rounds, and also a lot of the could-be-exciting in-fightling was lost to theviewer in session caught. Gillette's commercial pitches every other round were entertaining and diversified.

olate.

Plotwise, the film starts with members of the patrol just disintegrating into space and being taken up by a villain who holds power on a distant planet, and who forces them into being slaves. The heroes in trying to rescue them, are in a precarious position at the close of the cliffhanger.

The acting is about on the same level of most of the juvenile epics. If it weren't for the gadgetry, this could be one of the early film serials.

LABOR '54 With Thomas Mitchell, Secretary of Labor James P. Mitchell, Un-der Secretary of Labor Arthur

tor Mitchell giving power and punch to a fine script by Paul Woodbridge and Secretary Mitchell giving genial support to his uncled Thomas, the result was an engaging, informative and fast-moving tribute to American Labor and role of the government in improving working conditions. The only real working conditions are the use of film clips to bring in return and the production was in the use of film clips to bring in return and George Meany and Studebaker board chairman Paul G. Hoffman, representing management. Poor quality of film showed up badly in this program.

Aside from Thomas Mitchell's participation in the show, what made "Labor '54" especially notes worthy was the contribution of Under Secretary of Labor Arthut Larson. A newcomer to the "little cabinet" (he has been on the job but five months). Larson handled in slines with the ease and skill of a polished actor. Rarely has there been in public life (FDR was the glaring exception) so personable and articulate a personablt, worthy was the contribution of a polished actor. Rarely has there been in public life (FDR was the glaring exception) so personable and articulate a personably worthy was the contribution of a polished actor. Rarely has there been in public life (FDR was the glaring exception) so personable and articulate a personably work was the contribution of the theft, and before use should be made of him.

Levy.

CAPTAIN MIDNIGHT

With Richard Webb, Sid Melton, Olan Soule, Tommy Ivo, Wheaton Chambers, Peter Brococo, Harry Lauter, Henry Royland

Producer: George Bilson
Director: D. Ross Lederman
Writer: Dana Slade

3 Mins; Sat, 11 a.m.

Water Tomas Slade

3 Mins; Sat, 11 a.m.

Tele Followun

Continued from page 36 =

In fact he gives it to his wife as a present.

Eventually he returned it, but woven into the story was a boy who found out about the misdeed which made him loose faith in the people he loved. This made for some touching scenes, but one never got the feeling of real people caught in a web of circumstances. Play was also over-dialoged.

a web of circumstances. Play was also over-dialoged.
Kurt Kasznar played the waiter with warmth and intelligence. Gusti Huber registered as the wife, giving a performance that seemed to almost put more into the part than there was to it. She was particularly good in her emotional scenes and in communicating her yearning for a better life. James Dean as the boy, Kasznar's protege, emerged as a rather unclear figure even though his thesping was beyond reproach. He was the man the script forgot to explain, and the void made a difference. Barbara O'Neill had dignity as the proprietress of the hotel.

Jeffrey Hayden directed with a fine sense for movement even though in spots the show definitely lagged. Background music had real merit. What was wrong with the show was simply that a man as depicted by Kasznar wasn't the type that would pick up a diamond bracelet, present it to his wife and then, upon her learning of its real origin, wouldn't immediately return it to his owner. Maybe that kind of thing comes under the heading of dramatic license. But it was a hard one to swallow.

SPACE PATROL With Ed Kermer, Lynn Osborn, Kan Mayer, Gene Reynolds, Ted Donaldson, Virginia Hewitt Director: Dook Darley Producer: Helen Mosier Writer: Norman Jolly NESTLE, PURINA ABC-TV, from Hollywood (Cecil & Presbrey, Gardner) "Space Patrol" a filmed sclencefictioner for juves when slotted in a morning slot or before the kiddles' bedtime can be an awfully disturbing item for moppets. Filled with the disappearing spaceman and with villainous laughter from and and with villainous laughter from and unseen baddie, "Space Patrol" With Richaru Olan Soule, Tommy Wheaton Chambers, Peter Broc. co. Harry Lauter, Henry Rowland Producer: George Bilson Tit Isn't every day an actor of the calibre of Thomas Mitchell lends his talents to a Labor Day, program. In this case, the Secretary of Labit calibre of Thomas Mitchell's nephew. Planning around this relationshow which avoids the stereotwith the disappearing spaceman and with villainous laughter from and with villainous laug ON WGN-TV CHICAGO!

QUALIFYING ADVERTISERS BUYING \$450 PER WEEK FOR 13 WEEKS IN CLASS 2 ANNOUNCEMENTS MAY CHOOSE FROM FOUR GREAT MERCHANDISING PLANS-

YOU PAY NO PROGRAM CHARGES!! ALL ANNOUNCEMENTS INTERIOR TO PROGRAMS OR AT STATION BREAKS FROM SIGN-ON TO 5:00 P.M. ARE THE SAME RATE ON WGN-TV!!

A & P JEWEL SUPERMARKET MERCHANDISING

Point-of-Sale promotion in each of the A & P or JEWEL Chicago Area Supermarkets for one full week every thirteen weeks.

• FEATURE FOODS MERCHANDISING

Point-of-Sale merchandising — a minimum of 350 store calls each 13 weeks. A minimum of 125 special one week displays each 13 weeks. 75 days of Bargain Bar promotion in corporate chains and high volume supermarkets each 13 weeks. Two reports each 13 weeks on merchandising activity.

HOME ARTS GUILD MERCHANDISING

Product demonstration five days a week to a minimum of 100 homemakers per day. Display of product at the Home Arts Guild. Guild Seal of Approval available for use by advertisers. Each day, samples or literature furnished by advertiser are given to homemakers.

A qualifying advertiser spending \$850 per week for 13 weeks is entitled to two full weeks display in A & P or JEWEL Supermarkets each 13 weeks . . . and a qualifying advertiser spending \$1,250 per week for 13 weeks receives a full week of merchandising in A & P or JEWEL Supermarkets every four weeks.

Only WGN-TV in Chicago offers such an unrestricted choice of availabilities and merchandising. Contact your WGN-TV representative for further details,

WGN-TV · Channel 9 · CHICAGO, ILL.

Hunt's Tax Status

Continued from page 25 -

case, identifying one yiewpoint on this single question with the entire philosophy of government to which Facts Forum adheres."

Report asserts the program is also characterized by "half truths, distortions, generalizations and exaggerations."

aggerations."

Comparing "Facts Forum" with a "truly impartial" program such as "American Forum of the Air," report asserts that "listening to American Forum week after week will not give you even a hint of how the producer and moderator feel about the subjects under discussion. . . On the other hand, listeners know all too clearly where Facts Forum stands and what its political thinking is."

Study declares it is the "cumula-

political thinking is."

Study declares it is the "cumulative effect" of programs presented by "Facts" which "takes its toll—the steady hammering away of Facts Forum's own isolationist and reactionary views, the repetitious identification of liberalism and internationalism with subversion and Communism."



PHÓTÓGRAPHER 1619 B'way (at 49th)

BRILL BLDG., N. Y.



Mgt.: William Morris Agency

CROSLEY GROUP ANNOUNCES



Great programming! Intensive merchandising! And now— Bigger audiences than ever! NEW SAVINGS NO BUYER CAN RESIST!

WLW-I, Cincinnati - WLW-D, Dayton - WLW-C, Columbus

10% Savings when time is bought on all 3 Basic TV Group stations, equal in length, classification and simultaneous (all in the same week).* MENN MERCHE for perfect comple-3,904,000 radio homes, of which 1,300,000 are non-TV homes. 30% Savings on WLW night the time purchased on the Basic TV Group time radio when using the Basic TV Group and buying an amount of time equal to in length, (used in the same week).

5% Additional Savings nighttime radio, equal to the Basic TV Group in length, and simultaneous (in on the Basic TV Group when using WLW the same week).

MIN.A.A. Assess

25% Savings when using the Basic TV Group, time to be equal in length, classification and simultaneous (in the same week).**

SEE HOW YOU SAVE!

1/2 Hour, Class A, 52 Times

Same Group with new Group Rate Discounts WLW-T, WLW-D, WLW-C, WLW-radio (nighttime) and WLW-A purchased sep-

\$1,671.16

\$2,027.64

Same Group with new Group Rate Discounts radio (nighttime) pur-chased separately: Basic TV Group, WLW-T, WLW-D, WLW-C plus WLW-

\$1,404.40 \$1,760.88

Next best TV stations: Cincinnati, Dayton and Columbus. NO RADIO. (No radio combination is comparable in cover-age to WLW). \$1,283.20 WLW-C (Columbus), PLUS WLW NIGHT. TIME RADIO. Basic TV Group, WLW-T, (Cincinnati), WLW-D (Dayton), \$1,404.40

time radio with the combination of all discounts costs only \$119.00, against You save \$501.00 since your WLW Night-\$620.00 rate card.

advertising and sales history! It's the biggest bargain in

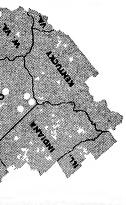
Special rates on participating programs on request.

0,40 5 times the effective buying income of Bigger retail sales than all of Texas! Twice the population of New Jersey! the whole state of Kansas!

STATE

Basic TV Group and WLW-radio Home state of the Crosley

you so much coverage or comparable sales Figure it any way you want. Wheel and deal and work out any combination of stations. The answer will always be the same. The one best buy in the 50th STATE is the Crosley Basic TV Group-WLW-T, WLW-D, WLW-C-plus nighttime WLW-radio to penetrate the 1,300,000 non-TV homes (not to mention an additional 2,233,000 radio homes in the area). No other combination can give effectiveness at anywhere near the Crosley Group price.



Look at these boxcar figures for the 50th STATE!

		5	KANK
		U.S.	AS STATE
Population	11,897,500	7.8	£
Families	3,442,400	7.5	
Total Retail Sales	\$11,114,445,000	6.8	-
Food Sales	\$ 2,670,620,000	6.7	+
General Merchandise Sales	\$ 1,244,529,000	9.9	s
Furniture & Appliance Sales	\$ 584,665,000	6.5	+
Automotive Sales	\$ 2,019,086,000	7.2	
Drug & Proprietary Sales	\$ 323,598,000	6.9	-
Effective Buying Income	\$16,308,947,000	7.0	+
Farming Gross Income	\$ 2,591,331,000	7.7	7

Call for a Crosley representative to come and see you—to sit down and figure out with you the low, low costs using Crosley's new Group Savings. You'll hardly believe it's possible to cut yourself in on an ELEVEN BILLION DOLLAR MARKET for so little!

Don't wait! At these rates, availabilities will narrow down fast!

the CROSLEY GROUP

WEW-B WEW-D WEW-D

Exclusive Sales Offices. New York, Cinconnit Dayton. Columbus. Atlanta, Chicogo.

Excepting certain announcements and published package process

Radio Reviews

FRANK SINATRA SHOW
With Jerry Lawrence, announcer
Director: Andy Love
Writer: Norman Sickel
15 Mins; Wed., Fri., 8:15 p.m.
TONI CO.
NBC, from N.Y.
(Tathom-Laird
Frank Sinatra doesn't need this
show. It doesn't help him and the
flagrant commercialism of this
series definitely hurts radio. On
this transcribed show, Sinatra does
a minor disk jockey stint, but his
major casting is as a shill for the
Toni hair-dressing and fipstick
products. It's one thing for Jerry
Lawrence to dish up the commercials—that's an announcer's job.
But it's another matter when
Sinatra pitches those romantic
lines as a buildup for a lipstick
brand.

Musicelly, chew coments Sinatra is

brand.

Musically, show accents Sinatra's disks and on one of last week's shows, he played his platters of "I'm Gonna Sit Right Down and Write Myself a Letter," "Half as Lovely," and his theme, "Young at Heart." Disks by other artists will also be spotted on this series.

Writer: Heatter
15 Mins.; Sat., 11:15 a.m.
Participating
WOR, N. Y.
Basil Heatter, son of news commentator Gabriel. Heatter, struck out on his own Saturday (4) with a 15-minute news show which preemed in the 11:15 a.m. slot. For the initial program he threw the spotlight on New York's current crime war. In subsequent weeks he's scheduled to dish up some "behind-the-scenes" stuff on the Sen. McCarthy inquiry and will also survey the European news scene in October.
On the basis of the maiden

On the basis of the maiden-broadcast, Heatter prefers to con-centrate upon the "news-behind-



the-news" via an interpretative slant gained by personal research. In discoursing upon New York's "dirty war fought in streets and back alleys," he drew upon material amassed during a several weeks' tour with Gotham police and detectives.

and detectives.

Heatter's description of how and where the war is being fought, although a graphic one, occasionally was a bit too flowery and dramatic, indicating he subconsciously may have absorbed some cliched lines from "Dragnet" or similar crime mellers. But withal it was a searching probe of the situation that laid much of the blame on too few courts and jails. His style is rather slow and deliberate and adds emphasis to his thoughts.

Adult in theme, Heatter's mate-

adds emphasis to his thoughts. Adult in theme, Heatter's material is curiously beamed in Saturial morning when lighter fare seems to be the audience's cup of tea. An evening spot no doubt would gain Heatter more listeners, especially in view of the subjects on his upcoming agenda. He's worthy of a sponsor.

worthy of a sponsor. Gilb.

SOUNDS IN THE NIGHT
Producer-Director: Jeff Scott
25 Mins, Tues. & Frl., 9:35 p.m.
Participating
With a collector's affection and sound taste, Jeff Scott, deejay.
commentator and jazz afficiandod (with side excursions into nitery work) has packaged his own show spinning words and disks, both off the beaten track. Gab is on the richly descriptive side, and selections range from William Kapell's. 'Paganin' Variations' to Danny Kaye's "Inchworm." Kaye is described as "that usually brash and obstrusive character."

Other samplings from Scott's "Sounds" include Marlene Dietrich's "Failing in Love Again, Mitch Miller's oboe work in a Percy Faith waxing, and another with Miller conducting an ensemble including four French hoins and a harpsichord. For a change of pace there was a matinee bit—a Knute Rockne pep talk to the Notre Dame tear in 1931.

Scott has distinctive voice, cultivated and of deep timbre. His

Scott has distinctive voice, cultivated and of deep timbre. His session is neatly put together. Choice of records should prove a welcome departure from the done-to-death current pop hits that lurk at every turn of the dial. Gagh.

Editorials

Continued from page 25 =

work of some other legally recognized political faith. It so happens that now there are only four to networks, and it is conceivable that all four networks could become Republican, or all four might become Democratic networks: Suretion, for such condition would be highly undesirable.

Therefore, if one takes the post-

be highly undesirable.

Therefore, if one takes the position that a network should editorialize as freely as a newspaper, he might also do it as frequently. Thus, there may be a daily network editorial as well as a daily newspaper editorial. Well, if a network broadcasts one editorial a day on some important subject, is it going to give the other side or sides an opportunity every day to answer that editorial in the same time? That would seem to me to be impractical for many reasons.

"And if it does not furnish such

"And if it does not furnish such equal opportunity to reply, the net-work might fail to meet the re-quirements of the Federal Com-munications Commission.

munications. Commission.
"Because of the complex and serious nature of this problem, I think that while Dr. Stanton picked the right issue in demanding that radio and television be accorded the same rights as the press to broadcast the McCarthy hearings, or any other public hearings, I regret exceedingly that he has considered a region of the problem of the proble regret exceedingly that he has confused a specific case with a general principle by adding the word "editorial" on the tv screen. Whether a network should or should not editorialize raises a fundamental question that calls for the most careful study and consideration.

I recognize the distinction between a network and a broadcasting station. Insofar as individual stations are concerned, I believe they should have not only the right to editorialize, but that they might

they should have not only use right to editorialize, but that they might well exercise that right in their local communities.

"The mstances surrounding stations certainly different from those surrounding networks.

For example, in New York City stations certainty different from those surrounding networks. For example, in New York City there are more radio and television stations than there are newspapers. I can visualize an independent station being frankly partisan, just as there are newspapers which are frankly partisan. But, when it comes to the network imposing its editorial views on a public or controversial question upon its affiliated stations, it is quite a different matter. It is not a sufficient answer for a network to say that a station could reject that editorial if it did not share the networks' opinion and views. There are practical limitations of program scheduling, etc., which must be taken into account by stations as well as by networks."

'I Pledge'

Continued from page 23

originally prepared script out the window and devoting a good portion of his 80-minute extemporaneous talk to taking CBS over the coals on the color tv issue and on the question of editorializing. It wasn't long before CBS got in its retailatory licks, with the Columbia brass-affiliate delegation expressing its own vehement displeasure over Sarnoff's comments aneat neting its own vehement displeasure over Sarnoff's comments anent network radio, culminating in CBS prexy Frank Stanton's heated retort to the effect that those who no longer have any faith in the future of network radio ought to "get to hell out of the medium." Both the tone and the content of the Sarnoff and Stanton remarks left no doubt as to the bitterness and no-love-lost tempo of the two-network rivalry.

lost tempo of the two-network rivalry.

At one point in his network radio summation Sarnoff commented: "I don't say that radio networks must die. Every effort is being made and will continue to be made to find new patterns, new selling arrangements and new types of programs that may arrest the declining revenues. It may yet be possible to eke out a proper existence for radio networks, but I

nemory? We all know that one be-

longs to history.

"We welcome CBS into the respectable society of compatible color broadcasters, and we are glad that they finally decided to come in I have every expectation that they will do a first-class job in that area where they have operated. But, for CBS to claim credit for having brought color broadcasting to its present stage reflects a degree of shyness, modesty and a degree of shyness, modesty and self-effacement I wish I had,"

CBS Radio

Continued from page 24

when it negotiated the rate cut last

Some 150 stations were repped some Lou stations were repped at the joint management-promotion conclave with over 400 persons logged in for the Wednesday night (1) CBS talent jamboree emceed by Robert Q. Lewis.

Stanton's Case For Radio

Stanton's Case. For Radio

Stanton arrived here last week
to state his case for network radio
at the web's affiliates convention
and ran smack into the echoes of
a statement made just two days
previous by RCA-NBC board chairman David Sarnoff which was
widely interpreted as a bearish
view of the same subject.

widely interpreted as a bearish view of the same subject.

Early in his speech at the closing luncheon of the CBS group Thursday (2), Stanton tipped his mitt that he and his cohorts were plenty burned over Sarnoff's comments on web radio given at the NBC-TV affiliate's session two days before. In an opening aside, Stanton said he'd heard that "at another meeting, another hotel in this same city; someone else had something to say on the same subject."

He was referring to the RCA chieftain's remark, given in the context of underscoring network radio's importance in the field of news and information, especially in times of national emergencies, that "It may be possible for network radio to eke out a poor existence for another few years, but I don't know."

And there was no mistaking

Stence for another few years, but I don't know."

And there was no mistaking Stanton's grim reference when he asserted: "This is a business you must believe in. If others don't believe in it, I think they ought to make way for people who do, rather than to undercut the vitality of the medium." He wound up his "let's look at the record" recital of facts and figures as to radio and CBS radio's postwar growth with the toplevel assurance that the radio arm will continue to get "top attention, top budgets for programs and promotion to maintain its leadership." And he pledged the affiliates than the health of the radio family will remain one of his chief concerns.

Quality Group

Continued from page 28 originally in with the co-op bunch

The Quality boys profess to see no conflict between their web con-tracts and their bid for national tracts and their bid for national nighttime sales on the grounds that there sufficient sustaining holes in network prime time to permit the berthing of their hopedfor clients.

for clients.

Using ither taped shows produced by member stations, agency or syndicated packages, the Quality group will be sold as a single package based on the individual outlet's current card rate, with maximum discounts up to 25% for 52-week orders. Smallest segments to be offered will be quarter-hours. First year dues will be figured at 20 times the station's daytime hour rate with the hope the operation will be self-sustaining after its first year. All coin earned, less 5% for overhead, will be split by the group.

types of programs that may arrest the declining revenues. It may yet the declining revenues. It may yet the possible to eke out a proper existence for radio, networks, but I don't know." In contrast, Stanton's future outlook was definitely on the upbeat side, to a degree that heartened the affiliate membership.

Sarnoff on Color
Sarnoff on the color issue:
"Since I arrived in Chicago last night, I saw a piece of boilerplate handed out by a competitor in which the theme song is: 'Aren't you glad you waited for CBS color?' I must confess that that took me a little bit by surprise. What is CBS color? Is it the ill-fated incompatible color system of recent

Charles Irving to Ya., For 'Portia' Assignment

Charles Irving has joined Young & Rubicam's radio-tv production sector as reiner on "Portia Faces Life," General Foods' CBS-TV day-Life," General Foods' CBS-TV daytimer. Under the arrangement,
Irving will also supply his services
to the ad agency via his Hollis
Productions, specifically on P&G's
"Search for Tomorrow" which
he'll direct alternately with Hal
Cooper. "Portia" scripter Mona
Kent has exited to concentrate on
her "Woman With a Past" (exCBS-TV). with Charles Gussman
replacing her.
Irving, producer - director of
"Search" since 1952, has been in
the suds opera field for almost 20
years in a P&G status that has embraced acting, announcing, etc. He

braced acting, announcing, etc. He latched on to the staging of radi serials in 1947 with "Nora Drake."

Walbridge To Houston

Houston, Sept. 7. Willard E. Walbridge has been Willard E. Walbridge has been appointed general manager of Channel 13, according to an announcement made here by John T. Jones, prez of the Houston Consolidated Television Co. Walbridge will assume his duties on Sept. 15. Walbridge most recently has been executive veepee and general manager of WJIM, Inc., Lansing, Mich., operators of WJIM and WJIM-TV. Previously he was manager of WWJ-TV, Detroit.

WIN-T TO BOW

Fort Wayne, Sept. 7.
First television station to serve
Fort Wayne directly will be WIN-T,
Waterloo, Ind., which plans to begin regular daily telecasts on Sept.
26.

Station will have its business of-fices in Fort Wayne. It has signed a contract with CBS-TV and will broadcast on UHF Channel 15.

San Antonio Wayne Crockett has been named assistant to the promotion and publicity depart-ment of WOAI, AM-TV. He re-places Mary Catherine Kilday, daughter of Rep. Paul Kilday of Texas, who has been working the post during her summer vacation.



Gagwriters and Comedians

The Comedy Workshop now in its 10th Year

Meeting Every Wednesday Night Meeting Every Wednesday Night at Malin Studios: 225 W. 46th Stt. New York for 44 weeks, 8 to 11 p.m. the straining Sept. 15). Top lecturers, come shows material at Studios, or Write: George Lewis.

COMEDY WORKSHOP

Box 355, Grand Central Sta., NYC 17

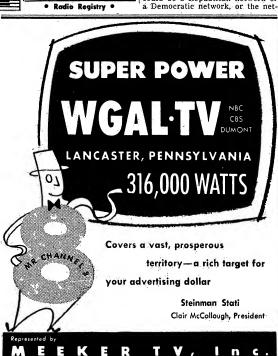
Phone SPring 7-6210

Have you subscribed to "Comedy World"—the trade journal of the humor field.



WANTED TV AND COMMERCIAL SHORT FILMS

BRITISH NEWS-REELS LIMITED 147 Wardour St., London, Eng.





M.MWA290 NL PD-MILWAUKEE WIS 1-.

u.s.A.

WIVW CHANNEL TWELVE MILWAUKEE ANNOUNCES BASIC ADVERTISING AGENCIES AFFILIATION WITH ABC NETWORK, APPOINTMENT OF

EDWARD PETRY COMPANY AS ITS NATIONAL SALES REFRE-SENTATIVE STOP TARGET DATE FOR SERVICES AND FACILITIES OCTOBER 27 1954 STOP SALES MGR. THOMAS

E ALLEN, 722 EMPIRE BUILDING, MILWAUKEE, WIS.

BROADWAY 6-9912.

SOREN MUNKHOF, STATION MGR. WIVW MILWAUKBE AREA TELECASTING CORP.

The Company Will Appreciate Suggestions From Its Patrons Concerning Its Servi

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING		SE IN	TOP COMPETING PROGRAM PROGRAM STA. RATING
DETROIT	lpprox	. Set Count—	-1,150,000		Stations-	_ w	JBK (2), WWJ (4), WXYZ (7)
1. Badge 714 (Myst)	wwj	NBC	Sun. 10:00-10:30	27.7	70:		City KidWXYZ 7.7
2. City Detective (Myst)	WJBK		. Fri. 9:30-10:00	25.3	A CONTRACTOR OF THE CONTRACTOR		Zane Grey Theatre WXYZ10.5
3. I Led Three Lives (Dr)	WJBK		Thurs. 9:30-10:00	the state of the s	51		Liberace WWJ15.2 Blue Ribbon BoutsWJBK19.5
4. Mr. District Attorney (Myst)	. w w J	. ZIV	, Wed. 9:30-10:00	, . ,	45	30.0	Bouts; Greatest FightsWJBK16.8
5. Racket Squad (Adv)	wwj	. ABC	Tues. 9:30-10:00		39:		Name's the SameWXYZ17.9
Famous Playhouse (Dr)			Wed. 10:30-11:00	18.9	84	22.6	Sports; Safety EyeWJBK 3.2
to East a second service					0.0	45.0	Safety EyeWJBK 2.6
7. Foreign Intrigue (Dr) 8. Old Star Playhouse (Dr)		Sheldon Reynolds Screen Gems	Tues. 8:00-8:30 Sun. 10:30-11:00		36 61		Make Room for DaddyWXYZ15.6 Place the Face WJBK 6.8
9. Cisco Kid (W)		ZIV	Sat. 10:30-11:00	15.6	56		Musical Knowledge WWJ 9.2
10. Liberace (Mus)	WWJ.	Guild	Thurs. 9:30-10:00		32	48.1	I Led Three Lives WJBK24.7
MINNEAPOLIS-ST. PA	UL Appr	ox. Set Coun	<i>t</i> —415,000	Stations—W	/CCO (4),	KST	P (5), WMIN (11), WTCN (11)
1. I Led Three Lives (Dr)		ZIV	Tues. 8:30-9:00	26.2	49		Name's the Same WMIN 14.3
2. Racket Squad (Adv)	wcco	ABC	Mon, 10:00-10:30	23.2	59	39.6	Today's Headline
3. City Detective (Myst)	. wcco	,MCA	Mon. 9:00-9:30	21.7	47	46.8	Waterfront KSTP14.
4. Mr. District Attorney (Myst)	.KSTP	ZIV	Thurs: 9:30-10:00		. 44	48.6	Baseball WCCO16.
5. Badge 714 (Myst)				21.0			Summer Theatre WCCO 14.
6. Kent Theatre (Dr)	KSTP	ABC	Wed. 8:30-9:00		. 36	50.4	Blue Ribbon Bouts WCCO30. Bouts; Fight Follow-Up WCCO27
7. Waterfront (Dr)	KSTP	VTP	Mon. 9:00-9:30	. 14.7	32	46.8	City Detective WCCO21
8. Abbott & Costello (Com)					82		Big Picture WTCN 1.
Hopalong Cassidy (W)		NBC		14.5.	47		Saturday Night Revue14.
10. Liberace (Mus)	wcco.	Guild .	Sun. 8:30-9:00	14.0	39	36 0	Foreign Intrigue KSTP11.
KANSAS CITY	Appr	ox. Set Coun	<i>t</i> —360,000		Stations-	-W1	DAF (4), KCMO (5,) KMBC (9)
1. Mr. District Attorney (Myst)	.ксмо	ziv	Tues. 9:00-9:30	30.9	86.	35.8	News; Sports WDAF 3. Weather: Sports KMBC 1.
2. Cisco Kid (W)	WDAF	ziv	Sun. 4:30-5:00	22.5	80	28.3	
			Thurs. 9:30-10:00				Stories of the Century KMBC 7
4. I Led Three Lives (Dr)	, WDAF	. ZIV	Wed. 8:30-9:00				Blue Ribbon Bouts KMBC 17
5. Cowboy G-Men (W)	TOMO	Flomingo	C 0.00 0.00	10 5	an:	00.0	Wrestling KEMO17
6. Annie Oakley (W)			Sun. 4:00-4:30	18.0	63	29.0	Zoo ParadeWDAF10 Crest TheatreWDAF 9
7. Front Page Detective (Myst)				17.8	. 68	26.3	News; WeatherKCMO 8
							Sports ClubKCMO 3
	KCMO		Thurs. 8:30-9:00	17.8	47	37.8	Place the FaceKMBC 11
9. Twin Sycamore Theatre (Dr. 10. Liberace (Mus)			Fri. 9:00-9:30 Mon. 10:00-10:30	16.7	72	24.4	News; Weather; SportsKMBC 4
IV. Discrace (Mus)		. Gunu		(10.1.,/(18	21.1	Weather; This Is the City WDAF This Is the City WDAF 1
COLUMBUS	App	rox. Set Coun	<i>t</i> —340,000		Stations—\	VLV	V-C (4), WTVN (6), WBNS (10)
1. City Detective (Myst)	wbns	MCA	Fri. 9:00-9:30	30.2	67	45.4	Chance of a Lifetime WTVN 10.
2. Boston Blackie (Myst)	WLW-C		Tues. 9:30-10:00	30.0	56		Name's the SameWTVN20
3. Mr. District Attorney (Myst	WEW-C.	21V	Wed. 9:30-10:00	27.8	50	55.4	Blue Ribbon Bouts WNBS17
4. I Led Three Lives (Dr)	wbns	ZIV	Tues. 8:30-9:00	26.6	51	59 B	Bouts; Sport Spot. WBNS16
5. Death Valley Days (W)			Sun. 8:30-9:00	24.4			U. S. Steel Hour WTVN13 Television Playhouse WLW-C11
6. Badge 714 (Myst)	WLW-C		Mon. 9:30-10:00	23.8			Summer Theatre WBNS17
7. Captured (Adv)		NBC	Sun. 9:00-9:30	.22.6	53		
8. Eversharp Theatre (Dr)	WLW-C	. ZIV . Screen Gems	Sat. 10:00-10:30	17.6	50		Duffy's Tavern WBNS10
All Star Theatre (Dr). 10. Superman (Adv)		. Flamingo	Fri. 8:30-9:00 Wed. 6:00-6:30		47. 81		Marathon Theatre WBNS17
	21 m 22 m 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1				D1 , , , , , , , ,	21.2	Theatre; News—Donaldson WTVN 2 News—John Daly WTVN 2
LITTLE ROCK-PINE BLUE	F-HOT SPRING	S, ARK. Appr	ox. Set Count—7	5,000	Stations—	KAR	K (4), Little Rock; KATV (7), Pine Blu
1. Mr. District Attorney (Myst	and the state of t		Sun. 8:30-9:00	47.2	93		Political KARK 8
2. Badge 714 (Myst) 3. Amos Andy (Com)	KATV KATV		Wed. 9:30-10:00	45.0			Colonel FlackKARK 4
	KATV		Mon. 6:30-7:00 Sun. 9:00-9:30	36.8			The state of the s
		McCann-Erickson		36.8			Sports TimeKARK
6. Cisco Kid (W)	KATV	ziv	Sun, 4:00-4:30	29.6	83	21 4	Big Playback
7. Range Rider (W)	KATV	CBS	Sun. 3:00-3:30		. 86	31.0	Channel 4 Theatre KARK The Ruggles KARK
8. I Led Three Lives (Dr)	KATV	ZIV	Sun. 5:00-5:30	25.9	84		Cheer TV Theatre KARK
2. Annie Oakley (W)	KARK	MCA	Thurs. 6:30-7:00	24.0		37.9	Four Star Playhouse KATV13
10. Kit Carson (W)			1 nurs. 7:00-7:30	21.9	58	37.5	Slim Rhodes KATV 1

WHAT MAKES SAMMY RERUN

Guild Files for \$1,000,000 Stock **Issue: \$1,085,182 7-Month Gross**

Guild Films is preparing to launch \$1,000,000 stock issue which will place 250,000 shares of the firm's 700,000 shares on the market as a public issue. Issue has been filed with the Securities & Exchange Commission and the New York brokerage firm of Van Alstyne, Noel & Co. has arranged to handle the issue.

Col will be used primarily to wipe out the company's indebtedness to factors and its principal stockholders. With four series, "Liberace," "Life with Elizabeth," "Florian Zabach Show" and "Frankie Laine Show," currently in production, the firm had secured private financing for the films. New issue will wipe all but \$210,268 in bank notes off the books and will enable Guild to finance future production largely out of operating revenues. Firm will pay off a total of \$483,994 in loans with the issue, consisting of \$25,000 in bank notes. \$283,944 in loans from factors, and \$175,000 in stockholders' loans. Shares will be offered in 15 to 20 days at a price of about \$4 each on an over-the-counter basis. Par value will be 10c, providing for a balance-sheet capitalization of \$70,000, but the firm will have a capital surplus of \$1,600,000. Guild preyx Reub Kaufman and his associates, a group of Denver businessmen, will continue to retain control, holding 500,000 shares, or about 64% of the outstanding stock.

Preliminary prospectus prepared by the brokers reveals some inter-esting figures on the firm's opera-tion, hitherto unrevealed. For the seven-month period from last Dec. seven-month period from last Dec. 1 to this June 30, it earned after interest and taxes, a net of \$69,295, on a total distribution income of \$1.085,182. Profit before interest and taxes was \$234,716. Prospectus-indicated that prexy Reub Kaufman is pulling down an annual salary of \$40,000 (raised by the directors in June from \$25,000). Prospectus also revealed that Barney Goldman, firm's former sales manager, has filed a breach of contract suit alleging wrongful dismissal and asking \$250,000 damages. Guild has filed a counterclaim for \$2,000 in improper expenses submitted by Goldman while with the firm. Suit is in N.Y. Supreme Court.

'That's My Boy's' Live-To-Celluloid

"That's My Boy," currently live on CBS-TV, is going to film, with three vidpix rolling this week, as the web seeks to get the celluloid on the air soon as possible.

on the air soon as possible.

Cy Howard-produced show just received a 13-week renewal, which takes it through January, and he renewed options of director Bob Finkel and writers Bob Weiskopf and Bob Shiller.

George Burns' McCadden Productions is shooting the Eddie. Mayehoff starrer. McCadden this week put 200 more on the payroll, the company lensing its Burns and Allen show; "Boy," Jack Benny in color, tests for Robert Cummings series, and 41 teleblurbs.

From FBI To Flamingo

Ray Hamilton, one of the key FBI agents involved in the solution of the Floral Park, L. I. bank robbery, has resigned from the Burcau to join Flamingo Films' N. Y. sales staff. He'll cover the Gotham agencies and act as general assistant to topper Sy Weintanb.

Guild's Air Patrol

Guild's Air Patrol
The telefilm business being what it is, two Guild Films salesmen have acquired airplanes with which to cover their territories. They're Bob DeVinney, who covers the Great Lakes area out of Chi, and Bill Pomeroy, who works out of Detroit
They'll the planes for quick station and agency visits and will stock them with projectors, screens and audition prints of all Guild shows. Both served in the Air Force during World War II.

Interstate TV's **Big Tintpix Stake**; **Ups Sales Staff**

Interstate Television took a big step in the direction of color twithin the past few weeks. Three tint series have already been pur-chased, and firm prexy G. Ralph Branton is "reaching for" multi-chrome feature pix to use via video.

unased, and 1rm prexy G. Ralph Branton is "reaching for" multichrome feature pix to use via
video.

Major buy at Interstate consists of 78 15-minute "Popular Science" pix, formerly handled for theatrical distribution by Paramount. Branton said that all of them have been updated to avoid scientific anachronisms. A new series of 26 Wally Tabor "Big Game Hunter" films were also bought in color. And last a skein labeled "Beyond the Yukon," narrated by Ken Niles, was stocked for tint tv. All the buys are of 15-minute properties, and Branton disclosed that first syndicated sales were made in black-white prints last week.

Branton, in N.Y. prior to Labor Day to confab with his sales chief, Lloyd Lind, announced that his company is after color features. He said that they "will have great value for television."

Branton said he knew of many sources for color features which he hoped to tap for tv use. The official said that "the process any color feature is made on will-be found compatable" for tv. He was referring to the problems faced by tv technicians and color film experts in accurately reproducing any company's tints, whether it be those of Technicolor, Eastman or Cinecolor.

Interstate meanwhile is out to the process of the color of

any company's tints, whether it of those of Technicolor, Eastman or Cinecolor.

Interstate meanwhile is out to bolster sales through increased profit-sharing by pitchmen and through general expansion of the office and sales forces. Expansion of the sales staff gets underway immediately, that being one of the major reasons Branton was in N.Y. last week.

Lind disclosed that his staff of seven will be upped to 20 shortly. Branton chimed in that "salesmen will have a substantial share in their sales efforts." He said that commissions will be increased under the new setup.

'ANGELS AUDITIONS' TO ROLL NEXT WEEK

Broadway Angels puts the first of its "Angels Auditions" shows on film starting next Wednesday (15) at the Telson Studios in Long Island. First play for the series is the upcoming Jeanette Patten-Theodore Hirsh work, "Put Them All Together," which is slated to star Fay Bainter and Kay Medford.

Series of 30 films will be supported.

N. Y. sales staff. He'll cover the Gotham agencies and act as general assistant to topper Sy Weintraub, incidentally, planed to the Coast Monday (6) for a weck's o.o. of the firm's new Coast office and for production and sales talks in Hollywood.

CREATES CHAOS

Hollywood, Sept. 7.

Telefilm industry is beset with chaos trying to keep up with rerun payments due the various Hollywood talent guilds, the frankenstein created because the industry is growing at a tempo far beyond expectations.

expectations.

Producers, especially of anthology series, are complaining the problem has created a monstrous bookkeeping job, and that the methods of reruns and distribution are so complex it's virtually impossible to keep tab on them so they can pay the various residuals.

possible to keep tab on them so they can pay the various residuals. Problem is a continually increasing migraine, and producers are trying to come up with a solution. Illustrative of the financial burden on producers is the fact that several years ago "Fireside Theatre" producer Frank Wisbar spent \$1,-200. year to learn he owed screen writers \$600 in residual payments. The nut was for bookkeeping entailing extra clerical help, attorneys, and CPA checks. Since that time the situation has worsened considerably, with so many telefilms being rerun it's more difficult than ever to keep check on the maze.

Obviously the problem is much simpler with those series having stet casts and creative help. But for the anthology producer, who has a different cast, writer and director on every picture, it's become a "craziness," as Wisbar puts fit" Echoing Wisbar's complaint, others contend the producer is primarily concerned with the making of vidfilms, that he can't afford a longrange bookkeeping plan.

Guilds themselves have admit-

of vidfilms, that he can't afford a longrange bookkeeping plan. Guilds themselves have admitted from time to time that policing such a complex system is extremely difficult, and while they have such machinery in motion, its effectiveness has been questioned by many guild members.

'Guilds Missed Boat'

"Guilds Missed Boat"
Wisbar contends the guilds missed the boat in their thinking when they first negotiated the typix pacts, that not realizing the complexities of vidfilm distribution, they were thinking in terms of motion picture distribution, a comparatively simple method. "For example, I turn my pictures over to a distributor. Often he will make (Continued on page 48)

(Continued on page 48)

'Danny Dee' in Dough Even Prior to Preem; 250G 1st Year Gross

250G 1st Year Gross

Danny Dee Enterprises, the Irwin Rosee-topped outfit turning out the Roy Doty starrer, "The Adventures of Danny Dee" is in the black with the kidpix series prior to its air date. Show will preem as a film entry (after 16 months as a live local show on WABD, N. Y. Sept. 17 on WBZ-TV in Boston, WFIL-TV. Philadelphia and WGN-TV in Chicago under sponsorship of Pez comedy.

Besides the Pez sale, firm has already lined the show up in 10 minor markets and is dickering with DuMont for WDTV, in Pittsburgh and WTTG in Washington. All of which means a projected gross on the series of \$250,000 for the year, not including the WDTV and WTTG deals but including the WABD live show, which continues as a strip. Films are being produced both as a half-hour onceaweeker (which Pez is using) or as a cross-the-board quarter-hour strip.

Danny Dee is also tying in a merchandising campaign employing Doty's commercial art and his sketches for the program itself. There's Danny Dee soap, with characters from the show engraved on castile soap, a pre-sketched panel with paints and brush and a visual imagination contest for viewers. In the works are a series of 25c books to be published by Grosset & Dunlap.

TELEPIX TEMPO Hyman's 3d-Year Rhemgold Deal On Fairbanks Vidpix Paces '55 Agenda

1st Tele Suspension

1st Tele Suspension
Hollywood, Sept. 7.
To Anita Ekberg goes the
dubious distinction of being
the first telepix pactee placed
under suspension.
Miss Ekberg failed to show
for a role in "Sheena," femmeTarzan-type, series, being produced by Four Star Producetions for the Nassour brothers.
Irish McCulla had been handed the lead because of Miss
Ekberg's repeated failure to
report for the series, but
smaller role had been pencilled for the missing
pactee.

pactee.

Miss Ekberg was originally ordered to report last May 1 for rehearsal on the "Sheena" pilot, to have been lensed May 3, and when she failed to show company laumched a talent hunt, coming up with Miss McCulla. However, additional notices were sent Miss Ekberg, but they were all ignored, company rep said.

30 Feature Films Keystone Billings Hike at WOR-TV

Roster of advertisers in WOR-TV's (N.Y.) 30 feature film lineup stands at six. After Liggett & Myers broke the, ice, with Piels right on its heels, Rival Dog Food, Pellex Dipilatory Cream, Sterling Drug and Vick Chemical have joined up.

joined up.

Signing of sponsors for the features themselves, each at an estimated \$4,175 weekly, is only part of the coi influx. Directly attributable to the start of the features on a 16-a-week basis later this month are most of the 10 new spot advertisers in camp. And Schaefer Brewing has firmed for the "Favorite Story" repeats on Wednesdays at 9 p.m., between showings of the features.

at 9 p.m., between showings of the features.

WOR-TV is going to about \$36,000 for promotion and advertising the feature films for the first month of their run, through Oct. 15. Chief outlay will be for daily ads in all met area dailies. Moreover, imitation banknotes for "Million Dollar Movie" (running title for features) will be distributed through N.Y. merchandisers.

The upbeat biz has caused the Gordon Gray-led video operation to lay hold of 151 "Famous Playhouse" dramas from MCA; 39 "Cowboy G-Men" episodes from Flamingo, and a package of 165 animated cartoons from the same distrib outfit. More shews are being mulled by Mil Fenster, station film buyer. Most of them will beslotted around or between the features.

Industrial Telefilms No Longer a 1-Shot

Advantage of the 13-week series over the one-shot in the industrial telepix field is demonstrated by the announcement by Association Films, the industrial distribution outfit, that it has seven 13-week

outfit; that it has seven 13-week quarter-hour series enjoying heavy station playdates; throughout the country. Firm is also preparing the release of an eighth series, "First Semester," a 26-week group.

Association has "Made in the U.S.A." on 108 stations; "Films for the Family" on 70 stations; "A Stacked Deck" on 78 stations; "Boy's Rallroad Club" on 82 outlets and "Sur-prize Package" on 69 outllets. Two new series, "TV Travel-log" and "Italian Rainbow," have just begun making rounds and are showing heavy demand, are showing heavy demand,

Eliot Hyman, head of the newly reorganized Associated Artists, last week completed the financing and sale to Rheingold Beer of the third year's production on "Douglas Fairpear s production on "Douglas Fair-banks Presents." Deal involves re-gional sponsorship of the 1955 series, not yet in production, by Rheingold, and gives Associated Artists distribution rights in non-Rheingold markets.

Hyman is also in the process of wrapping up negotiations to take over distribution rights on this year's Fairbanks series from Interstate TV, the Allied Aritsts telepix subsid, which has been distribing in non-Rheingold markets pursuant to the deal made when Rheingold renewed and NBC Film Division stepped out of its distribution deal after the first year. Rheingold in 1955 will sponsor the series in N.Y. Atlantic City, Binghamton, New Haven and all of California, with Associated Artists syndicating the rest of the country. Hyman is also in the process of country.

country.

AA, now in the process of adding product to its catalog, has also picked up 13 new features for 16m theatrical and television release; has secured syndication rights on Kagran Productions' "Johnny Jupiter," which ran national spot for M & M Candy last season; has bought the 12. "Sherlock Holmes" features from Motion Pictures for Television; picked up the Alan Funt "Candid Camera" series, 13 other features, 37 westerns and three serias, one of which is "Rin Tin Tin."

Hyman, who is a partner in Mou-

Tin Tin."

Hyman, who is a partner in Moulin Productions, has been active i financing vidpix but has not been in distribution since he sold Associated Artists in 1951 to the Lansing. Foundation which later was integrated into Motion Pictures for Television. He remained with MPTV, a large proportion of whose features catalog came from the Associated library, as a consultant. Associated Artists is the second outfit associated with MPTV to reestablish itself. Flamingo Films, owned by the Harris Group, split away from MPTV and set itself up earlier this year.

Berle, Rooney Into Own Telefilm Co.

Hollywood, Sept. 7.

A telefilm production partnership has been formed by Milton Berle and Mickey Rooney, who are planning to lens a couple of series in the near future.

Neither Berle nor Rooney will be in the projected properties, first of which is "Daniel Boone," with the pilot rolling in Noyember. An adventure series starring Sabu is set, pilot to go in January.

Nancy Walker has been signed by Berle as the regular comedienne on his show. Ruth "Max" Gilbert will only be in two or three shows next season due to impending motherhood. Rooney guests on the initial Berle show Sept. 21.

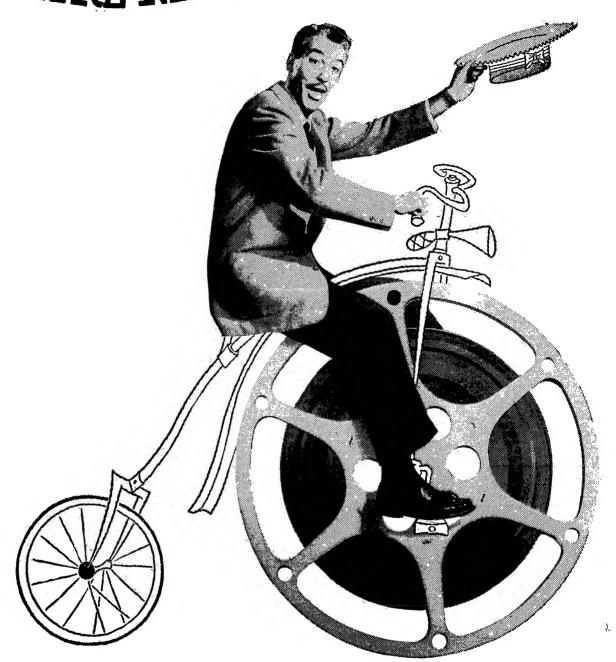
Vitapix's Grid Series

Vitapix's Grid Series

Vitapix, the station-owned distribution outfit, has picked up a series of 26 quarter-hour football series for fall sales. Package is split into two groups, "Pro Grid Classics" and "College Grid Classics" and "College Grid Classics" and being produced by Ray Gordon Productions.

Narrated by Marty Glickman both series, show clips of great plays and players in addition to new film. College series includes clips showing Red Grange, Tommy Harmon, Blanchard & Davis, Albie Booth and others. Pros include Sid Luckman, Sammy Baugh, Olto Graham and Steve Van Burch. It's the second sports series for Vitapix, which acquired a restling package earlier this year.

THEYRE NEW...THEYRE BIG...THEYRE



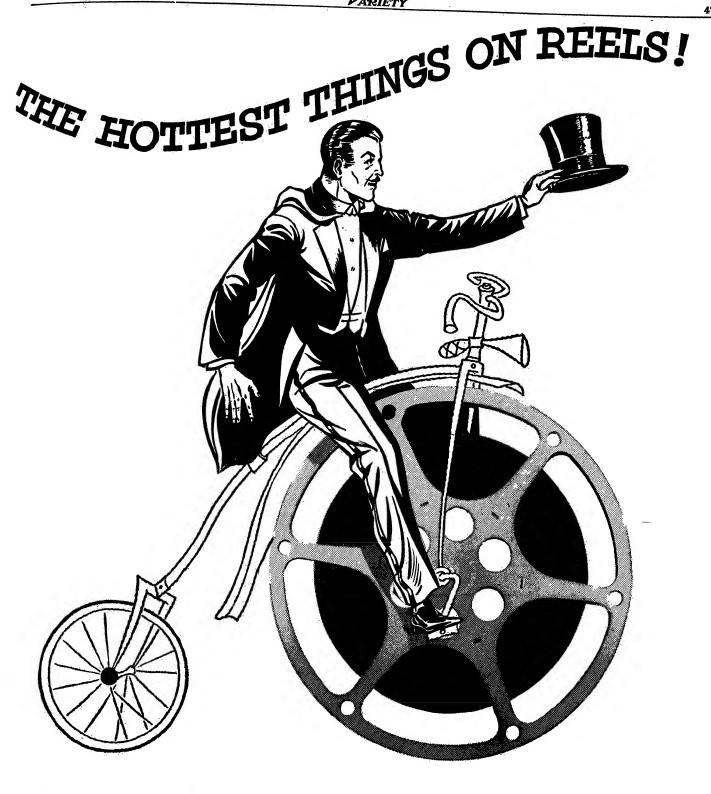
PASSPORT TO DANGER

This show combines a big box-office star and a sure-fire subject; intrigue and espionage in cities all over the world. As a globe-trotting diplomatic courier, Cesar Romero gets in and out of trouble like you and I get in and out of the bath tub. The films are the work of Hal Roach, Jr., and what's more they're brand-new . . . never before shown in any market. Romero is available to add excitement to your commercials. Want more facts? Call:

> In NEW YORK: In CHICAGO:

In DALLAS: In ATLANTA:

Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000 John Burns, 20 North Wacker Dr., ANdover 3-0800 In HOLLYWOOD: Bill Clark, 1539 North Vine St. HOllywood 2-3141 Howard Anderson, 3123 McKinney St., RAndolph 6302 Joseph Porter, 66 Eleventh St., ATwood 3885



MANDRAKE THE MAGICIAN

A brand-new series with - PRESTO! - a ready-made audience of 50 million fans, most of them adults, who follow the famous magician in comic strips. Here's adventure, mystery . . . plus all the surprise and excitement of legerdemain at its best. Coe Norton, a top TV actor and skilled magician, plays "Mandrake." How can you go wrong with a selling force like this?

> In NEW YORK: In CHICAGO:

In DALLAS: In ATLANTA:

Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000 John Burns, 20 North Wacker Dr., ANdover 3-0800 In HOLLYWOOD: Bill Clark, 1539 North Vine St., HOllywood 2-3141 Howard Anderson, 3123 McKinney St., RAndolph 6302 Joseph Porter, 66 Eleventh St., ATwood 3885



Merchandising a Big Bust For Vidpix, Yet There's No Escape From It

Accent on merchandising of syndicated telepix shows is beginning to assume the form of a double-edged sword for some distributors. What began as a minor service has become a selling "must," and yet at the same time, it's become a ball-and-chain around the neck of economy-minded syndicators.

Fact of the matter is that while many clients won't consider buying

Fact of the matter is that while many clients won't consider buying a syndicated show unless it's got pre-packaged merchandising-romotion campaign to go along with it, few of them use the campaign after they've purchased the show. Result is a wasted expenditure in display material and premiums and giveaways by the distribs. They can't sell without it, yet once they have sold, it becomes a white elephant.

An additional headache is the fact that the merchandising campaign is beginning to be used as pricecutifung device in the already culthroat market. Some syndicators

offering a complete package
in little cost to go along
with a reduced price, the entire
show thus going for less than other
cutrate properties. In a market
where pricecutting is the practice,
this represents a new "under-thetable" metod of undercutting the
impetition.

adventures of

ELLERY

QUEEN

starring

Hugh Marlowe same basic appeal which made ELLERY QUEEN

one of the outstanding best-sellers of time, and the top-quality pr duction which distin-guishes this new serie. are aiready reflected

In Detroit, for example, after only one telecast,

18.6 Videodex. It out-rated many established, successful mystery pro-

For the full story—and remaining availabilities

Television

current ratings.

Black Forest

Black Forest

"Black Forest, first of 26
Princess Pictures (Burt Balaban) feature product made especially, for tv (Vitapix distributing), will be launched in New York on WCBS-TV's "Late Show" tonight (Wed.), preceding its theatrical exhibition. The 72-minuter, which stars Peggy Ann Garner, and Akim Tamiroff, was written, by Irve. Tunick and Joe Liss and produced-directed by Gene Martcl,
"Forest" was reviewed in VARIETY Feb. 3, 1954, with Chan appraising it as having thoroughly professional quality" and "a good bet to garner lots of sales." ("Forest" will be followed next day (Thurs.) by "Fir One," with Don Ameche and Ian Hunter.)

power. Film salesmen can't double as merchandising field men. It's generally up to the sponsor to see that the merchandising eampaign he buys is followed up in the stores by his own field men. Generally, the sponsors don't bother, although they insist on a campaign being

this represents a new "under-the table" mettion.

Exceptions

There have been some notable exceptions to the general failure of merchandising as an industry device. Fortune Merehandising has staged some socko campaigns, and Guild Films' Liberace record promotion has done fabulous jobs for its sponsors. But Liberace is a phenomenon in itself, and Fortune a fulltime merchandising service with widespread research, development and field facilities that virtually insure success. When Fortune takes on a job, it's got men in the field to insure its success. This is one of the keys to the general merchandising failure in the syndication business. While syndicators devote large sums to materials, they devote little to man

Real Healthy

Health Information Service, a ion-profit educational organization supplying information on medical and health progress, has secured a and health progress, has secured a record booking of 2,006 showings on 324 stations of its series of six half-hour dramatic public relations films on combatting disease. Showings were achieved in the 20-month and period since January, 1953.

New York

David L. Quaid, k. color photographer, ined Transfilm chief camerma with Harry Ying. lin moving over with him as as-ABC Syndisistant cam w offices, with cation set up tw Howard Anderson, formerly with MPTV, heading up the Dallas branch and G. Joseph Porter, World, in charge in Atlanta Official Films sales Herb Jaffe back from a trip to the Coast

Official Films sales Herb Jaffe back from a trip to the Coast.

Carleton Carpenter, recently departed from the Broadway cast of Joh Murray Anderson's "Almanac," tapped by Walt Disney, for the first three "Frontierland" films in the "Disneyland" series Jay Bonafield, RKO-Pathe exce v.b., and general sales manager Sidney Kramer in Detroit last weck for an industrial pic. Transfilm produced a 90-second anumated sequence for the Committy Chest and United Fund campaign this year. "Greatest Fights incititle reverted last week to Mannie Baum Enterprises, and so ended the confusion where Baum's "Greatest Fights inc. The Larks, new quartet consisting of two former members of the Golden Gate Boys and two from the King Odom group, signed with Studio Films for a series of musical shorts ... MPTV landed a two-page picture spread in the current Look on its upcoming "Sherlock Holmes" series and star Ronald Howard.

Phil Frankel back in town after shooting commercials for Trans-roduction at the Nettlefold of the Polock of the Condon, Sept A new telepix series went to Manage of the Polock of the Condon, Sept A new telepix series went for the Golden Gate Boys and two from the King Odom group, signed the productions.

Phil Frankel back in town after shooting commercials for Trans-roduction at the Nettlefold of the Poloc Trans-roduction at the Nettlefold of the Poloc Trans-roduction at the Nettlefold of the Poloc Trans-roduction at the Poloc Trans-roduction at the Poloc Trans-roduction at the Poloc Trans-roduction a

rent Look on its upcoming "Sherlock Holmes" series and star Ronald Howard.

Phil Frankel back in town after shooting commercials for Transfilm in Detroit Guild has opened Detroit branch office company's seventh, under guidance of W. A. Pomeroy.

Dave Nyren, producer of "Soldier Parade" on ABC-TV, flew to Allanta to line up talent for possible tv'er ... Esso inked for a quarter of WPIX's 69-game sports package from the Garden. Station now has Piel's and Robert Burns as well as Esso Jerry Gross and Norman Baer are handling the Morey Amsterdam "Door to Door video pilot. Teaser film has comic in aud participation stanza for the haustrau.

MCA-TV has opened another new office for vidpix distribution in St. Louis. Henry L. Luhman, former Ziv will head the operation. In the meantime, Chuek Lewis has quit N.Y's publicity department for a 'sales job with MCA-TV on the Coast ... Merriman H. Holtz Jr. ankles as chief of Dumont's cop programs and film sales effective Sept. 30. After two years with the web's film syndieation he's about to leave for Europe and is not scheduled to return for several months.

Vidpix Chatter LAUCK, GOFF TO EUROPE Ziv Spools It In FOR 3 TELEPIX PILOTS

ruk J ILLETIA PILUID

Hollywood. Sept. 7.
Chet Lauck and Norris Goff left for Europe last week to make three telepix pilots in as many locales. They will lens in Monte Carlo, Venice and Zagreb (Yugoslavia), then will return here to await sponsor or syndicator reaction. Pix are pegged on Lum 'n' Abner winning a trip to Europe in a "Good Neighbor" contest. James Kern will produce and direct from a script by Carl Herzinger. Series is being shot association with indie producers, the Nassour Brothers.

'Bobo The Hobo' Tintpix

First local telecast of a syndicated series in color has been set by KING-TV in Seattle, which has booked the tinted kidpix series, "Bobo the Hobo, for a 52-week color run. Station has already begun airing the tintpix and will show the series of 26 twice over the next year. Films were produced in N. Y. by Lorraine Lester's Fantasy Productions.

KING-TV incidentally was one

Rroductions.

KING-TV, incidentally, was one of the first stations to air a tinted syndicated film in color. It showed "The Empty Holster" episode from Ziv's tinted "Favorite Story" as a one-shot a couple of weeks ago, about the same time that WNBT, N. Y., showed the hued western.

In London-Made Vidpix

Spanish on 'Lives'

Latest Ziv telepix series to undergo Spanish dubbing treatment is "I Led Three Lives," on which the firm last week cut a "pilot" sound-track. Edward J. Stern, Ziv International rexy, preparing to make a Lati American tour with the pilot for showings to stations and sponsors in Mexico, Venezuela, Puerto Rico and Cuba.

la, Puerto Rico and Cupa.
Most of Ziv's other proporties are already on the air in Spanisa versions. Firm maintains a dubbing studio in Mexico City, where the "Three Lives" pilot was made.

Reruns

= Continued from page 45 =

a five-city deal whereby a stati can run the pictures as often as they wish. On the whole distribu-tors are honest people, but with this type of deal and others lar to it, the most honest man in the world can't keep track of all the reru "Wisbar said,

the reru ," Wisbar said,
Consequently when Screen Writers. Guild go into resumption of
negotiations on their paet with the
telefilm producers this fall, Wisbar
plans to recommend adoption of
the royalty system as practiced in
Europe for the past 100 years.

Diedzen who conversed this

Europe for the past 100 years.

Producer, who commented briskly, "from the very beginning I have
represented that this whole business is hogwash," said he will suggest the simplest method of repayment would be to keep the entire matter between two persons—
the producer and his writer, as is
done in Europe. You pay your
writer a flat sum for a certain period—say three or five years—and
after that time you get together
and if the producer decides hewants to keep the rights, he pays
the writer an additional sum.

"This would eliminate this crazi-

the writer an additional sum.

"This would eliminate this craziness which is driving people out of their mind. I suggested this previously, but the guilds won't listen to an intelligent solution because it's simple. In this way a producer could pay more when he buys a teleplay or story. A copyright cannot be sold in Europe, because according to the law there something you write is as original as your you write is as original as your soul. But a producer can take a lien on it, and eventually it reverts back to the writer.

"There, is a stupid foundation to this entire residual plan, and no-body knows for sure how many times a picture has been rerun. The distributors are so far behind in their bookkeeping it's awful.
There has been no clear thinking
behind the initiation of this method, and that's evidenced by th
situation today.

"The guilds have no idea of how much this is costing the producer and distributors. Screen Gems is distributing the 'Fireside' reruns and I know they have guite a problem trying to keep track of all the runs.

runs.

'The trouble is nobody has dared to admit a mistake was made. No leadership has asserted itself. We must mold sense out of all this chaos, and leadership must be asserted by the heads of the I industry," declared Wisbar vehemently.

Fort Worth—There were 381,550 tv sets in the Dallas-Fort Worth area as of Sept. 1, according to WBAP-TV director Harold Hough

ATTENTION FILM **PRODUCERS**

Now Available for Your New Seasons Production Schedules

TELSON FILM STUDIOS

- Fully Equipped 35 MM Sound Studio 69x60 Clear Shooting Space 22 High
 10 Mi 10 Mi id-Manhattan
- For Added Information Call

CARL RITCHIE

Here Are The New Ones

This fall will see an unprecedented number of new half-hour programs offered in the syndication field, with at least 22 new half-hours already being udifioned throughout the country. This, I course, is in addition to network shows going syndicated for the first time, or national spot product being made available locally for the first time.

While there's no selling season for syndicated product, length of the list indicates to what extent the syndication business has grown. Its especially significant in that this spring saw the launching of nearly an equal number of new properties in the syndicated marts. Listing of the new properties follows:

His Honor, Homer Bell-Mayor of the Town Meet Corliss Archer

Commando Cody Mandrake the Magicia Passport to Danger The Whistler Passport to Junger
Th. Whistler
Sherlock Holmes
Pasis Precinct
Fabian of Scotland Yard
Secret File, U.S.A.
Captain Gallant of the Foreign Legion Jackson International Police

Florian Zabach Show Frankic Laine Show Music for Everybody

Studio 57 Star and the Stor. Where Were, You? Touchdown

Star COMEDY

Gene Lockhart Thomas Mitchell

MYSTERY-ADVENTURE

Cesar Romero

Ronald Howard Louis Jordan, Claude Dauphi Bruce Seton Robert Alda Buster Crabbe

MUSICAL

Laine Dr. Sigmund Spaeth

MISCELLANEOUS

Ken Murray

NBC Film Division United Television Program Ziv. Television Programs

Hollywood Television Service ABC Syndication ABC Syndication CBS Television Film Sales Motion Pictures for Television. Motion Pictures for Television. Telefilm Enterprises Official Films Television Programs of America

Screen Gems Flamingo Film

Guild Films Guild Films Sterling Films

MCA-TV Official Films United Television Program MCA-TV

In addition, this marks the first time that filmed soap operas are being offered, in guarter-hour form and on a five-a-week basis. Two are on tap, Bernie Prockler's "Family Next Door," being distributed by Television Programs of America, and "The Heart of Juliet Jones," slated for syndication by Motion Pictures for Television.

6253 Hollywood Bivd., Los Angeles

Programs of America, Inc. 477 Madison Avenue, New York !

2-SPEED STANDARD FOR DISK BIZ

'GIVE MUSIC FOR XMAS'

Too often editorial comment in these columns has been Too often editorial comment in these counties has been on the captious side, because mainly it is rare that opportunity for an affirmative nod presents itself. Edwin H. Morris & Co.'s pitch, "Give Music For Xmas," is one of these rarities. As is pitch, "Give Music For Kmas," is one of these rarities. As is detailed in the news story herewith, the idea of an individual music publisher sparking a gummed seal campaign, and making it available to all contiguous music enterprises—sheet music, records, follos—is the more laudatory.

A sorry note is the fact that none of the trade associations ized upon what should be an obvious merchandising pitch. In actuality, the "give music" campaign, laudatory as it is, is a belated paraphrase on what the book publishers have been doing for years, not only in combined industry advertising campaigns but as inexpensive bookmarks, imprinted with the local bookseller's name, to further the idea.

Certainly "music for Xmas" is one of the most inexpensive Certainly music for Amas: is one of the most inexpensive and most durable items extant—even a pop record, at under \$1, becomes a lasting gift, as durable as a book which may be read over a period of weeks. It's a campaign which the diskipher of the contemporary music publishers, the deciays, and certainly the respective retail outlets should sieze upon. The Mor-

tainly the respective retail outlets should sleez upon. The Morris outfit's Sid Kornheiser and Phil Lang—the latter through his educational music department, which has been vivid in sparking the "give music" idea—say that they have ordered the slogan stickers in hundreds of thousands lots, and will supply their colleagues gratis. What the trade should do in this connection is obvious.

Abel.

Olman, Scopp, Friedman on Big 3 **Board in Wake of M-G Divorcement**

The new setup of the big Three Music combine (Robbins, Feist & Miller), in wake Woody Herman Rejoins (Robbins, Feist & Miller), in wake of the completed divorcement of Loew's Inc. last week, gives a bigger role to the music company's active management. Abe Olman, general manager of the Big Three, and Mickey Scopp, administrative exec in the music firm, were elevated to the board of the Big Three slong with Loew's attorney, Irving Oreenfield.

Olman and Scopp were named vice-presidents and Irving Green-field was named secretary with Charles C. Moskowitz Loew's vice-Charles C. Moskowitz Loew's vice-prexy, remaining as president. Under the divorcement, the pro-duction-distribution unit of Loew's will continue majority stock-holder in the music combine with 20th Century, holding a substan-tial minority interest.

The three new board members replaced J. Robert Rubin, Joseph R. Vogel and Leopold Friedman, Vogel and Friedman have become execs in the newly organized exhibition unit, Loew's Theatres, Inc. Rubin has retired from active participation in his various business interests. (See separate-story in Film section on new Metro-Loew film and theatre setups).

Other Big Three board members Other Big Three board members who continue in that capacity are 20th-Fox exec vice-prexy William C. Michel; 20th v.p. Joseph H. Moskovitz, and J. T. Mills, Loew's controller and newly-appointed vice-prez. The Big Three combi is Jointly owned by the Loew's and 20th-Fox companies.

Marks Music Now Going Joe Loco With New Mambo Kick: Pioneered Rhumba

Kick, Pioneered Rhumba

E. B. Marks Music, which was one of the key factors in launching the Latin-American music craze in the U. S. about 25 years ago with "The Peanut Vendor" and oth rhumbas, is now climbing aboard the current mambo kick with the inking of Joe Loco, Latin bandleader, to an exclusive writing pact. Loco is on the talent roster of Tico Records, one of the top Latin labels in the business. Marks is currently preparing a series of Loco originals plus another series of his arrangements of standards in the company's catalog, such as Rodgers & Hart's "Manhattan," Maria Grever's "What A Difference A Day Makes" and parts of a new suite titled "Mambo, U.S.A., cleffed by Loco. Latter, incidentally, is also the title of mambo package which will tour 27 cities starting in mid-October.

Capitol After 5 Years

Hollywood, Sept. 7.

Woody Herman launches his new Capitol platter pact today (Tues.) with a rush session. Herman re-cently returned to the Coast la-bel's fold after an absence of some

Batoneer and his "Third Herd" Batoneer and his "Third Herd" will record today, tomorrow and Thursday to stockpile a backlog of platters. Band opens at the Paladium here next Tuesday (14) and Capitol will rush the local release of the platters cut this week to give the Herd an extra exploitation rush.

'Music For Xmas' **As Industry Plug**

Phil Lang and Sid Kornheiser, of the Edwin H. Morris Music interests, have incepted a "Give Music For Xmas" sticker campaign which they are making available to the entire trade-colleague music publishers, diskeries, music shops and anything and everybody snops and anything and extysion; having to do with music. The gummed stickers, in two sizes, have been ordered into the hundreds of thousands, as part of a longrange early fall campaign, starting now, to plug "music-for Xmas"-giving.

Jobbers, dealers, deejay cards, record shipments, sheet music orders — all packages are now adorned with the sticker, which adorned with the sticker.

JACK ROBBINS' DISK-PUB PROPOSALS TO ABC-TV

Vet music publisher Jack Robbins has been huddling with Leonard H. Goldenson, prez of American Broadcasting-Paramount Theatres Inc., on a combined diskery and music publishing affiliation with the network. Robbins is having conti ing talks with ABC-TV veepee Robert M. Weitman.

veepee Robert M. Weitman.
Idea is to form platter subsidiary,
a la RCA Victor with NBC and
Columbia Records with CBS. When
Robbins headed the firm bearinghis name, along with Feist and.
Miller Music, he conceived the
Lion disk label, which is now
MGM Records.

DEMISE OF 78 RPM

The emergence of a two-speed standard for the disk industry, with the discontinuance of the 78 rpm platters. Is envisioned by RCA prexy Frank M. Folsom as being in the near future. Folsom said that "eventually, the sale of all 78 rpm records will be so small that they will not support distributor or dealer inventories and they will be discontinued." Folsom's predictions about the

will be discontinued."
Folson's predictions about the disk industry's future was made in a statement last week commenting on the current shift from 78 rpm to 45 rpm in the disk jockey field. He said: "Broadcasters desirous He said: "Broadcasters desirous of providing audiences with the best in popular music in the period ahead will, therefore, find themselves at a loss to maintain high listening standards unless they join the changeover to 45 rpm recordings." This was taken as a hint to some recalcitrant stations to start converting their equipment to 45s if they want to keep up with the pop music biz in the immediate years to come.

the pop music biz in the immediate years to come.

Folsom said, "The present trend became markedly visible two years ago when the industry found it necessary to discontinue the manufacture of 78 rpm classical albums. Last year, it became necessary to discontinue virtually all 78 rpm popular albums. This year, the sale of 78 popular records is drop
(Continued on page 56)

DJs and A&R Men Pose Challenge To Industry Move

While an increasing number of stations are converting to the 45 rpm system in order to play the disk jockey cuffor, most of the indie outlets in: New York are refusing to toe the line and are still playing the 78s. Fact that the N.Y. stations are able to get the 78s is laid at the door of the publishers as well as most of the major record companies.

While formally comitted to the 45s for the jockeys; exces of some majors have been known in recent weeks to supply the old-style platters to metropolitan jockeys one way or another. Usually, the disk excess tell the jocks to call-up the publisher of a given tune for the hot 78 and the publisher transfers the platters to the right place. The sales and production exces of the disk companies want to see the conversion to 45s take place as soon as possible, but the artists & repertoire chiefs want to get their releases played firstest and the mostest. It a jockey asks for a 78, the a&r men are finding it tough to resist, since it means a plug. While an increasing number of

tough to resist, since it means a plug.
It's expected, however, that sooner or later the N.Y. stations will have to give in to the \$5 rpm trend. Firstly, as RCA' prexy Frank M. Folsom points out (see separate story), album repertory is becoming unavailable on 78s. Secondly, the handling and storage of disks is greatly facilitated for the stations on 45s. The abrupt manner in which the industry swung over to 45s, with no advance consultation with the stations, is not regarded as the best public relations maneuvice on the part of the disk industry but, after the stations pique and conservatism fades away, it's believed that 45s will become universal.

Tex. Quartet Join MGM

Houston, Sept. 7.
The Four Spades, local singing group, have signed a pact with MGM Records.

The group will have to change its name as the record company had a group by that, name some time back.

FOLSOM FORESEES Talent Offices Prep Big Fall Push **On Disk Name-Dance Band Packages**

The Good Old Payola Jack Robbins, a veteran of the wars, has his own views on

the wars, has his own views on payola, particularly as regards the a&r men at the diskeries. "In the old days by cutting in such-and-such singer, and this-and-that bandleader, we had at least 100 shots at a hit, because these maestros and singers were a great plug, and by concentration could help put a song over. Now it's just limited to a handful of payola characters at the record comcharacters at the record com-

Muzak's Test Suit Vs. Yonkers Cafe

A precedental suit to block the unlicensed pickup of music from wired services via frequency modulation radio has been filed by Muzak Corp. against Wilskers Inc., a Yonkers, N.Y., restaurant. Action, brought in N.Y. Federal Court, involves charges by Muzak that Wilskers was using Muzak music in its store without proper licensing or payment of royalites. One of the key issues in the Muzak suit is whether the restaurant has the right to install on its premises a sound system containing electronic device to eliminate commercial announcements and other verbal material. Muzak supplies such devices to its customers for this purpose and it's alleged that Wilskers is using a similar contraption.

Muzak is buttressing its claim with charges that restaurants played three songs owned and copyrighted by the wired music service. Three Muzak-copyrighted tunes are "Someone Dear to You," "Don't Be So Sure" and "Now That You're. Here," all written by Andrew M. Wiswell, Since these tunes are owned, copyrighted and licensed by Muzak, the wired music service is also acting as a performance collection society and is suing the defendant as such.

Muzak is asking for the minimum statutory damages of \$250

the defendant as such.
Muzak is asking for the minimum statutory damages of \$250 for each infringement, plus an injunction and attorney costs. Davis & Gilbert, of N.Y., are legal reps for Muzak.

GENEVIEVE'S COLUMBIA ALBUM; TV, CAFE DATES

Genevieve, French nitery song-stress whom Barron Polan is han-dling, cuts her first album for Co-lumbia Records this week, prior to appearing on the first Max Lieb-man-NBC spectacular with Betty Hutton next Sunday (12). Gene-vieve is slated for the Persian Room of the Hotel Plaza, N. Y., Oct. 21, following Julie Wilson who incepts the new season next Thurs-day (16).

incepts the new season next Thursday (16).

Luclen Poret, accompanist-composer, is with her. They fly directly after the NBC telecast to open at the Caribe-Hilton, Puerto Rico, on Tuesday (14). Genevieve is also being mulled for three Broadway legits, "Adele," a musical version of "4th Heaven," and "That's Life," the Coast revue being brought to Broadway. First two ventures depend on her perfecting houghts. She made her North American debut last spring at the Ritz-Cariton Hotel, Montreal.

Indie Chi Label Bows

Chicago, Sept. 7.
Deed Records, indie diskery in Chicago, is kicking off its first release this week, a pair of vocal sides by Beverly Logan.
Company prez is Ralph Conrad, former bandleader and theatrical agent. Under contract to Deed at present are Frank Farrell, JoAnn Val and the Harmoniacs, besides Miss Logan.

Larger booking offices this sea son are stepping up the push of son are stepping up the push of packages in ballrooms, wherein, as usually practiced, a hot disk artist is sold with a semi-name band for about the price of a well-known orch. It's a way of getting the relatively unknown bands introduced to new territories without suffering a loss in name values. Additionally, the record artists are provided in-the-flesh showcases for personal appearances in the hinterprovided in-the-tiesh showcases for personal appearances in the hinter-lands where they are normally not available.

Music Corp. of America has two of its hottest disk properties

Music Corp. of America has two of its hottest disk properties pegged for separate tours of one-nighters in October or November-Crew Cuts go out with the David Carrol orch on one short tour and follow later with a more expensive Mercury package that will include Lola Dee and Ralph Marterie. At around the same time, Four Aces will travel to terperies in Iowa. Nebraska, illinois, Indiana and other midwestern states with territory bands.

General Artists Corp. currently has the combination attraction of

General Artists Corp. currently has the combination attraction of the Gaylords, Don Cornell, and the Jerry Fleiding orch out on niters in this area. And Kitty Kallen is being prepped for another tour, not unlike her recent eastern swing with the Larry Fotine band at the time when her Decca click, "Little Things Mean a Lot.", was soaring in the polls.

Presentation generally has the

Presentation generally has the ocal artist performing two shows lightly with the band playing

(Continued on page 57)

RCA's Marek to Expand Pop Album Operation With Wider Repertory

George R. Marek, manager of artists & repertoire at RCA Victor, who just returned from another of his periodic quickle lights to Europe, this time to supervise some HMV recordings in London, is personally taking command of the company's popular alhum recordings. It is for this reason that he brought in Ed Welker from the field to work under him in this department. Latter was erroneaus ly reported as an aide to Joe Carlton, who will confine himself to the akr pops.

the akr pops.

Among the new horizons in the popular album business, Marek envisions a greater extension of standard operetta music; an extension of the "popular" international albums, in which Victor is lacking; and a program to "devise new ways of presenting good music for mass appeal—a sort of 'de-intellectualizing' the great masterpleces so that the term 'longhair' will not be forbidding to the mass consumption market. And that, of course, is what we are after."

On the international front, now

what we are after."
On the international front, now that Victor's disk pressing plant in Italy is functioning, he has a "Girl, On The Spanish Steps" ("Piazza di Spagnia") album in work. Actually it's the voice of an RIA (Romeradio) thrush, Katyana Ranieri, but Marek is figuring on the "Coins in the Fountain" type of merchandising to project what otherwise-is an unknown quantity in America.

More Coin in Oil Than Band Biz—This Is News?

Wichita; Sept. 7.

It may be some time before batoneer Benny Strong returns to the band biz, if ever. He's discovered there's more money in oil.

Strong has been here for the last two months, since disbanding his crew after a date at the Coconut Grove in Los Angeles. He has gone into the business of, buying up oil leases—and has discovered that it's more profitable and less wearing.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perro Como: "Papa" Loves Mambo" "The Things I Didn't Do" (Victor). Perry Como latches on to the current mambo kick with clever song that could develop into a flash hit. Perry Como handles this tune with a light touch while Mitch Ayres orch and chorus lay on the Latin beat (Johnnie Ray does a raucous vocal on this same number for Columbia and it won't raise his disk stock). On the Victor flip, "The Things I Didn't Do" is a pleasing ballad neatly delivered by Como.

Frank Sinatra: "When I Charles

Perro Como: "Papa" Loves Mambo": The Things I Didn't Do" (Victor) Perry Como latches on to the current mambo kick with clever song that could develop into a flash hit. Perry Como handles this tune with a light touch while Mitch Ray does a raucous vocal on this same number for Columbia and it won't raise his disk stock. On the Victor flip, "The Things I Didn't Do" is a pleasing ballad neatly delivered by Como.

Frank Sinatra: "When I Stop Loving You"." It Worries Me" (Capitol). Frank Sinatra's click way with class ballad is displayed once again on "When I Stop Loving You." This may not have the immediate impact of a "Young At Heart," but it's a solid number with okay chances.

Best Bets

PERRY COMO FRANK SINATRA Decca

PAPA LOVES MAMBO The Things I Didn't Qo WHEN I STOP LOVING YOU
Mambo in the Moonlight GOT MY EYES ON YOU

It Worries Me GARY CROSBY

entry tailored for the Sinatra erooning style.

Gary Crosby: "Got My Eyes On You"-"Mambo In The Moonlight" (Decca). The Crosby clan is shaping into one of the more important show biz dynasties. On his first solo wax flight for Decca, Bing's son, Gary, registers as a savy performer who's ready for a high spot on the bestselling lists. (Gary, of course, was already up there four years ago via a duet with Bing on the two-sided hit, "Play A Simple Melody" and "Sam's Song"). On the rhythm & blues tune, "Got My Eyes On You," the youngster displays a tricky vocal attack and a piping style that's similar to his father's but by no meas a carbon. The mambo tune on the reverse is likewise due for a hefty number of spins.

Brins.

Bing Crosby: "Count Your Blessings Instead of Sheep"." What Can You Do With A General?" (Decca). From the Irving Berlin score of the Paramount pic, "White Christmas," Bing Crosby, one of film's stars, has come up with a pleasant coupling of new tunes. "Count Your Blessings" is a lullaby-type of ballad which Crosby projects simply and effectively. "What Can You Do With A General?" is a piece of special material with lyrics about the fate of our military leaders.

Rosemary Clooney & Betty Clooney: "Sisters" - "Love, You Didn't Do Right By Me" (Columbia). Two more tunes from "White Christmas" turn up on this Columbia platter. Appropriately enough, the Clooney sisters, who used to work together many years ago with Tony. Pastor band, reunite on the "Sisters" number, a light entry with a cute set of Berlin lyrics. On the flip, Rosemary Clooney, who's also in the film, changes pace with a slow-tempoed solo of a torch song.

Peggy Lee has effectively cut the same two tunes for Decca, using the dubbing technique to get the duo effect on "Sisters."

duo effect on "Sisters,"

Vaughn Monroe: "Lila"-"Julie's
Rainbow" (Victor). Since turning
up with "They Were Doing The
Mambo," Vaughn Monroe has
again become a factor on pop disks.
In this release, he reverts to the
ballad groove with two fine numbers. "Lila" has an upbeat tempo
that gives it brighter chances,
Monroe projecting with lots of
rest. "Julie's Rainbow" is a slow
ballad with a good idea and pretty
melodic line. melodic line

ballad with a good idea and pretty melodic line.

Jo Stafford: "Nearer My Love To Me". "The Temple of An Understanding Heart" (Columbia). "Nearer My Love" is a good ballad to which Jo Stafford gives one of her lucid expositions. The lyric has the tourist flavor of "Soune-where Along The Way," but with an original twist. Flip is an excellent number with literate lyrics, a good melody and standout projection by Miss Stafford—but that title perhaps makes for an unnecessary awkward handle.

Betty Madigan: "Always You"." "That Was My Heart You Heard" (MGM). Still riding with "Joey," Betty Madigan continues to show good commercial form on this coupiling. "Always You" is a big ballad which she belts attractively with choral and lush orchestral

coupling, but it would undoubtedly help. This is Dizzy Dean's debut on disks and, as a singer, he's a great play-by-play announcer of baseball games. Dean has an authentic hillbilly flavor, and it probably doesn't matter that he hasn't much of a voice.

The Chords: "Zippity Zum"-"Bless You" (Cat). The Chords combo, one of the faves in the rach field, dish up some snappy harmonies on "Zippity Zum," with a dirty sax background. This is the type of rach material that could well spill over into the pop field. "Bless You" is a slow-tempoed number with doubtful chances.

Album Reviews

Album Reviews

Album Reviews

Rosemary Clooney's new 10-inch
LP album (CL 6297), titled "While:
We're Young." is in the best
young-at-heart tradition, as she unreels the title song, "Too Young."
"Hello, Young Lovers." "Young At
Heart' backed by "Younger Than
Springtime." "Blame It On My
Youth," "Young Man, Young Man'
and "You Make Me Feel So
Young." Thus she runs the gamut
from Rodgers & Hammerstein to
pops, and with skilful accomps by
Paul Weston, Wally Stott, the English maestro, and Norman Leyden
in the varying sequences, she unspools a popular anthology that's
made to order for the market.

Abel.

Band Review

FRANK YORK ORCH (8) With Peggy Taft Hotel Sherman, Chi

Frank York's sophisticated unit came into the tony Porterhouse Room of this hotel originally for four weeks and has stayed nearly four years. Flexibility and good taste in presentation, as befits the needs of this room, assures the orch's continuation.

needs of this room, assures the orch's continuation.

Sidemen who double on instruments give the band unique scope. It can be an ensemble of six strolling violinists against two rhythms, or a society dance band of the Guy Lombardo school comprised of three reeds, a trumpet, vibes, rhythms, and the maestro's viol in the fore. Accordingly the strolling fiddlers stroke out lilting airs at the dinnertime tables, mount the bandstand for a subdued listening catalog over the post-prandial brandies, and bring out the couples for dansapation with a fine pops rep in the later hours.

Chirper Peggy Taft has a thin voice that falls short on projection and needs loosening on the Latino tempos. She's best on low-pressure, intimate ballads.

While orch's harmonies are seldom very intricate, it can serve up an excellent variety of musical textures and never loses a pleasant sound. Showmanship too is always of high order.



LAWRENCE WELK

CHAMPAGNE MUSIC
157th Consecutive Week, Aragon
Ballroom, Santa_Monica, Calif.
Will Appear
CORN PALACE
Mitchell, So. Dakota.
Sept. 19th through Sept.

CORAL'S INSIDE TRACK ON 20TH'S 'CARMEN

Hollywood, Sept. 7. Coral Records, Decca subsid, will Coral Records, Decca supsid, Will, likely enter the soundtrack album market for the first time with a set of 'Carmen Jones," which 20th Century-Fox is turning into a film. Coral execs have now practically sealed rights to package the sound-track.

track.

Harry Belafonte and Pearl Bailey are heading the all-Negro cast.

"Carmen Jones" was originally presented on Broadway by Billy Rose as an adaptation of the Bizet opera with Oscar Hammerstein 2d

Longhair Disk Reviews

Verdi: La Traviata (Cetra, 3 LP; \$17.63). Brisk, engaging version of the melodious opera, recorded in Italy, Highly-touted Maria Callas, though erratic at first, shows a warm, ringing soprano of wide range, and a strong, true coloratura, Violetta. Tenor Francesco-Albanese shows fine lyric quality and dramatic style as Alfredo. Bartione Ugo Savarese, despite an occasional tremulo and chalky tone, is resolute and adequate as Germont. Gabriele Santini reins the whole deftly.

Chopin: Concerto No. 1, E Minor (RCA Victor; \$5.95). Poetic yet wirle version of the romantic masterpiece by Artur Rubinstein, ably supported by the L.A. Philharmonic under Alfred Wallenstein. Recording is vibrant technically as well as highgrade artistically.

Massenet: Scenes Pittoresques & Scenes Alsaciennes (Epic; \$5.95). Flavorsome pictorial pieces have verdant appeal, as lushly played here by the Lamoreux Orch under Jean Fournet.

Bach: Goldberg Variations (Vanguard; \$5.95). Bach's gay but substantial set of variations on a dance air is charmingly played here by Dutch harpsichordist Gustav Leonhardt, with style and flourish in the performance as in the involved but inviting composition.

Victor Herbert Serenades (Columbia; \$4). Most of these serendes are unfamiliar, but all are fragrant, appealing if light music. Morton Gould leads the Rochester Pops in faithful renditions.

Bartok: Concerto for Orchestra (Mercury; \$5.95). A modern classic, this music is stern, harsh, concise but emotionally appealing. The Minneapolis Symph under Antal Dorati has a warm, understanding approach to it.

Chabrier & Saint-Saens: Pleces for Plane (Westminster; \$5.95). The Chabrier pieces are glittering, impressionistic and representative the Saint-Saens more romantic and showy. Both sets call for technical dexterity as well as interpretive skill, which they get from Ginette Doyen, a polished planist.

Stephen Foster Songs (Capitol; \$5.70. A baker's dozen of wk. and unfamiliar melodies, smoothly sung by the well-drilled, precision-like Roger Wagner Chorale. S

Krenz's Ragtime Album

Bill Krenz, planist on the ABC-TV "Breakfast Club" show, has been inked by Coral Records, He's slated for a ragtime key-board album.

Cap Rides 300G NBC-TV Color Show With 'Satins and Spurs' Cast Album

completion of the project.

And, in the just releasing Capitol album of "Satins and Spurs," the indie diskery is riding the crest of a \$300,000 investment in the first Max-Liebman-NBC television "spectacular," usurping a function which perhaps NBC-RCA should have snagged for obvious reasons of the Liebman commitment to the network—only it so happens Betty Hutton is exclusively tied to Cap. NBC show's scheduled for

Betty Hutton is exclusively tied to Cap. NBC show's scheduled for next Sunday (12).

Rushing out a 10-inch LP, giving it the "original cast musical comedy" treatment, only in this cased it's a videomusical, the eight numbers by Jay Livingston and Ray Evans, with "book" credit to Billy Friedberg and producer-author Liebman are linked to this high-cost telemusical.

Prime difference between a film Municipal Auditorium on Oct. 5.

The artists' potency in the recording business, especially on the "original cast" album phase, has become a topic for more than casual commentary in recent years. It has seen diskeries cashing in on million-dollar film productions, riding the crest of the Hollywood impact where this or that label happens to hold fortunate strings on certal stars, it has seen RCA Victor, for example, frustrated on its "original cast" attempt with a show like Irving Berlin's. "Annie Get Your Gun," despite the company's \$250,000 investment in the show, only to find that Decca was withholding Ethel Merman from completion of the project.

And, in the just releasing Capit And, in the just releasing Capit of a \$300,000 investment in the first Max-Liebman-NBC television "spectacular," usurping a function which perhaps NBC-RCA should have snagged for obvious reasons of the Liebman commitment to the network—only it so happens Retry Hutton is explusively and obviously well tied-into the plot before the comment of the network—only it so happens Retry Hutton is explusively and obviously well tied-into the plot before the comment of the network—only it so happens Retry Hutton is explusively in the fourth of the part 2 duartet of numbers, is a slow of the Liebman commitment to the network—only it so happens Retry Hutton is explusively in the fourth of the part 2 duartet of numbers, is a slow of the Liebman commitment to the network—only it so happens the first structure of the part 2 duartet of numbers and bout the unsophisticated cowgirl who becomes a glamorpuss. who becomes a glamorpuss.

who becomes a glamorpuss.

Miss Hutton is her usual sprightly self, not as atomic in her "bombshell" approach to a lyric, and it this respect it's a plus for the purposes of this album. Nelson Riddle does a competent batoning job and the Textor Singers are a competent accompanying group. Abel.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of Aug. 22-Sept. 2, 1954

Cara Mia	Feist
Count Your Blessings-+"White Christmas"	Berlin
Green Years	Harms
Happy Wanderer	For
Green Years Happy Wanderer Heaven Was Never Like This	Famous.
Hernando's Hideaway-*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty-i"High And The Mighty"	Witmonle
I Can't Believe That You're In Love With Me	Wille
I Need You New	Mailles
I Need You Now	Willer Technique
I Understand Just How You Feel If I Didn't Care	Judnee
To I Cine No. Years of Mr.	Chappell
If I Give My Heart To You	Willer
If You Love Me (Really Love Me)	Duchess.
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro B
Joey Little Shoemaker	Lowell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Lonesome Polecat	Robbins
Make Her Mine	BVC
Man That Got Away	Harwin
Skokiaan	Shaniro-R
Steam Heat-*"Pajama Game"	Frank
Swav	Door
That's What I Like- "Living It Up"	Channell
There Never Was A Night So Beautiful	Broadoact
They Were Doing The Mambo	Morrisoin
Three Coins In Fountain-t"Three Coins In Fountain".	Dobbing
Wedding Bells	MUDULIIS
	1/11/12
, 	

Top 30 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Boy Next Door (Girl Next Door)	Faict
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harme
Happy Wanderer	Fore
Heaven Was Never Like This	Femore
Hernando's Hideaway-*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty-+"High And The Mighty	" Witnessele
I Could Have Told You	William
I Love Paris *"Can-Can"	
I Need Von New	Chappell
I Need You Now I'm A Fool To Care	· · · · Miller
In The Changle To Che	···· Peer
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Little Shoemaker	Bourne
Little Inings Mean A Lot	Feist
Lost In Loveliness-*"Girl In Pink Tights"	Chappell
Man, Man Is For The Woman Made	Garland
Man That Got Away	Harwin
May I Sing To You	Blackstone
Wink Schmink	· · · · Young
Sh-Boom	H&R
Sh-Boom Skokiaan	Shapiro-B
Swav	Daan
There Never Was A Night So Beautiful There Once Was A Man	Broadcast
There Once Was A Man	Frank
they were Doing The Mambo	Mayfair
Three Coins In Fountain-"Three Coins In Fountai	n" Robbins
When You're In Love	Robbine
	, , , , reampitie
A mile of the second second	

† Filmusical. · Legit musical.

RETAIL DISK BEST SELLERS

Nati Rat This	seller taine 21 c parat and	roey of retail, a based on red from leading tites and show use sales rating last week. Artist, Lab	disk best ports ob- stores in ing com- g for this		New York-(R. H. Macy Co.)	Washington-(Super Enterprise)	Boston — (Mosher Music Co.)	Albany-(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham (Loveman's, Inc.)	Miami-(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis-(Ferguson's)	Dallas—(Whittle Music)	San Antonio-(Alamo Piano)	Chicago—(Hudson Ross)	Minneapolis-(Don Leary)	Kansas' City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	ancisco—(Colum	r-(Denver I	Seattle—(Sherman-Clay Co.)
 		POSEMARY	CLOONEY	(Columbia	a).				,,,	1.	-	-	-				<u> </u>		7				7.		
1_	2	"Hey There"	(Mercury)		2	1	8	3	1	2	3	2	10	_{1/} 1	2	2	5	-1		4	2 .	3	.1	6	1 15
2_	1	"Sh-Boom"		*****			10	1	6	_1	1	1		2	6	1.	 .	6	2	7	1	•••	8	1	5 13
3	3,	GAYLORDS "Little Sheer RALPH MAR			3		2	2	4	3	9	3	20	.7	4	3		5	5	8	5	5	2	3	2 12
4	7	"Skokiaan" .			. 4	3		4			<u></u>	.5	2		3	23	4	1	4	N. S.		• • •	10		. 7
5	4	KITTY KALI "Little Things	Mean a Lo	t"	. 8	. 4	3	6	2		10	.,		6	7	5					6	7		4	6
6	5	VICTOR YOU "High and the	Mighty"		7			7			. 4	4	6	9	1	• •			9		3) •		4 5
7	6	KITTY KALI "Chapel in th	EN (Decca) e Moonlight	********	5.	5	6	-						5	191	6	7		10	1	7		-	8	. 5
8	13	ROSEMARY "This Ole Ho	CLOONEY ((Columbia	()	7 .	12							•				-4		10					3 3
-	11	McGUIRE SIS "Goodnight,	TERS (Cor	al)	100						-			(<u>k</u>)							- 1	• • •		81	
		Leroy HOLD	MES (M-G-N	()			ari ar	11.00	-	••		7	•••	****		8		**	8	5	. 8	••	4 1	10	8 3
10	8	"High and the	R (London)				11		3		VA	•.•"	•••	8	• • • •	.4.	**	9	110	• 200	. • * • · · · · · · · · · · · · · · · · ·	1 1	9	-	. 2
11_	12	"Happy Wan			•••			9	5.	10.	3	•	••	<u></u>	••-			· · ·	÷	1.	9	••	5	7	9 2
12	9	"Hernando's DON CORNE	Hideaway".	<u>,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,</u>	•.•	•1•	<u>-:-</u>	••	7	•••	• •	10	•••	•••	••	9	100	**.		. 9	4	20 38	7	44.	2
13A		"Hold My Har SAMMY DAV	nd"			10	7		••						V.	10.5	9		٠٠,		•••	1	• • •	. 1	10 1
13B	16	"Hay There".		eca)	وندي	٠.				الم مور									3	· ,	• •	6	6		. 1
15A	24	PAUL-FORD "I'm a Fool to	Care"		9	6.				٠,	.,			4	9	10					••-				1
15B		DORIS DAY "If I Give My					4	8		8			7	-V.			•••								1
15C		VAUGHN MO	NROE (Vict	tor)				5	27.77						8										6 1
15D		LES BAXTER	(Capitol)			-								3										2	1
15E		CHORDS (Ca	t)				1	 -				···					<u> </u>					•			. 1
		FOUR LADS				••	<u></u>		<u></u>		···			•••		••	-:-		•••		::-	<u> </u>	<u> </u>	100.11	
-	· · · ·	"Skokiaan" . PATTI PAGE	(Mercury)		-					; 5			15	•:•	1 1	•••		200		·	2	••-	*****		., 1
21	22	"What a Drea DEAN MART			-11-4	.,	•				2	••	1	••		· ·		•	6	***		- 1		••	. 1
22A	••-	"Sway" EDDIE FISH				::-		ننن	-			••		•••	10.		••.	÷.	••	6	•••	4		4	. 1
22B	15	"I Need You DENISE LOR	Now"						. 44		4.	<u></u>	3	-,1-	• • • •	••	6	.:	••	••	× 4)	···		. ,	. 1
24	20	"If I Give My	Heart to Y	ou"		٠,٠,	<u> </u>		9			374			٠٠٠		2	1.		<i>y</i> .	••				1
25	16	DRIFTERS (A "Honey Love	Atlantic)			1				7		. 6		٠.		٤.						• •			٠
			1	1		2	2				3			1.	.4					5				6	_,_
	KIZ	TOP	STUDENT I	PRINCE						USIC,	-			GLE	NN A	ALLER Y	١.			C FOR		1	EVEN		S. FOR

Bing Crosby Pitching To Teenage Market Via High School Promotion

ALBUMS

High School Fromotion
Hollywood, Sept. 7:
Plans for a series of "Bing's Day
Dedication Dances" at high schools
in this area have been developed
by Nelkane Benton, recently hired
as Crosby's record promotion gal
in this area, to launch a new drive
to make the teenage set more conscious of the Groaner. Scheme involves a three and one-half hour
show to be presented high
school auditoriums at a nominal admission price with proceeds going
to the school's dance fund.
Preliminary arrangements have

to the school's dance fund.

Preliminary arrangements have been made with school authorities and a complete program has been prepped by Verne Vang. Idea is to use a small combo to play the show and dance sets, a male and a femme vocalist and someone who has worked with Crosby as a guest speaker. A local deejay would emice.

Program format involves concentration only on tunes 'Crosby has recorded over the years, no problem since there are about 2,000 of them. Between sets, selections from the "Bing" autobiographicalbum will be played; to give the layout a 100% Crosby motif.

Initial "Dedication Dance" probably will be held early next month

if all details can be finalized. A highlight will be the presentation of a record player or possibly the "Bing" album, to the student body. Crosby office would handle the total cost of the promotion.

roadway Cast

Columbi

MT. 4840

Victor

LM 1837

Robbins & O'Keefe Double To Ballyhoo Song Folio

Jack Robins and his partner in the Words & Music pubbery, F. C. (Cork) O'Keefe, are combi ing their 25 years' each in the music business to publish a "golden anniversary" song book, "50 Years—50 Hits." Each will be sheet music size, the 50 numbers to sell for \$150.

Because of the calendar event, Robbins & O'Keefe have effected special dealer tieups,

Conley Named Ad Mgr. Of RCA Radio-Phono Div.

Camden, N. J., Sept. 7.

Russell E. Conley has been named advertising and sales promotion manager of the RCA Victor Radio and Victrola division. Before joining RCA, Conley was general advertising manager of the R. M. Hollingshead Corp., Camden, 1 ufacturer of packaged chemical products.

He is a past president of the Am.

Best British Sheet Sellers

Film Soundtrack

Decca

DL 5519

Jocki

Capitol

H 352

Jacki leason

Capitol

W 509

(Week ending Aug. 14)
London, Aug. 17.
Things Mean a Lot., Robbins
Cara Mia Robbins
Coins in Fountai Feist
Little Shoemaker Bourne
Happy Wanderer Bosworth
Wanted Harms-Connelly
Gilly Ossenfeffer. Spier
Never Land. Keith Prowse
My Friend. Chappell
Story of Ti Macmelodies
Idle Gossip Bron
Secret Love Harms-Connelly (Week ending Aug. 14)

Second 12

Second 12

Smile Bourne
Heart of My Heart F.D.&H.
Friends, Neighbors Reine
Young at Heart Victoria
I Get So Lonely Maddox
West of Zanzibar. Bluebird
Don't Laugh At Me Toff
Sky Blue Shirt Wright
Black Hills Harms-Connelly
The Book Assner
D'dw'd Stage...Harms-Connelly
Someone Else's Roses Fields

Dixie Band Clicks in Dixie
Birmingham, Sept. 4.
Beverly Club here has booked
Jerald Scott's dixieland band five
nights a week due to the popularity of the five-piece group which
began playing one night a week.
Scottle bond was in Nashville last

Scott's band was in Nashville last weekend to disk for Columbia Records, their first recording ses-

Col's 'Painless' Longhair **Kidisks for Fall Markets**

ilm Soundtrack

M-G-M

E 244

Expanding its educational catalog for children, Columbia Records will package a series of disks this will package a series of disks this fall designed to introduce young-sters to the classics painlessly. Diskery has made extracts of complete movements and arias from a half-dozen of the more popular longhair works for its initial six releases on 78 rpm and 45 rpm platters. Selections were taken from Columbia's regular Master-works catalog and will be released for the kiddle field with special covers.

Market for juve-slanted longhair Market for juve-slanted longhair works has grown steadily since the end of the war when "Peter And The Wolf" became a popular item with culture-minded parents. Capitol Records released four longhair sets, with story and music, for the kids, and RCA Victor came up with "The Little Ballerina," which combined interest in both the dance and good music. A couple of years ago, Columbia released its "Story of Music" series, also with words and music. The newest Col juve disks will have only music.

Owe disks will have only music.

Col. meantime, is standarding its jacket for its juve line for more ready identification on the counters. Upcoming kiddle product will also include sides by Rosemary Clooney and Jose Ferrer, Art Carncy and Robin Morgan.

Dash Dashes To Europe For Decca (London) Tieups

Irwin Dash, head of London Records' two American music publishing subsidiaries, Burlington Music and Felsted Music, is en route to England and the Continent on further, music publishing tieups. He follows E. R. (Ted.) Lewis back to London, Lewis is head of Decca (British). Records, whose U. S. label is called London Records.

Is called London Records.

In Zurich Dash is particularly huddling with Maurice Rosengarten, Decca's rep in Switzerland, from where he covers the Continent. Dash will enlist Rosengarien's organization to scout Continental song material a la "Happy Wanderer," "O Mein Papa," and the like

In the U. S., Dash operates Burlington as the ASCAP firm and Felsted as the BMI affiliate. (Felsted, incidentally, is named after Lewis' country home in England). sted. incidentally, is named after Lewis' country home in England). Overseas, of course, there is no distinction between the two American performing rights societies, Dash will channel his European copyrights through the Builington firm. Incidentally, the London-Decca hookup with songs and songwriters, through the subsidiary music publishing outfits, is the frank-set tie-in between a diskery and a song creator. On the premise that "getting a record" is today's most potent exploitation outlet, instead of becoming involved with any payola and kindred sub rosa charges, Dash is wooing song material for his two firms on the frank pitch that top London recording artists will be given priority opportunities to wax the material.

Dash is an American but long-

to wax the material.

Dash is an American but long-time resident in England. He stayed there throughout the London blitz. He headed his own Dash-Connelly and Irwin Dash Music companies when he was affiliated with Reg (Campbell-) Connelly, but is now operating again in N. Y.

Columbia Gambles 8G In Cutting Liberace At **Live Hollywood Concert**

Live Hollywood Concert
Hollywood, Sept. 7.
Columbia took an expensive gamble Saturday (4) for an "on-the-spot" taping of Liberace's Holthwood Bowl concert, but it will be another few days before the plattery knows how much of the material is marketable. Concert lasted almost three hours.
Under AFM Local 47 recording regulations, plattery's gamble will be in the neighborhood of \$8,000, even if nothing is used. Liberace was backed by 106 men—the L. A. Philharmonic Orchestra and an additional 10 sidemen of his own.

Philharmonic Orchestra and an additional 10 sidemen of his own. Sidemen must get \$38.50 each for the date, whether Columbia subsequently markets the recordings or discards them, and the plattery had about another \$4,000 investment in the technical preparations for the date. A special Telefunken mike was used and the telephone coi pany ran a special 15,000 cycle li to the Hollywood Bowl to facilitate carrying of the program back to Radio Recorders where four tape recorders captured the program.

Decision on how much, if any, of the program will be used for a Liberace album, will determine the final cost. Under AFM regulation, the \$38.50 cost applies to a 2-hour session fro which 40 minutes of music can be obtained. Overtime rate is figured at \$9.63 per half-hour.

Columbia Shuffles Field Sales Staffers

In a recent reshuffling of Columbia Records' sales, personnel in the field, Joseph Broderick has been assigned the Syracuse territory in addition to his Boston beat. Broderick will report to Bill Galagher, division manager headquartering in Philadelphia.

other realignments around the country were Walter Hayum to St. Louis; Merle Weiss to Pittsburgh; Ken Glancy to Chicago and Milwatkee, operating out of Detroit, and Jack Devaney to Seattle and Spokane.

	MHXMOA EPHON	2	64	#1	2	33	<u>ي.</u> ا	7 iS	18	9	9 1	2 65	4.7) % (ا ا	3 8	12	8	801	28	3 6	21	21		218	2 1	4 14	1 =		1	12	12	17	2	10	9	00	00	ر ا
Т	Bruce Vanderhoof-KDYL-Salt Lake	1 28	3 24	1			-1	2	9	7			1				:					: :			.[1		:	: :	:	5			\cdot					•
-	Len Ross—KBMI—Las Vegas		2		3	4		٥		8		ً م			2	1	. :				- 4	,					1		: :	1.	:				;		,		
ES	Rues Coglin-KROW-San Francisco							0 60		7					4			1.	.	6		: :		5		:						:							
≱ -	boowylloH-DAJM-schecheche	.	_	4	2	4			LG.	23			8				. 6	1.	9			: :							: :		10	1							
7	Al Radka—KFRE—Fresno	1-	2		3	7			8	0								١.							9	1	:		.];		6				:	:			
ĺ	Dick Gilbert-KTYL-Phoenix		10				2			6									4						-	٦													
+	John Michaels—WOKY—Milwaukee	0	9 1																		,								. :	1.		9		4	1				
-	Gene Piatt-KELO-Sioux Falls								5									1		4					1												8		
-										1										-						1													y]
1	Rudy Ertis-WTOL-Toledo	4		-		-	ľ	1		1								٦		-]						1			2										
_	BIII Dawes-WCPO-Cincinnati	3		ိ	-		1				ا	1	9	2						1								1			4								ř
ES	Johnny Pearson—KOWH— Omsha	1				2	1		[9	6		8	2					*							1	•							-	1				
}	Wayne Sutt-WHB-Kansas City	-	8			4			5			2		3		12	:		٠: ا	ľ	"			1				1	1										
록 .	Steve Cannon—WMIN—St. Paul-Mpls.		77	4			2 0	٠ ا			1		2		<u>س</u> ('n									1			1		1	1				1	"			
1.	Carl Shook-WilM-Lansing	2	7	9	ຕ	6		14	10	8		. 67					:	;							-[7		:			:	:			
1.	tionisdtww-llswxsM. dog	4	:	2	:	6	:	- 8	:		-	: :		:		2	1	:			:	1					1		: :	8	;	1			+				
	Don Bell-KRUT-Des Moi	7	2		∞	4		1	2			: :	1		2	2	:	:	:		9	' -	li.			1	,	. 6	1		:	6				: :			
	Sandy Singer-Kond-Cedar Rapids	62	9	:	-	က	1	" :	:	:		-	1			: :	: :	:	2		: 0	:					1			:	8		:		: 5	:			
T	Harvey Hudson-WLEE-Richmond	60	23	:				: :			$ \cdot $: 4	-	2	:	: :	: :	:	-		2				:	-	o	: 6	•	:		:	:		:	: :			3
1	Roger Clark-WAOR-Morfolk		-		7		: c	1 0	:		8	10			.	0	: :						:	2					:	:	:	:	:		:	: :	:	4	
1	Jimmy Lowe-WRR-Dallas	4	1:	60	-			: :	:	6		9 00					:	:					9	:		2	:	:	1	:	:		:		:	:			9
H	Bill Dawson—WAKE—Greenville	4	2	2				. 10	1		0					0		:						:			:			:	:				1	:			:
3	Del Clark—WJMR—New Orleans	2		2	က	4	. 4	مإد			-	: :				:				6	:	:		:	:		:	:	:		١,	:			의.	1:	1		:
2	Bob Watson-WQXI-Atlanta	8	н	2	4	:	:	. 67	2		9	: :			의	: :		7:		.	ø	6					:	+	:	: :	:				:	:			1
1	Pat Chamburs-WFLA-Tampa		8		÷			. 🕳			2		:				: :	-			4	· · ;				:	7			:] :								
1	Johnny Fairchild-WORZ-Orlando	1.1					7	1				1				:] .		63	.1	8	:		4				:	-			6							:	:
+		8		2				واب			:					2				-		: :				:				6	:		2				:		
1	soe Hyder-Wadk-Newport Phil Christle-WCAX-Burlington		_	2			4			2								١,												.].									
-	Bud Brees-WPEN-Philadelphi		50			9							'n			4					N			,	-					.									
1	Paul Flanagan—WTRY—Troy					7	6			0						. 4						1.																	
	Lou Barile-WKAL-Rome	1.	6	2						-			2	2				ſ.				Ι.										1]			
	 	1 1	2									0		23		4, 10							0								_				3			े	
1	Bob Retry-WOTW-Nashua Mort Nusbaum-WHAM-Rochester	1 1		2			4	1	9			٦																			1.					1			
5	Bud Wilson-WTXL-Springfield			4					9																						1				1		1		
Z		Ĭ		N			6													1		4									:						1		
	1ориий Тоwne—WESX—Salem	-		2			i.										1			4		1		"								8							
	Jack McDermott-WLYN-Lynn		1			6							1									1				1									1	1.			
	Buddy Deane-WITH-Baltimore			7					80							•		4			1	:					1		. "			:			1		9	•	:
	Howie Leonard-WPOR-Portland	1. 1	7	1	4		1	٥	1	2	6			1	1	:				2						1				1	:	1	8					:	١:
-	Jerry Strong-WMAL-Washington		2	1	1	3 10					5				•			9			1	: :	1	;				-			1	:	:		8	: :	:		:
	Ed Reihy—Werk—Waterbury	2	-	7		9		3						:		:	1					:	1		8			1	: 0		:	1		/:		:	:		:
	Murray Kaulman—WMCA—New York	. 7	2	9		8				6 0				1						8	8	16	1		7			4							. 1	1.			:
	2 (12) 2 (1)	1		ight	, A				S.	amp			Kor		art					Thi	À		1					Ž į	ŀ		ntair	asur		Bo	Site	Q	:		
	ss in and	1	1	loon	light	er	ight		ean	ng M	ner	a e	art to	ight	ethe					Like	eaw	M				-		ve My Heart to Yo	Š		Fou	Tre		very	lely	Mam	ighty		
	686633		1:	e M	E	nak	Z	1	SM	Doi	Sin	ا ا	He	ie M	Swe				and	ver.		No.		am		mak		Hea	2 0	0	s in	or a		irl-E	-10	nes	e M	way	Care
	Sire the	0	1		I 6	1 5	121	117							۱ ۵۱	٠ ا ه	ان		띡	9	S	18	1. :	121	: 1	9				ŀ	ŀ	Toy	1	y G	ays		육	it A	In't
	rds riss outed could be and with the with the cities ompreh	=	ere	in th	nd th	Shoen	nd the	n	hing	ere	non	100 H	e My	2			5 5	1.5	<u>- </u>	77	8	١Þ	:	P		ę,	# 1	0 0	۵l۳	υн	110				O.I.	. 0	1.0	ca	
	POL records rising computed on Nr. 2, and so rids with two orints are less of comprehens a comprehens	Воош	y There	apel in th	th and th	tle Shoen	h and the	kiaan	tle Thing	ey Were	namon	a Fool to	Give My	h and th	dnight	am .	Lissn	a Mia	d My	ıven]	nando	eed	y	at a D		le Sho	Kiaan	e lo	2 2	P	ee C	La	e	Ever	DA D	Louis	h and	1	Ā
	KEY PO See records riss are computed to or a No. 2, and or a No. 2, and or an No. 2, and man homis with it man homis are if man a compreh some	Sh-Boom	*Hey There	*Chapel in the Moonlight	"High and the Mighty	*Little Shoen	"High and the	*Skokiaan	*Little Thing	*They Were Doing Mambo	†Cinnamon	This Ole H	*If I Give My	"High and th	Goodnight	*Dream	*Skokissn	*Cara Mia	"Hold My	*Heaven	*Hernando	*I Need Y	Joey	What a D		*Little Sho	Skokiaan	* If I Give	Shake R	"Mood II	*Three C	*Am I a	*Smile	To Ever	Happy D	St. Louis	*High and	Gal Th	*If I Di
	CKEY PO	:Sh-Boor	ibia *Hey There	*Chapel in th		ry *Little Shoen	1	ry *Skokiaan	*Little Things Mean a Lot		bia †Cinnamon	his This Ole H	bia *If I Give My	"High and th	Goodnight, Sweetheart	*Dream		n *Cara Mia		*Heaven Never Like This	ce "Hernando's Hideaway	*! Need Y	I. +Joey	ry∵†WhataD	. tSway	*Little Shoemaker	n *Skokiaan	TIT I Give	Shake	X *Mood II	*Three Coins in Fountain	l *Am I a	n. *Smile	bia †To Ever	"Happy Days-Lonely Nites		*High and	i*Gai Th	*If I Di
	icate those records rist Ratings are computed of interest of a No. 2 and their dust records with rist to present a comprehegionally.		olumbia *Hey There	ecca *Chapel in th		ercury .*Little Shoen	1 1	ercury *Skokiaan			olumbia †Cinnamon	apitol Tim a Fool t	olumbia *If I Give My	ecca "High and th	oral Goodnight	ecca *Dream		ondon *Cara Mia		ictor *Heaven	adence "Hernando	ctor *I Need Y	-G-M +Joey	ercury : †What a D	. tSway	ctor *Little Sho	ondon *Skokiaan	ajar *III Give	21	bel X *Mood Ir	cca *Three C	apitol *Am I a	ondon . *Smile	olumbia †To Ever	ot "Happy D		oral *High and	apitol*Gal Th	ot *If I Di
	indicate those records rist and		Columbia *Hey There	Decca *Chapel in th	Capitol	Mercury . *Little Shoen	1 1	Mercury *Skokiaan			Columbia : Cinnamon	Capitol Tim a Fool to Car	Columbia *If I Give My	Decca "High and th	Coral 'Goodnight	Decca	Columbia	London *Cara Mia		Victor *Heaven	"Cadence "Hernando	Victor *1 Need Y	M-G-M +Joey	. Mercury : What a D	. tSway	. Victor *Little Sho	-:1	Majar III G	21	Label X *Mood In	Decca	. Capitol *Am I a	London . *Smile	Columbia †To Every Girl-Every Boy	Dot. "Happy D		Coral *High and	Capitol *Gal Th	Dot *If I Didn't Care
	SK JOCKEY PO 4. to indicate those records ris- 1 top. Ratings are computed of mention, inter for a No. 2, and 1 possible, only records with it 1; though their total points are it to week to present a compreh- to week to present a compreh- puntry regionally.		ey. Columbia *Hey There	Decca *Chapel in th	Capitol	2	1 1	Mercury	Decca	Victor	Columbia †Cinnamon	Ford Capitol Tim a Fool to	Columbia *If I Give My	Decca "High and th	Coral *Goodnight	Decca	Columbia	ani London *Cara Mia		Victor *Heaven	Cadence "Hernando	Victor *I Need You Now	M-G-M +Joey	Mercury tWhat a D	. tSway	er Victor *Little Sho	-:1		21	io Label X *Mood Ir	Decca	. Capitol *Am I a	London .*Smile	Columbia †To Ever	Dot. "Happy D	Label X	1 Coral *High and	Capitol* Gal Th	Dot *If I Di
	gned to indicate those records risse on top. Ratings are computed of inneution, inter for a No. 2, and rever though their total points are it, the receive only one mention with the control of the country regionally.		looney Columbia *Hey There.	n Decca *Chapel in th	Capitol	Mercury	1 1	terie Mercury *Skokiaan	Decca	Victor	t Columbia †Cinnamon	looney Columbia This Ole H	Columbia *If I Give My	ng Decca "High and th	sters Coral 'Goodnight	Decca	Columbia	ntovani London *Cara Mia	Coral	r Victor *Heaven	er Cadence "Hernando	Victor *1 Need Y		Mercury twhat a D		rhalter Victor *Little Sho	-:1		21	v Trio Label X *Mood In	Decca	. Capitol *Am I a	field London *Smile	vColumbia †To Ever	ers Dot	Label X	mond Coral *High and	ra Capitol*Gal Th	Dot *If I Di
	designed to indicate those records rist those on top. Ratings are computed a law of the computed of the control with records with red, ever stoogh their food points are law, but the country regionally.		y Clooney Columbia *Hey There	allen Decca *Chapel in th	Capitol	Mercury	1 1	Marterie Mercury *Skokiaan	Decca	Victor	nnett Columbia †Cinnamon	I-Mary Ford Capitol Tim a Fool to	ty Columbia *If I Give My	Young Decca "High and th	Sisters Coral Goodnight	Decca	Columbia	I-Mantovani London *Cara Mia	Coral	isher Victor "Heaven	Bleyer Cadence "Hernando	isher Victor *1 Need Y		geMercury : What a D		interhalterVictor*Little Sho	-:1		Dage	Petty Trio Label X *Mood In	Decca	Capitol	140	Ray Columbia †To Ever	Sisters Dot "Happy D	Label X	Desmond Coral *High and	inatra Capitol*Gal Th	ers Dot *If I Di
	bish bish to the computed of the country regionally.		mary Clooney Columbia *Hey There	y Kallen Decca *Chapel in th	Capitol	Mercury	1 1	oh Marterie Mercury *Skokiaan	Decca	Victor	r BennettColumbia rCinnamon	mary Cloney Columbia This Ole H	s Day	or Young Decca "High and the	uire SistersCoral Goodnight	Decca	Columbia	field-Mantovani London *Cara Mia	Coral	le Fisher Victor *Heaven	nie Bleyer Cadence *Hernando	e Fisher Victor *1 Need Y	Madigan	Page Mercury TWhat a D	Martin Capitol +Sway	Winterhalter Victor *Little Sho	-:1		Dage	nan Petty Trio Label X *Mood It	Decca	Starr Capitol *Am I a	140	nie Ray Columbia To Ever	valis	Label X	ny Desmond Coral *High and	k Sinatra Capitol*Gal Th	oppers Dot *If I Di
	difference of the country regionally.	Crew Cuts Mercury	Rosemary Clooney Columbia *Hey There.	Kitty Kallen Decca *Chapel in th	Capitol	Mercury	1 1	Ralph Marterie Mercury *Skokiaan	Decca	Victor	Tony Bennett Columbia †Cinnamon	Les Paul-Mary Ford Capitol Tim a Fool to	Doris Day	Victor Young Decca "High and the Mighty	McGuire Sisters Coral Goodnight	Decca	Columbia	Whitfield-Mantovani London *Cara Mia	Coral	Eddie Fisher Victor *Heaven	Archie Bleyer Cadence "Hernando	Eddie Fisher Victor *1 Need Y	Madigan	Patti Page Mercury tWhat a D	Martin Capitol +Sway	Hugo Winterhalter Victor *Little Sho	-:1		Dage	Norman Petty Trio Label X *Mood In	Decca	Kay Starr Capitol *Am I a	140	Johnnie RayColumbia To Ever	Fontane Sisters Dot Happy D	Label X	Iohnny Desmond Coral *High and	Frank Sinatra Capitol. *Gal Th	Hilltoppers Dot. *If I Di
	POLETY DISK JOCKEY PO mpilation is designed to indicate those records rist as well as those on top. Ratings are computed to my points for a No. 1 mention, into 10 or 3 No. 2, and not point. Wherever possible, only records with thins are listed, even though their found points are listed, even though their found points are is than those which receive only one mention. Clift, any from week to week to present a compreh all sectors of the country regionally. P + BMI (1. 12)	Crew Cuts Mercury	Rosemary Clooney Columbia	Kitty Kallen Decca	Les Baxter. Capitol	Gaylords Mercury	LeRoy Holmes M-G-M	Ralph Marterie	Kitty Kallen. Decca.	Vaughn Monroe Victor	П	Desembry Cloney	Doris Day	1	14	Four Aces Decca	Form 1 ads Columbia	Whitfield-Mantovani	Don Cornell Coral	Eddie Fisher Victor	1	Eddie Fisher	Betty Madigan	Patti Page	Dean Martin Capitol +Sway		Bulawayo Band	Denise Lor	Rill Halay Doors	Norman Petty Trio	Four Aces Decca	Kay Starr.	David Whit		Fontane Sisters Dot	Richard Maltby Label X		Frank Sinatra	Hilltoppers
	APPETY BISK JOCKEY PO compilation is designed to indicate those records rist arity as well as those on top. Ratings are computed to one point. My berever possible, only records with the one point. Wherever possible, only records with it mentions are listed, ever though their foul points are losses than those which receive only one mention. Citifus will wary from week to week to present a compreh e of all sectors of the country regionally. S. No. 1. No.	Crew Cuts Mercury	01	11 Kitty Kallen Decca	9 Les Baxter. Capitol	12 Gaylords Mercury	7 LeRoy Holmes M-G-M	3 Ralph Marterie	25 Kitty Kallen Decca	9 Vaughn Monroe Victor	7	0 4	2 00	. &	13	5 Four Aces Decca	Form 1 ads Columbia	*5 Whitfield-Mantovani	4 Don Cornell Coral	3 Eddie Fisher Victor	19	. m	20 Betty Madigan	5	Dean Martin Capitol +Sway		Bulawayo Band		Rill Halay Doors	2 Norman Petty Trio	Four Aces Decca	Kay Starr.	David Whit		6 Fontane Sisters Dot "Happy D	Richard Maltby Label X	8 Johnny Desmond Coral *High and	Frank Sinatra	2 Hilltoppers Dot *If I Di
	F DISK JOCKEY designed to indicate those rec those on top. Ratings are con to a No. Invention, inter for or M Wherever possible, only record sted, even though their total poi e which receive only one mentio of the country regionally.	1 11 Crew Cuts. Mercury	01	11 Kitty Kallen Decca	9 Les Baxter. Capitol	12 Gaylords Mercury	7 LeRoy Holmes M-G-M	3 Ralph Marterie	Kitty Kallen. Decca.	9 Vaughn Monroe Victor	14 7		43 3	. &	13	5 Four Aces Decca	Form 1 ads Columbia	5 Whitfield-Mantovani	4 Don Cornell Coral	3 Eddie Fisher Victor	19	1	20 Betty Madigan	26 5	21 12 Dean Martin Capitol +Sway	20 11	3 Bulawayo Band	23 4 Denise Lor	1 Rill Halay Dage	1	Four Aces Decca	1 Kay Starr.	1. David Whit	8	1	1 Richard Malthy Label X	18 8	Frank Sinatra	Hilltoppers

the greatest record they've ever made!

THE AMES BROTHERS

HOPELESSLY

ONE MORE
TIME



GENE

ED

JOE

VIC

RCA VICTOR



A "New Orthophonic" High Fidelity Recording

Inside Stuff--Music

Gordon V. Thompson, Ltd., Canadian firm making Gavotte records, continues to specialize in LP platters featuring former outstanding phono artists. Few months ago Gavotte issued disk of song recital waxed by late Reinald Werrenrath, Met baritone, four months before his death. Latest offering is eight-song LP by Charles Harrison, who ranked as topnotch tenor for 20 years beginning in 1911. Critics who have heard plattering say fresh, vibrant quality of Harrison's voice is virtually unimpaired. Understood, Gavotte's recording director, Ed Manning, means to take another tape recorder to New York and catch the voices of more surviving artists of acoustic recording era.

Warner Bros. film, "Strange Lady in Town," has its own mood music in the title tune which producer-director Mervyn LeRoy is utilizing during the actual filming. LeRoy plays the tune, written by Dimitri Tiomkin and Ned Washington, during the shooting of the non-dialog scenes. These are the scenes in which the tune will be heard in the finished film, LeRoy believes that utilizing a special recording of the number on the set helps put Greer Garson and Dana Andrews in the proper mood for the scenes in question.

Columbia Records is using the personal touch on its cover for a new Mitch Miller album of longhair selections played with the Daniel Saidcnburg Orchestra. Longplay platter has been packaged with a picture of the longhair oboist, who's pop a&r chief, together with his nine-year-old daughter, Margy. Picture was taken for a mag layout a couple of years ago when Miller's succession of pop clicks for Columbia made him a hot story property.

Big success of recent "Doggie in the Window" led Ray Walker to hope there might be a revival of interest in "Fido is a Hot Dog Now," whose music he wrote in 1914 to words by Charles McCarron and Tom Gray. Felst Music publishers agreed to put some promotion behind "Fido." Couple of weeks ago Walker got his royalty statement from "revival." Two copies had been sold, so he got a check for 2c.

Jazz pianist Joe Bushkin and director Garson Kanin have become a new songwriting team and one of their first efforts, "Boy Wanted," has been cut by June Valli for RCA Victor, among others. It's Kanin's debut as a songsmith, although Bushkin has several numbers to his credit. To date, they have written 13 tunes in collaboration. "Boy Wanted" is being published through Bregman, Vocco & Conn.

Columbia Records' promotion department has come up with a Communa records promotion department has come up with a "how to win friends" disk package designed for disk jockeys and station librarians. Diskery has compiled about a dozen of its recent top releases into a 12-inch longplay platter and is distributing them to radio station personnel with a notation that the LF is not meant as an addition to the station library, but for home consumption.

"Madalena," recent "Carnival in Rio" tune click, has racked up its 30th wax workover. RCA Victor alone has cut the tune seven times. Latest Victor workover of "Madalena" is by Fafa Lemos for his "Dinner in Rio".longplay platter. Tune is published by Rex Music.

Bernie Wayne has penned the official tune for the Miss America Pageant. Song, tagged "Miss America," was picked up by Vinton Freedley, pageant's producer. It'll be preemed at Convention Hall, Atlantic City, Sept. 11.



LLY ECKSTII

sings

YOU LEAVE ME **BREATHLESS**

OLAY. OLAY (The Bullfighter's Song)

78 RPM

45 RPM

MGM 11803 K 11803

RECORDS

THE GREATEST NAME



IN ENTERTAINMENT

701 SEVENTH AVE . NEW YORK 36 N Y

.... 10 Best Sellers on Coin-Machines VARIETY

1. SH-BOOM (8

VARIETY

- 2. HEY THERE (7)
- 3. HIGH AND THE MIGHTY (4)
- 4. SKOKIAAN (2)
- 5. LITTLE SHOEMAKER (10)
- THIS OLE HOUSE (2)
- LITTLE THINGS MEAN A LOT (19) IN THE CHAPEL IN THE MOONLIGHT (8)
- I NEED YOU NOW (1)
- GOODNIGHT, SWEETHEART, GOODNIGHT (3)

Second Group

WHAT A DREAM I'M A FOOL TO CARE ... THEY WERE DOING THE MAMBO THREE COINS IN THE FOUNTAIN IF I GIVE MY HEART TO YOU AM I A TOY OR A TREASURE I CRIED FORTUNE IN DREAMS

I UNDERSTAND JUST HOW YOU FEEL DREAM

(Figures in parentheses indicate number of weeks song has been in the Top 101

COL RUSHES 'STAR' PIC | Decca Preps Paris Trio ALBUM TO BEAT PREEM

Hollywood, Sept. 7. Eighteen months after the initial work was begun, the "Star Is Born" soundtrack album was completed here over the weekend and the tapes airmailed to Columbia Records headquarters in New bia Records headquarters in New York. Covers for the package have already been printed and pressing will get underway this week. Columbia expects to have the albums available for local stores approximately one week be-fore the world premiere of the film at the Pantages Theatre here Sept. 29. Sent 29.

Sept. 29.

Columbia's deal for the sound-track stemmed from the plattery's contract with Judy Garland, who stars in the Warner Bros. production. Plans for the album were launched more than six months before the picture went before the cameras and production took almost a year to complete. During that time the plattary kent almost cameras and production took at most a year to complete. During that time, the plattery kept almost abreast of the changes in the score, editing and eliminating where necessary. Coast recording director Paul Weston worked with studio's music chief Ray Helndorf to cut the soundtrack of the 3-hour film down to disk size.

Billy Shaw to Tour 'Mambo, USA' Package

"Mambo USA," a new Latino concert package has been set for an eight-week tour by the Billy Shaw Agency. Bash, which will kick off at Carnegie Hall, N. Y., Oct. 22, features Joe Loco and his Quintet, Machito's orch, singer Carlos Ramirez, the Facundo Rivera Quintet, Tun-Tun, Horatio & Lana, Mambo Aces, and Barry & Tubee. Other acts are being set.

Tubee. Other acts are being set.
Show is being produced by Irying Schacht and George Goldner,
Tico Records' prexy. Norman
Granz, producer of "Jazz At the
Philharmonic," will promote the
concert in about 15 cities. Mercury
Artists Corp. is setting the talent
for the package.

Doris Day Song Pic Set for British TV

London, Sept. 7.

A 40-minute film, compiled from some of the songs made famous by Doris Day in Warner Bros. filmusicals, is to be aired by BBC-TV next Tuesday (14). This will be the third BBC program of the kind, the others having been "Hollywood Hit Parade," and "Rita Hayworth," and will be followed by a Bing Crosby feature end of the year, Among the films featured in past

Crossy feature end of the year.

Among the films featured in next
week's telecast will be "Tea for
Two," "Lullaby of Broadway,"
'April in Parls," "I'll See You I'
My Dreams" and "Lucky Me."

"The is checklick for general Latter is scheduled for general release a fortnight after the airing.

For Andrews Sis Niche

FOR ANUTEWS SIS MICHE
Hollywood, Sept. 7.
There's apparently no longer any prospect that the Andrews Sisters will ever work together again, so Decca has come up with a new sister trio it hopes will step into the Andrews' niche. Plattery is so optimistic that it has even turned the initial recording session tonight (Tues.) over to Vic Schoen, whose backing launched the Andrews Sisters before the war and who conducted for them on many of their peak records. peak records.

New trio is the Paris Sisters. They come from Oakland, Calif. where they've done radio and tele-vision work for the last few years

WELK PULLS 51,000 **PAYEES IN COAST DATE**

Hollywood, Sept. 7.
Alltime record attendance for a one-night dance is claimed for the Lawrence Welk appearance last week as headliner of the Marines' Emergency Polio Fund Dance at Santa Ana. Total attendance hit 51,090 at \$1 per head.

Dance was held in a blimp hangar at the Santa Ana Marine Air Facility Base—a site so large 49 loud speakers were used to carry the music to all dancers. Promoters used two and one half tons of corn meal to make the cement floor danceable.

Welk got a glad \$1,500 for the date.

Francis, Day Gets Rights To Two New Slade Hits

London, Aug. 31. Francis, Day & Hunter, British Francis, Day & Hunter, British pubbery, has acquired rights to the music of two new West End hits, "Salad Days" and "The Duenna." Scores for both productions were written by Julian Slade.
"Salad Days" is a Bristol Old Vic production, and Slade coauthored the book and lyrics with Dorothy Reynolds as well as writing the score. "The Duenna" is Sheridan's 18th-century comic opera.

score. "The Duenna" is S 18th-century comic opera.

Victor's Wanda Merrill

A new thrush, Wanda Merrill, will debut on wax via RCA Victor which pacted her last week. Her first session has been set for tomorrow (Thurs.) in New

Crew Cuts Mercu	
ChordsC	at
Rosemary Clooney Columb	
Sammy Davis, Jr Dec	
Johnny Desmond Cor	
LeRoy HolmesM-G-	
Victor YoungDec	
Les Baxter Capit	ol.
Four Lads Columb	
Bulawayo Band Columb	
Ralph Marterie Mercu	ry
Ray Anthony Capit	οl
Gaylords Mercu	
Hugo Winterhalter Vict	0r
Rosemary Clooney Columb	iα
Kitty KallenDec	ca
Kitty Kallen Dec	ca
Eddie Fisher Vict	or
McGuire Sisters Cor Sunny Gale Vict	al
Sunny Gale Vict	07

Patti Page	Mercury
Les Paul-Mary Fo	
Vaughn Monroe .	
	Decca
Doris Day	
Kay Starr	Capitol
Patti Page	Mercury
Kay Starr	Capitol
Four Tunes	Jubilee
Four Aces	. Decca

Interlochen Interdites

Jet Noise From Air Base Detroit, Sept. 7.

Dr. Joseph F. Maddy, president of the National Music Camp at Interlochen, Mich., has been assured by an Air Force inspection team that a proposed \$9,000,000 jet airplane base near the music camp will not interfere with it.

Last year. Maddy won a battle with the state by forcing it to abandon plans to build a prison camp near his music camp which attracts young musicians from all parts of the nation each summer.

To Milton Deutsch:

Dear Mile.

Thanks for the word that we are now booked solid 'til Sept. 6th, 1955. Please convey our thanks to Mike DePeano for his confidence in holding us over at the NEW GOLDEN HOTEL in Reno.

Regards,

WILL OSBORNE

P.S.: Again, you forgot our 2 weeks vacation!

MGT. Milton Deutsch Agency



FOR SALE

1945 Flexible Bus, 29 Passengers, Reclining Seats, Baggage Compartment, Gat Engine, Fully Reconditioned, Ex-cellent Shape, Good Buy. Palmeri's Service Station, Otinville 5-9610.





Laurie Loman 'Whither Thou Goest'

Century Records HO-106

The Version With Heart

COPYRIGHT

KAVELIN MUSIC CORP.

BRENNER MUSIC, INC.

SOLE SELLING AND LICENSING AGENT

Direction:



GENERAL ARTISTS CORPORATION

NEW YORK • CHICAGO • BEVERLY HILLS CINCINNATI • DALLAS • LONDON

X, Burgundy In Carlyle Row

Label X, RCA's subsid label, is currently in the middle of a hassle between bandleader Russ Carlyle and Burgundy Records, indie diskery headquartering in Detroit. Label X's artists & repertoire chief-Jimmy Hilliard bought the master of Carlyle's "In A Little Spanish Town" from the bandleader, but Burgundy's general manager claims to own the original master of this disk and 27 other tunes. Carlyle contends that he has no deal of any kind with Burgundy and claims that he paid for and owns all the masters made by his band. Label X. RCA's subsid label is

Queen Liz's Irish Guards To Kick Off RPI Season Of Concerts, Legiters

Of Concerts, Legiters

Troy, N. Y., Sept. 7.

Band of the Irish Guards, touring America for the first time under the baton of Capt. C. H., Jaeger, will raise the curtain on the 1954-55 season at the Rensselaer Polytechnic Institute Field House her with two performances Sept. 25. The bandsmen are members of Queen Elizabeth's elite Brigade of Guards, whose function is to protect the sovereign at home and England in battle,

The Concertbegouw Orchestra of Amsterdam, Holland, also in its premiere tour of this country, will be the second Field House attraction Oct. 15. Rafael Kubelik will conduct. "Caine Mutiny Court Martial." starring Paul Douglas, Wendell Corey and Steve Brodie, will one-night, Nov. 3, at the college arena.

The Boston Pops Orchestra, big

POSITIONS

will one-night, Nov. 3, at the college arena.

The Boston Pops Orchestra, big grossers here the past two seasons, will reappear Feb. 4 under Arthur Fiedlers' baton. The Berlin Philharmonic, with William Furtwaengler as conductor, will close the special-attractions schedule Mar. 23. The orchestra, too, is making its first American swing.





VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Disks Coin Machines **Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder arrived at under a statistical system comprising each of the three major sales outlets en merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin rachines) and three ways in the case of tunes (disks coin machines sheet music),

TALENT

This Week	Week.	ARTIST AND LABEL	TUNE
1.	2	ROSEMARY CLOONEY (Columbia)	(Hey There)This Ole House
2 .	1	CREW CUTS (Mercury)	(Sh-Boom (Crazy Bout You, Baby (Oop, Shoop
3	. 4	KITTY KALLEN (Decca)	(Little Things Mean a Lot) Chapel in the Moonlight
4	3	GAYLORDS (Mercury)	Little Shoemaker
5	9	RALPH MARTERIE (Mercury)	Skokiaan
6.	5	VICTOR YOUNG (Decca)	High and the Mighty
7	10	McGUIRE SISTERS (Coral)	Goodnight, Sweetheart
8		PATTI PAGE (Mercury)	∖What A Dream }I Cried
9	6	LE ROY HOLMES (M-G-M)	High and the Mighty
10.		EDDIE FISHER (Victor)	I Need You Now
		TÜNES	

		LUMES	
POSI This	TIONS	(*ASCAP. †BMI)	
Week	Week	TUNE	PUBLISHER
14.	3	*HEY THERE	Frank
2	2	†SH-BOOM	Hill & Range
3	1	*HIGH AND THE MIGHTY	Witmark
4	4	*LITTLE SHOEMAKER	Bourne
5	7	*SKOKIAAN	Shapiro-B
6	5	*LITTLE THINGS MEAN A LOT	Feist
7	6	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B
8		†THIS OLE HOUSE	\dots Hamblen
9		*IF I GIVE MY HEART TO YOU	
10	9	†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc

Buddy Robbins Music-Pic Plugging UA's 'Contessa'

Buddy Robbins has been signed to handle music exploitation on "The Barefoot Contessa," and other United Artists' release dur-ing the 1954-55 season. He'll work under Francis M. Winikus, UA pub-ad chief and will act as liaison rep to the music publishers han-dling the various film scores.

uning the various film scores.

Robbins, son of vet music publisher Jack Robbins, has more recently been in business for himself.

2-Speed Standard

Continued from page 49 ;

ping at such a rate, and 45s are increasing so fast in public esteem that we now foresee the end of records of the old speed."

Warning to Broadcasters

records of the old speed."

Warning to Broadcasters

Commenting on the switch to cuffo deejay copies, Folsom stated that "it is recognized that the furnishing of records to stations is of tremendous mutual benefit to the stations and the recording companies. Looking forward to the time when 78 rpm records are no longer available, it is clearly evident that we will both lose if stations are unprepared to play the new microgroove records. "Folsom asserted that "the most popular record merchandise for all companies in dealers stores throughout the country at the present time is the 45 rpm 'extended play' albums. In many cases, these selections are not available in any other speed. The only way to get them to radio stations is on the 45 rpm speed."

Folsom warned "that the problem of providing radio stations with good programming material will get more and more acute in the future for stations that are not geared to play what record customers are buying, what dealers are stocking, and what the industry is recording."

Palladium Switches

Palladium Switches
Hollywood, Sept. 7.
The Palladium Ballroom feels

the small records are here to stay. Terpery has installed player in its control booth and tunes from the disks provide the music between sets of the name band attractions.

Manager Sterling Way decided to utilize 45s because their size made it possible to have a large library of tunes in a small space. Palladium is believed to be the only hallroom in the country so

Sammy Davis Jr. hitting the road this week for a deejay tour of the midwest in behalf of his Decca re-lease of "Hey There."

Epic's 10% Deduct Deal in Sept.-Oct.

Epic Records, Columbia Records subsid, has come up with a fall deal under which its distribs and retailers will get an extra 10% discount on all packaged goods ordered during September and October. Offer covers both new and catalog material.

catalog material.

Since its formation a couple of years ago, Epic has compiled a catalog of 80 classical long-play platters, 80 EP platters, 20 10-inch pop LP platters and two 12-inch LP pops. Most of Epic's classical repertory is European-originated from the Philips Co. of Holland with which Columbia has a reciprocal distribution deal for U. S. and England. and England.

RCA Victor Used His Voice in Album. Detroit **Deejay Bob Maxwell Sues**

Detroit, Sept. 7.

Bob Maxwell, disk jockey on WWJ here, has slapped RCA Victor with a \$50,000 suit, filed in Michigan Federal Court last week, alleging that the diskery used his voice on an album without authority. Album involved is "Battle of the Bands," a set featuring the Ralph Flanagan and Buddy Morrow bands at a live concert in Detroit last year.

Maxwell emceed the concert and

Maxwell emceed the concert and his comments are included in the concert. Victor had not paid him for the stint and he's claiming that the use of his voice was an arbitrary invasion of his property right.

COLUMBIA EXPANDS ITS HILLBILLY ROSTER

Columbia Records is prepping a buildup of its hillbilly roster, Last diskery added the Jacoby Bros, and Frankie Miller to its alfalfa

and Frankie Miller to its alfalfa stable.

The Jacoby Bros. previously etched for T.N.T. Records, while Miller had waxed for the indi Four Star label.



THE PERFECT AFTER-VACATION SONG FOR YOUR PROGRAM

Styne and Cahn's

"THE THINGS WE DID LAST SUMMER

Styne and Cahn Music Co., Inc.



Another BMI "Pin Up" Hit SHAKE, RATTLE, AND ROLL BILL HALEY & HIS COMETS . . Decca Published by PROGRESSIVE MUSIC PUBLISHING CO.

On The Upbeat

New York

New York

George Shearing pencilled into the Last Frontier, Las Vegas, Oct. 11 through Nov. 7 . MGM songstress Joni James booked into Sciolla's, Philly nitery, Oct. 11 for one week . . . Capitol thrush Vickie Young into the El Cortez, Las Vegas, Oct. 15 . . Wynn Lassner has taken over the personal management of the Kirby Stone Four, booking through William Morris agency . Eddie Grady's new band, The Commanders, open an indefinite stay at Frank Dailey's Meadowbrook, Cedar Grove, N. J., Friday (10) . . Nitery singer Carl Brisson, who's due to onen shortly at the Statler Hotel in Buffalo, has placed one of his own compositions, "Lucky Horse," with Mills Music . . Leon Rene retained by Steve Gibson & His Redcaps to do arranging and writing for the combo.

London

Johnny Franz, general manager of Leo Feist here, moved over last week to a topline exploitation post with Feldman's Maurice Clark, late of the Lawrence Wright and Victoria music companies, joining Decca as contact man Gerhard Winkler, who wrote "Answer Me," was in London last week from his native German With him came Theo Knobel, German Decca as cran Bill Johnson's first variety date here in at the Hippodrome Coventry this week.

Scotland

Scotland
Frankie Laine set for one-niter at Cairo Hall, Dundee, Oct. 8. He plays Empire Theatre, Edinburgh, week of Sept. 27. The Four Aces' waxing on Brunswick of "Three Coins in the Fountain" tonning list of bestselling disks, with "Kitty Kallen's "Little Things Mean a Lot" on same label a close second: Bill Paterson's Clyde River Jazz Band inked for six-week tour of U.S. Service camps in Germany... Kenny Baker, U.K. trumpeter, topping at Empire, Glasgow ... Teddy Johnson, English singer, to Glasgow to emece and sing in "Songsheet" radio program, and due at Empire with chirper Pearl Carr, Sept. 13.

Chicago

Chicago

Dick Contino etched four new sides for Mercury last week for release shortly ... Dan Belloc opening new Mardi Gras ballroom in Chi Friday (10) and starting series of. Sept. (10) and starting series of. Friday (10) and starting series of.

week for four frames . Art
Mooney set to play four weeks at
Aragon Ballroom, Chi, beginning
Sept. 14 . Teddy Phillips playing indefinite stand at Martinique
Restaurant Chicago beginning
Sept. 15 . Paul Neighbors pacted for 10 days at Casa Loma, St.
Louis, starting Sept. 16.

Dallas

Dallas

Walter Hendl, vet Dallas Symphony maestro, inked a 1955 pact as musical director of Chautauqua, N. Y., summer institution. Deal is third consecutive date for Hendl. Deal and the order of Chautauqua, N. Y., summer institution. Deal is third consecutive date for Hendl. Deal and the order of the deal of the deal

Kansas City

Anita O'Day held over at the Mayfair Club through Labor Day before moving east for a club date. Charlle Ventura Orch moved into Mayfair Sept. 10 for a fortnight and will be followed by Chet Baker Quartet. Crew Cuts due in at Eddys Restaurant Sept. 17 for two weeks on a booking signed weeks ago. Karhl Wayne and Joanne & Stanley Kayne due to spend time in Omaha for Don Hammond following their two-week stint at Eddys. Wayne also set for the Esquire Club, Wichita, in October.

ASCAP EXPANDING

RETAIL SHEET BEST SELLERS

Nation Rat	best obtain 11 c parat and *	vey of retail sheet music sellers based on reports heed from leading stores in ities nd showing commerce sales rating for this ast week. BMI Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio-(Alamo Piano)	Chicago—(Carl Fischer)	Detroit (Grinnell Bros.)	Minneapolis (Schmitt Music)	Kansas City-(Jenkins Music)	St. Louis-(St. L. Music Supply)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*High and the Mighty (Witmark)	1	5	2	2	1	1	1	7	6	1	1	93
2	2	*Hey There (Frank)	. 2	6	3	1	2	- 1.	3	2	1	2	2	86
3	. 3	*Little Shoemaker (Bourne)	3		9	3	. 3		5	3	4	. 3	3	63
4	5	†Sh-Boom (Hill & Range)	8		10	4	4	5	2	8	3	4	. 5	57
5.	4	*Little Things Mean a Lot (Feist)	10	1		7.	8.	9	4	4	2	10		44
6	6	"Chapel in the Moonlight (Shapiro-B)	4		.4	5	5				5	5	6	43
7	u	†This Ole House (Hamblen)	7				7	7.	. 8	5.	10		4	29
8	7	*Hernando's Hideaway (Frank)		8		8:	9		9	1	8	. 6		28
9	10	*If I Give My Heart to You (Miller)	5	2	1			160					· ·	25
10	8	*Three Coins in Fountain (Robbins)			.5	6			10	6	7	8		24
11A	77.	*Skokiaan (Shapiro-B)	6	4.	7	1,00			7	100			8	16
11B	12	*They Were Doing the Mambo (Morris)		9		10		2			A14 .	7		16
13		'I'm a Fool to Care (Peer)		7		7	10	3					9	15
14	9	Goodnight, Sweetheart (Arc)		13		9	6.		٠.		9	7.	7	13
15	14	*Magic Tango (Chappell)		3				8						11

SANBORN ADDS CINCY TO Set New Policy For Vet **CLEVE. DISTRIB OF MGM**

Sanborn Music, distributor of MGM Records in the Cleveland area, has taken over the diskery's distribution in Cincinnati also,

Marvin Townsend has named sales manager of the Cincy office.

Talent Offices

Continued from page 49

dansapation in between. Certain ballrooms show signs of going one step further, setting up seats for concert and doing away with danc-ing entirely for the one night. As-sociated Booking Corp. has a jazz concert of this sort in the works at

present.

Past experience bears out that vaude attractions have hypoed ball-room biz in slump times when the coupling of disk vocalist and dance band were well promoted. In recent months, Tony Bennett toured with Percy Faith orch in a Willard Alexander bundle, Joni James with Buddy Morrow, and the Ames Bros. with Johnny Long. Earlier this year, Aragon Ballroom in Chi brought in Mel Torme for a short time as an added attraction to the Paul Neighbors orch. bors orch.

Dors orch.

Packaging of vocal artists for ballrooms is nothing new in the Negro field, where huge blues programs were nothing uncommon years ago. Trianon Ballroom in Chi recently assembled a near dozen blues artists and did turnaway biz for the one-nighters.

Oakland Dance Spot

Oakland Dance Spot

San Francisco, Sept. 7.

Linn's Ballroom, longtime Oakland dance spot and occasional
booker of name bands, is changing
its policy this month. The spot
will be completely renovated, renamed and operated as a fulltime
dance hall with a hard liquor license and no pitches for the teenage trade, according to manager
Tony Martin.

Russ Morgan plays a one-nighter
there Sept. 13, kicking off the
club's new policy.

NEGRO, WHITE TOOTERS PREP SEATTLE MERGER

PREP SEATTLE MERGER

Seattle, Sept. 7.

Long proposed merger of NegroAFM musicians union Local 493,
with white Local 76 is likely to go
through, here with meetings underway to solve numerous problems presented by the merger.

Another meeting of the committees from each local is set for today (Tuesday). Committee from
493 includes Robert Marshall,
Frank Walton and Myytle M. Francois; from 76, Powell Barnett,
George Bovington and Percy
Johnson. Presidents of locals—
Harry Reed, of 76, and Emmett
Lewis, of 493, are also sitting in
on the discussions.

Matters to be settled before
merger can go through are chiefly
financial, which also affect membership tenure, death benefits,
etc. Both Reed and Lewis, however, expect no great problems in
achieving amalgamation of the
two locals.

Top U. S. Jazz Package Launches O'seas Tour With Air Force Concert

London, Sept. 7.

On Oct. 18 at the U.S. Air Force base at Sculthorpe, Lincolnshire, a top jazz package show that British fans would give their eye-teeth to hear will appear strictly for to near will appear strictly for American airmen and their friends. The package will include Sarah Vaughan, Charlie Parker, and Il-linois Jacquet plus Ronnie Scott and his British jazz combo.

and his British jazz combo.

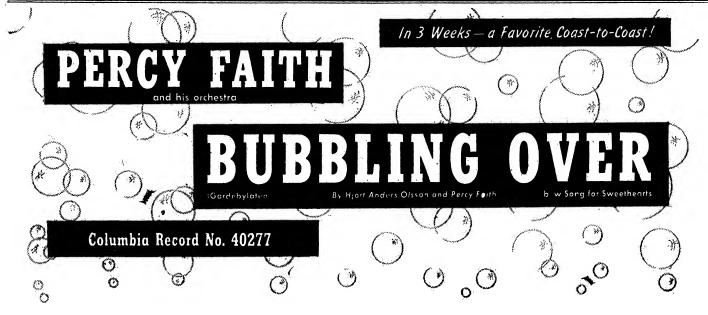
The Americans are due to arrive in London on Sept. 28 on their way to Frankfurt in Germany, where their tour commences throughout Europe on the following day. They are part of the Harold Davison package show which has become regular event for Continental fans. Davison is the British band booker who has already organized the Stan Kenton and Woody Herman tours around the Continent. around the Continent.

There is a strong possibility that Miss Vaughan will appear on Oct. 24 at the Royal Albert Hall, which she filled twice in a fortnight on her visit here last year.

Blasco To Coast Hollywood, Sept. 7.

Frank Blasco arrives tomorrow (Wed.) for several recording sessions for his Cardinal label. Kansas City waxery chief will use the custom facilities at Capitol's Melrose studios.

Blasco will cut some sides with the Mulcays during his visit here.



AGVA Execs on Hot Seat in Firing Dick Jones; Bigger Hassles Looming

eastern regional director of the American Guild of Varety Artists Royal Command Vauder following a referendum of the national board, which according to AGVA spokesman, stated that a majority of the board were in favor of dismissing him because of his stirring up a revolt in Philadelphia against the present admi istration.

against the present admi istration.
Dismissal of Jones is expected to start a wave of resignations of members including at least one member of the board from Philadelphia, Frank Richardson. It's also expected to start a great deal of agitation on virtually every facet of the AGVA admi istrations with repeated demands for investigation of all kinds.

However, the present AGVA admi

However, the present AGVA admi istration, headed by Jack Irving, national administrative secretary, and president Jackie Bright, are expected to hold tight and fight it out at the meeting of the entire national board when it convenes next month in New York.

Jones' move is regarded as a strong bid for the top spot in the union. He had tried to move in at the recent convention in Montreal, but his demands to demonstrate his strength were rebuffed by the delegates. It's also reported that (Continued on page 60)

NICK LUCAS

GOLDEN HOTEL RENO Sept. 8 Thru Sept. 21

MILT DEUTCH AGENCY 9157 Sunset Blvd. Hollywood 46, Cal.

At Palladium Nov. 1

London, Sept. 7.

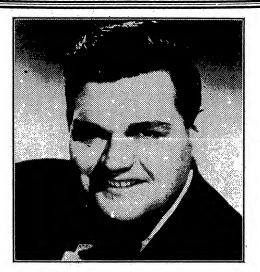
This year's royal command vaude gala is to be held at the London. Palladium Nov. 1. It will be the 25th in the series in aid of the Variety Artists Benevolent Fundand the sixth since the war to be staged by Val Parnell.

A fortnight later, on Nov. 15, the royal film gala is to be held at the Empire, Leicester Square. at the Empire, Leicester Square.
Entries have to be submitted to
the selection committee by this
weekend (10) and the chosen pic
will be announced a few days later.

Reading Fair Reverts To Names; Inks Ross, Fontane Sisters, Bates

Reading, Sept. 7.
The Reading Fair belatedly signed the Fontane Sisters, Lanny Ross and "Peg Leg" Bates for the inaugural state show Sunday (12). The fair dropped its big name policy last year in favor of its own sponsored beauty contest and were going to go along on that basis this year.

The Fontanes and Ross will appear only on Sunday, while Bates will work Sunday and Monday nights. Jack Kochman Hell Drivers will appear Sunday afternoon to open the fair. Acts listed for afternoon shows during the week are The Great Frederico, Vidbel's Elephants, Two Brockways, Spiller's Seals, The Virginians, and Capt. Heyer and Starless Night, man and horse act. At the night shows on the grandstand will be: Watkins Chimpanzees, Diving Sensations, Ben Dova, The Chords, The Colbergs, Jackle, The Lavernes, and Hit Parade Revue, 20 dancing girls.



Bobby Monahan

(Mr. Five by Five)

Just concluded two weeks CHICAGO THEATRE

"Comic Bobby Monahan, new to theatres and also to Chicago, went over in fine style with the house. His humor is light, clean and heavily dependent on situation of jokes and props. His imitation of a man and a wite, as each one seen boutbunder, and he is fat, had the kids chuckling through Also cut short in time, he had to cut much of his regular material for the first day, but even so was called back for encores. His was called back for encores. His company of the control of the co

. convulsed the audi-



. fine casual comic . . . excellent acting ability warm personality."

Dale Stevens Daily News, Dayton

Thanks to HERB KESSLER and FOUR ACES Direction-MCA

Hilton Chain Assumes Big Shamrock Mortgage Houston, Sept. 7.

The Hilton Hotel chain is assuming the \$18,300,000 mortgage on the Shamrock Hotel, here, which on the Shamrock Hotel, here, which is now being held by the Equitable Life Assurance Society. Chain's head, Conrad Hilton, is expected in town this week to complete the deal. Hilton took over the inn several weeks ago.

Some changes are expected to be made in the administration of Shamrock's entertainment

Martinique, N. Y., **Reopens for Biz**

La Martinique, N. Y., which was operated as the Celebrity Club for the past few years, will resume un der its original label Sept. 29. Chandra Kaly Dancers have been set and a name comic and singer are under negotiation. Mike Rainey, of Cafe Society Downtown, will front the spot.

will front the spot.

La Martinique was long famed as a cradle of names, having spawned, among others, Danny Kaye and Danny Thomas, Original bonifaces, Dario and Jimmy Vernon, were at the helm at that time. Dario is now bonifacing at Chapultepec, Mexico, but is reportedly anxious to resume in the U.S., while Jimmy Vernon is with the Desert Inn, Las Vegas.

Alan Cale, onerated the spot as

Inn, Las Vegas.

Alan Gale operated the spot as the Celebrity for one season, and Harry Adler and Nat Dunn took it over last season. Gale, this year, will be at the Capitol Hotel's Carnival Room. Jackie Heller will be allied with him, having bowed out of the Carousel, Pittsburgh.

JOHNNIE RAY TO RACE THROUGH DOWN UNDER

Johnnie Ray is going to do a lot of traveling. Crier has been booked for a quick trip to Australia, and because of a last minute pacting of a spot for him on the NBC-TV "Colgate Comedy Hour" Sept. 26, will telescope his Australian tour into a little more than one week.

week.

Ray, who started out on Monday (6), plays his first Aussie, date in Sydney for three days starting Sept. 10, following with three days in Melbourne, one day in Brisbane on Sept. 17, a repeat in Sydney and then he takes off for the U. S. Sept. 18 from that city. Enroute, he makes a stopoff in Honolulu to play a one-nighter.

Ray, who originally intended to take a fairly leisurely trip Down Under, was signed to appear on the Latin Quarter Revue segment of the Colgate show. Look's All American baseball team will also be unveiled on that display.

Johnnie Ray's dates at the Latin

be unveiled on that display.

Johnnie Ray's dates at the Latin
Quarters in New York and Miami
Beach have been switched around
to permit the weeper to take a
stand at the Desert Inn, Las Vegas.

New alignment puts Ray in the New York spot starting Jan. 2 for two weeks, thence to Vegas for New York spot starting Jan. 2 for four cantos starting Jan. 18 and follows with Florida on Feb. 20. He'll return to the N. Y. Latin Quarter May 15 for three weeks.

Allan Jones Centre Of Aussie Legal Battle

Aussie Legal Battle

Sydney, Aug. 31.

Allan Jones, U. S. singer, currently playing the Tivoli vaude-revie circuit for David N. Martin, is the center of a legal battle with Harry Wren's Celebrity circuit; the opposition to Martin here. Celebrity has applied for a writ of care, authorizing Jones' arrest if he attempted to leave New South Wales while its \$20,000 court action against him (for alleged breach of contract) is pending.

Harry Wren, managing director of evidence, said that Jones had agreed to appear at the Palladium here for \$1,200 per week, or 12½% of theatre's gross for four weeks. Jones has denied breach of contract. He is due to play Melbourne Brisbane and other key cities for Martin.

Ken Asprey, attorney for Jones.

Martin.

Ken Asprey, attorney for Jones, told the court that Jones was "the unfortunate victim of two warring Australian theatrical interests."

Minnesota State Fair Hitting \$946,500 Gross for 10-Day Stand

Hover on 25G Salary With Frontier in L. V.

Las Vegas, Sept. 7.

Las Vegas, Sept. 7.

Despite recent indications that Herman Hover had terminated his deal as entertainment director of the Last Frontier Hotel in Las Vegas, he's still on salary at \$25,000 per year, according to reports out of the gambling center over the weekend in connection with the lawsuit filed by Belden Katleman. Latter charged officers of the hotel with gross mismanagement and misappropriation of \$1,000,000. In connection with the suit he charged that Hover had been made a secret partner. Hotel prexy Jake Kozloff denied the charge, saying Hover, owner of Ciro's, Hollywood, was a salaried employe of the Las Vegas hotel.

World's Biggest Garage Due to Hypo Chicago Downtown Show Biz

Chicago, Sept. 7.

Terrific hypo to all Loop entertainments is expected to develop from the city's unveiling last week of its new Michigan, Ave. underground garage, capable of handling 2,959 cars and called the world's largest auto depository. Two-decker subway lot, allowing five-hour parking for \$1, eliminates the traffic harrassment that long has discouraged patronage of film and legit theatres and night-clubs.

film and legit theatres and night-clubs.

Trying to overcome a like problem, a committee of local bonifaces met last week to discussiont improvements along Rush Street, a major eatery and nitery belt here. Section's operators, calling themselves the Greater North Michigan Ave. Assn., are pooling resources to facilitate better parking service, reduce traffic congestion, improve street lighting, and to engage in joint promotion that would establish the section as the biggest out-of-Loop entertainment reentre in the Windy City.

Niteries that would be directly affected by these changes are Black Orchid, Blue Angel, Cloister Inn, and a lost of cocktail Jounges and clubs. It's presumed too that more spots would take on live talent in the sector if traffic inconveniences ceased playing havor with contrainment investments.

U.S. IN NITERY BIZ VIA N.O. SEIZURE

New Orleans, Sept. 7.

New Orleans, Sept. 7.

The U.S. took over operation of the Club Slipper on fabulous Bourbon St. in the French Quarter here recently. The hot spot was seized by the U. S. Marshal to execute a judgment issued earlier in the day by a Federal District Court through its chief deputy, Herman W. Nichues.

its chief acques,
Nichues.
The judgment was issued against
Conforto, as owner of the The judgment was issued against Joseph Conforto, as owner of the spot. Charles Williams, Navy seaman, brought suit against Conforto and the latter's son-in-law, Frank Canella, for damages for a beating they allegedly gave him at another place they owned on July 6. 1948.

6, 1948. 1948. -The suit was filed in 1949 and The suit was filed in 1949 and judgment for \$3,000 against Conforto and Canella was entered in U. S. District Court in 1951. The marshal didn't close the club. It went on operating and will be permitted to do so though technically it is under seizure. The marshal deputized a "keeper" to check the till.

Christine Clicking On European Tour

Stockholm, Sept. 7. Stockholm, Sept. 7. Christine Jorgensen has been held over for a second week at the Nojfellest Stadjum, here. First week's attendance drew more than 40,000.

Miss Jorgensen is currently on a tour of one-niters with only one full-week, a stand at Manchester, Eng., on her itinerary.

Minneapolls, Sept. 7.
Minnesota State Fair here has demonstrated again that this sort of annual amusement enterprise dwarfs everything else in the American entertainment firmament in luring shekels. Also, like many other once-a-year around attractions it continues to remain immune to tw. competition and, in stead, finds video an asset.

With the four biggest of the 10

mune to tv competition and, in stead, finds video an asset.

With the four biggest of the 10 days hit by rain, the Fair's earlier perfect weather and tv boosted promotion, had attracted 553,771 through the gates, or 52,420 more than for the same period of the pervious best year, 1950. A total 10-day attendance of 950,000 to 1,000,000 seemed a certainty.

It's estimated that the total gross from gate and grandstand and horse shows admissions would hit \$700,000, compared to last year's \$681,205. an all-time high. Moreover, the Royal American Midway was well ahead of its record-breaking 1950 when it grossed \$286,000, and there was hope that \$300,000 would be reached for the 10 days. This would mean a total 10-day take of \$946,500 from the front gates, the Midway shows and the afternion and evening grandstand and horse show performances. Add to the aforegoing the additional heavy coin raked in by the hun-(Continued on page 62)

(Continued on page 62)

"The Diving Fool"



Thanks To:

LEON LEONIDOFF JOE FLAUM and MILES INGALLS

For a pleasant engagement at RADIO CITY MUSIC HALL NEW YORK Just Completed

LARRY GRISWOLD 1812 Second Ave., Cedar Rapids, Iowa



COMEDY MATERIAL All Branches of Theatricals FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE (The Service of the STARS). First 13 Files \$6.00—All 35 issues \$25 Singly; \$1.05 per script.

When in Buffalo Stop at the ROANOKE APARTMENT HOTEL

An Apartment for the price of a Root Complete Cooking Faciliti

M. Lenchner, Mgr., 206 So. Elmwood Av.



says DOROTHY KILGALLEN

(THE VOICE OF BROADWAY)

. . George Shearing is magnificent at the Embers. The giant spellbinder is his lengthy arrangement of 'My Funny Valentine', which should make Richard Rodgers the happiest composer in town.

> **AFTER 10 MAGNIFICENT WEEKS AT THE EMBERS** IN NEW YORK:

- BLUE NOTE **CHICAGO**
- LAST FRONTIER LAS VEGAS
- CIRO'S HOLLYWOOD

Press Relations: TOBIAS & HEGNER Record Promotion: MILTON KARLE



Roy Rogers' Troupe Cracks CNE B.O. **Record With 200G Gross For Week**

Breaking every record on at-

VAUDEVILLE

tendance, Roy Rogers proved the most spectacular draw in the 76 consecutive years' history of the annual two-weeks' Canadian National Exhibition here, with the 24,000-seater grandstand in the first week grossing some \$200,000, though the second day rained out.

though the second day rained out.
On attendance, this tops Roy
Rogers' Madison Square Garden
figures in his seven years' seasonal
engagements there, but not on
gross, where the scale is \$6 top.
CNE has a \$2.50 top. CNE attendance figures have soared. The Saturday (4) (urnstiles clicked 296,500
navees, for the higgest crowd in urday (4) turnstiles cheed 290,300 payees, for the biggest crowd in CNE history, plus the setting of three other record days over previous years. On present indications, the CNE should reach a record-breaking 3,000,000 customers for the fortnight.

On lengthy AFM-AGWA battle, which saw the last-minute dropping of the traditional CNE grandstand spectacle and the substitution of a straight vaude show, there was CNE managerial trapidathere was CNE managerial trepida-tion. Jack Arthur, grandstand pro-ducer, would have used a line of some 100 Canadian dancers and a nixed chorus of some 48 Canadian singers, plus a spectacular Western setting built around the Rogers'

JOAN BRANDON

Publicity—J. BRANDON 430 W. 24th Street New York

troupe appearance. Arthur was compelled to await developments in the union battle, and then hur-riedly had to whip a grandstand show together, this divorced of production values and consisting of vaude acts only.

roude acts only.

Four AGVA acts he had originally booked some months ago are worked into the evening performance only. Pat Henning, Nita & Pepi Estelle Sloan and The Mathurins; with a special AFM dispensation to a 60-piece orchestradirected by Howard Cable; and to Scotty Wilson's 30-piece band for the matinees. Arthur has also routined both shows and supervised the lighting for the evening performances.

performances.

For the youngsters, however. Rogers is the highlight. Apart from his riding and patter, Rogers works his liberty palominos (8) in the down-front ring for precision, wheel-within-wheel formations and waltzes; with Dale Evans, in white cowgirl costume, making an entrance on her white horse for a medley of Western songs and her "Don't Ever Fall in Love with a Cowboy," plus the Sons of the Pioneers for their "Tumbleweed" and "Cool Water," followed by Pat Brady for a community singsong, rousingly backed by the kids.

While the Westerners are taking

Brady for a community singsong, rousingly backed by the kids.

While the Westerners are taking an interpolating breather. The Rudells (3) are alternately finny and dramatic in their comedy trampolin act; The Mathurins, dressed as two sailors, are hefty on clever rubber-legs acrobatics, table slides and knockabout thair misses; Estelle Sloan is nifty in tap dancing but too far away to be appreciated for her good looks; Al Dault and Millicent do a terrific drunk act perched on a pyramid of four tables, complete with neck-rolls and head stands; The Four Bagdadis, first time from Egypt, trail for swift tumbling; and Pat Henning, comedian, is a bright light for more sophisticated adults. in his impersonations and chatter.

McStay.

McStay

Saranac Lake

Saranac Lake, N. Y., Sept. 7.
Murray Weiss, Variety ClubsWill Rogers executive, in from Boston for monthly inspection tour of
the institution.
Earl Taylor, 20th-Fox Washington staffer, back from General
after mastering a major operation
and recuperating at the Will
Rogers.

ton staffer, back from General after mastering a major operation and recuperating at the Will Rogers.

Johnny Garwood, deejay of WNBZ, visited the Will Rogers and handed a bedside chat to many of the can't-get-out-of-bed gang.

Ria Cloos, theatrical designer and artist, in from Gotham to celebrate the extraordinary progress of her sister. Norma Cloos, yester-year's toast of Broadway whose gohome o.k. is a certainty.

Funeral services for Forrest (Big Slim) Glenn, who died here last week, delayed pending arrival of an oversize coffin (he was seven feet, two inches tall).

Birthday greetings to Isaac'Hope. production manager; William Ostamps, theatrical designer, and Muriel 44. Eddy Sisters) Danzi Their progress is of note.

Joe St. Thomas, chief concessionair with Wometco, theatre circuit, Miami, in for a bedside chat with his old coworker. William Stamps, whose progress is excellent.

Edith Gurba, cashier at Warner's Lane Theatre, Philly, in for a week's stay at the Betters Camps and bedside chats with husband John Gurba who is taking the cure.

Write to those who are ill.

New Las Vegas Hotel, With Showboat Format. Bows in Off-Strip Locale

Bows in Off-Strip Locale
Las Vegas, Sept. 7.
Las Vegas' newest hotel, the Showboat, was completed in time to meet the Labor Day weekend biz. The official ceremonies and opening took place Friday (3) after a big struggle to get in under the wire for the final, big summer holiday, as preparations, were made to take care of 50,000 visitors during the long weekend. The casino play on the big holiday could get the latest, hotel enterprise off to a flying start.

The imposing hostelry is not located on the Strip wherein lie the seven big hotels that have made Las Vegas the show capital of the world. It is on a stretch of Boulder Highway, about 10 minutes from downtown. The outstanding exterior feature of the hotel is the reproduction of a showboat steaming full blast into the swimming pool which adjoins the highway. The boat-hotel is authentic to a Mississippi boat in every respect and the interior is an artfully contrived two-storied bar and cocktail lounge.

Principal owner of the hotel is Bill Moore, Hotel El Cortez executive. A combine of Desert Innexes control the casino and shows that will be presented by Frank Sennes. The first offering currently trodding the boards is "Minsky's Follies of 1955."

Appropriate christening ceremonies included the pouring of 10 gallons of Mississippi River water into the pool. The Showboat is expected to bring a surge of business to the Boulder Highway region which has hitherto been a

gallons of Mississippi River water into the pool. The Showboat is expected to bring a surge of business to the Boulder Highway region which has hitherto been a comparatively sparse business area. One hundred rooms make up the domicilliary part of the novel enterprise reared at a cost of \$2,000,000. The shows will not be geared for Strip hotel competition, and will not feature top names. Rather will they tend towards package presentations, with times of performance staggered so that tourists can see the shows as well as those on the Strip.

Vaude, Cafe Dates

New York

New York
Charlotte Rae starts at the Blue
Angel, N. Y., tomorrow (Thurs.)
Jack Pearl to play a nitery date at
the El Rancho, Las Vegas, starting
today. Julius LaRosa working
at the Supper Club, Atlanta, Oct.
18. . Chiquita & Johnson to the
Latin Quarter, N. Y., Oct. 22 on
deal set by Larry Gengo. . Jose
Greco tapped for Ciro's, Hollywood, Sept. 24. . . Ben Blue goes
into the Flamingo, Las Vegas, Oct.
21. . . Joyee Bryant tapped for the
Celebrity Club, Providence, Oct. 4.
. Helene Francoise, sister of
Denise Darcel, to be billed hereafter as Helene Darcel . Dori
Brooks to preem at Blinstrub's,
Boston, Sept. 13.

AGVA Fires Jones

Jones had attempted to deal with James C. Petrillo, American Federation of Musicians prexy who is feedration of Musicians prexy who is feedration of Labor. Meany refeuding with AGVA, but deal that he came up with was the one that AGVA could have gotten at any time, namely, the renewal of the 1950 agreement defining jurisdiction over acts playing musical instruments, and the dropping of all court tests by the performer union.

struments, and the dropping of all court tests by the performer union. Jones in his bid for leadership sent a telegram to Paul Dulzeli, head of the Associated Actors and Artistes of America, calling for charges against the AFM be dropped, an investigation of AGVA, and the taking over of that union until the investigation is completed. Copies of the wire were sent to AFL prexy George Meany and, although not marked on the wire, a copy was sent to Petrillo. Although Jones has been fired and severance pay sent to him, it remains to be seen whether the firing will stick. This is the second time that Jones has been ousted. The last time he was fired as an organizer in Philadelphia. At that time he caused an investigation of AGVA by former Representative Fred Hartley, co-author of the Taft-Hartley act. He had taken the union into court and at one time got a settlement of around \$13,000 from AGVA. Following all this, he was taken back into the AGVA fold.

Canadian. Rep Squawks

Montreal, Sept. 7.

Local AGVA execs are burning her following a letter to Armand Marion, union rep, from Jack Irving stating that the entire exec board of AGVA voted for dismissal of Dick Jones as of Sept. 1. According to Marion, local national member Leo Rivet wrote Irving saying he would not pass judgement on Jones till there was full investigation. Marion also doubts that Richardson, of Philly, and Daniel, of Baltimore, requested the instant fiting of Jones. Entire proceedings are weakening the AGVA case here in Montreal and unless a full explanation comes from New York, AGVA is faced with more desertions by Canadian members who are already drifting to the AFM each day.

Jones Marks Time
Philadelphia, Sept. 7.
Insurgent elements in the American Guild of Variety Artists
marked time here, while Dick
Jones, leader of the revolt, and the
union's eastern regional director,
went "through channels" with his
charges of "betrayal" and "antiunion" leadership against president
Jack Bright and Jack Irving,
AGVA's national administrative Jack Bright and Jack Irving, AGVA's national administrative secretary. Jack B

secretary.

Jones refused to announce future moves not wishing to show his hand; but it became evident that the dispute has widened into an attack on the whole structural set-up of the Four A's (Associated Actors and Artists of America), parent body of AGVA. Another of the insurgent leaders, Frankie Richardson, national board member from Philly, was planning to call for a loyalty oath investigation of executives of both AGVA and the 4A's.

"We are playing it according to

"We are playing it according to the rules and going through chan-nels," Jones said. "But we don't intend to wait forever." Jones has carried his charges

AFL.

After a number of fruitless attempts to reach Meany by telephone, Jones asked the National AFL office if he had to go to court to talk to Meany. The query brought prompt results and Jones and Meany had a telephone conference, the content of which, however, was not disclosed.

Seven Frisco Spots **Tabbed Out-of-Bounds**

San Francisco, Sept. 7. Seven local night spots have been placed off-limits for the mili-tary by the Armed Forces Disci-plinary Control Board.

pllinary Control Board.

Included in the group is the Diamond Knee, Mason street club, where Harry James, Les Brown, Gene Krupa, Woody Herman and other jazz acts appeared earlier this year. One investigator charged that "solicitation is going on on a grand scale" and that soldiers have been solicitated for drinks by women. The Diamond Knee also has lately heen under fire for employed. lately been under fire for employ-ing a minor and allowing her to drink on the premises.



For Adults



KNIGHT

THANKS SKINNY a quick (current) return 500 CLUB ATLANTIC CITY

of India

September 18-26 WASHINGTON FAIR Puyallup, Wash.

Management: ROBBINS BROS. 67 West 44th Street New York, N. Y.

EILEE BARTO

Opening COPACABA Sept. 16

Direction: WILLIAM MORRIS AGENCY CORAL RECORDS

MYLES BEL

TOURING ENGLAND

Hippodrome, Manchester, Aug. 16th

MANCHESTER HIPPODROME

Variety

Myles Bell, puts on a smooth and competent a comedy turn as Manchester has seen for months. A first-class artist this.

P.J.B.

Empire, Glasgow

. Sept. 6

Empire, Liverpool

. . Sept. 13

Hippodrome, Birmingham

. Sept. 20

Gus and Andys .

. . Oct. 5

Yates Agency, Inc.

FOSTER AGENCY, LTD. New York, U.S.A. London, England



New Acts

ANN BLYTH Songs 35 Mins. Top's, San Diego

of all the film stars who have ventured into the after-dark field, Ann Blyth is among the most gifted. She has a beautiful soprano voice, a fairy-tale princess look and a fragile kind of wholesomeness that never grows, cloying.

voice, a fairy-tale princess look and a fragile kind of wholesomeness that never grows, cloying.

There's little patter in her act, only a moderate bit of self-spooling in the songalog from her Metro films, "Rose Marie" and "Student Prince." It's gentle ribbing, handled neatly, although the French accent for "Rose Marie" could stand strengthening.

A medley of love songs opens the well-paced act. Top mitting goes to "When You Are in Love." An Irish hillbilly tree follows for a too-abrupt char'ster change. More zestful approach would make this one a solid winner. As it stands, the song is plasant waggery about a four-star Irisher named Hennessey from Tennessee. "Swing Low Sweet Chariot." with the second chorus uptempo, follows the songs from her pix.

A fresh way of gaining contrast Comment in a "hit parade" from January to December, with a song pegged for each month. This is socko stuff, starting with January's "I've Got My Love to Keep Mam" and around the calendar to "Silent Night" and "Auld Lang Syne" amid pindrop silence. Inbetween high spots include the belliringing "Funny Valentine." "April in Paris." "MacNamara's Band" and "September Song." "May the Good Lord Bless and Keep You" is a good closer.

Although a silght case of nerves was apparent, Miss Blyth has a knack for "g an audience. She's a looker a rose-covered, wide-skirted go and her smile is warm and wide. The flexible voice is showcased by Charles Henderson into an appealing act that blends nostalgia, dignity and funder handles show-backing choves in fine fashion under Henderson's direction. Don.

MAMBO ACES (2)

MAMBO ACES (2)

Dance
7 Mins.
Chicago Theatre, Chl
This youthful sepia pair has a brand of snappy terp that is an up-to-date counterpart of the standard flash tap. Boys are doing the mambo—and doing it we til reagusto—at the peak of time when everyone's digging that jazzed-up Latin beat. It's whirlwind, rubberlegged stuff the way they do it, and they've got it timed perfectly in synch.

Mambo Aces, sharply dressed, open to, a mambo-maniacal speed beat, slow the pace slightly with "Tea For Two" in the same idlom, and shift back into high on "Cumbachero" closer, Fancy solo work, one lad at a time, breaks the repetition of synchronization and involves something resembling leg acrobatics. Can't miss as an opening act on any vaude bill where flash is needed.

DONNA GRESCOE

DONNA GRESCOE
Violin
9 Mins.
Palace, N. Y.
Donna Griscoe, a looker who
does well on the fiddle, trots out
a repertoire that calls for a lot of
digital dexterity. She keeps the
customers interested not only
through her selections, but her
technique, which calls for simultaneous bowing and pizzicalo, interests the customers in this nonclassical house.

She scores well in her three
numbers, but her finale, an arrangement of excerpts from
"Carmen," has her usual digital
pyrotechnics along with the added
advantage of familiar melodies.

Jose.

AMBY HUGHES-

Songs 20. Mins. Sid's, Detroit

"Runaway rhythm" features this youngster's individualistic stylings which are further spiced with self-composed numbers and some well-done impromptu lyricalizing to fit special occasions.

He does nicely with a "world tour" medley of "J'Attendrai,"

"Sorrento," "Yiddishe Momme," "Roamin' in Gloamin' mad "Danny Boy." The rhythm numbers, "Smoke Gets in Your Eyes," "Million Dollar Baby," his own "Allo, Baby" and "I Love Paris," are a solid click.

Example of ad lib vocalizing is his deftly done plea via "Oh Promise Me" to a gal who was about to leave after being feted at a going-away-to-college party, to stay until he had had a promised dance with her. Audience gives it sock mitting. Voice is big and clear, with good vange. He accompanies self experily on piano, but also likes to travel floor with mike. On the short side, he's good-looking and has a pleasing, relaxed manner. Excellent for the intimateries and okay too for general vaude situations.

general vaude situations. Tew.

ALFRED VIDBEL'S BABY ELE-PHANTS (3)
10 Mins.
Palace, N. Y.
Alfred Vidbel, in this turn, which should do well on the outdoor circuits, puts three elephants through interesting formations. Although billed as Baby Elephants, they look quite adult. Vidbel, assisted by a looker plus a groom, has put some pace into the turn. It's virtually impossible to speed up action with these packyderms but the tricks and formations follow in fairly rapid succession. The femme adds interest by having a formation of the beasts on top of her, and she's lifted precariously by one of the animals. It's a good turn that should find a profitable outlet in the outdoor fields. Also, OK for tv. Jose.

DAVE KING
Comedy
10 Mins.
Empire: Glasgow
Young English comedian has quiet approach to the laft-producing game, and on basis of this original twist looks like having some promise if he can only get hold of some slicker material.

After undistinguished opening patter, he mimes a man entering a cinema in the darkness and fumbling for his seat to embarrassment of the film customers. Then he impersonates various: types of film sequences, such as an American Pacific drama, a French love film (in which he tilts cleverly at the subtitles in English) and war films. Segues into travesties of the gait of John Wayne, Bob Hope and Mitchum impressions being particularly good. Winds in unoriginal fashion by singing tunes associated with such as Crosby, Jolson and Billy Daniels.

Comedian with a possible future, he should deviate from well-trodden paths of film travesties and seek some different impression subjects among the new Hollywood personalities. Young man has talent, and his calm, authoritative approach is prime asset.

SANDOW SISTERS (2)

SANDOW SISTERS (2)
Aerialists
8 Mins.
Empire, Glasgow
Blonde and brunet sisters, the blonde bearing the heavier half of the chores, offer a solid aerial act in best traditions of vaude and circus.
Act is opened by the blonde, shapely and yet sturdy, swinging in aero routine from the high trapeze. She follows this with graceful one-arm swings. Partner then teams up for double routine on trapeze, and the twosome engage in unexpected forward thrust which has section of the customers gasping. The fair-haired distaffer next hangs up the brunet in two circular rings and, herself suspended from trapeze, swings her thus attached. Final gimmick is a forward thrust with rope when one of the girls again appears to be thrown forward towards the outfronters.
Okay for vaude circuits in U. K. and Commonwealth.

Martha Raye Collapses In 500 Club, A. C., Stand

Atlantic City, Sept. 7.

Martha Raye, playing an engagement at the 500 Club here, colapsed Sunday night (5), but was discharged after a brief treatment at the Atlantic City Hosp. Miss. Raye has been under a medico's care since her arrival at this resort to work this stand.

Collapse was attributed to a sinus condition aggravated by a heavy schedule and emotional upsets.

Mira Gilbert, folksinger, will make her Town Hall, N. Y., debut Sept. 22. Her repertoire is sung to her own guitar accompaniment.

Minnesota Fair

Continued from page 58

dreds of food and other concessionaires on the grounds and some idea may be gleaned of the extent to which the public's pocketbook is tanned

sionaires on the grounds and some idea may be gleaned of the extent to which the public's pocketbook is tapped.

30,000 An Afternoon
Afternoon grandstand auto races and thrill programs at \$2 top have been pulling crowds of up to 30,000. The non-name Barnes & Carruther's revue, at a similar scale, has been averaging 15,000. Carl Sedlmayr's Royal American Exposition, which has had the Fair's Midway privilege for the past 33 years, has been built up from a shoestring to a \$1,500,000 outfit with 26 rides and 18 shows and that also includes many other important state and other fairs in its itineraries.

Such stars as Gypsy Rose Lee. Sally Rand and Bonnie Baker have topped its "Mouli Rouge" girlshow, but names were eliminated three years ago. Current show comprises line of 12 girls, vocal group of two boys and a girl; Ross Wyse, Jr., and his feminine partner, long a standard vaudeville turn, furnishing the comedy, with a featured exotic dancer, Christine. Producer Leon Miller, who was for many years with the late A. B. Marcus Shows and who also is a burlesque veteran, doubles as a performer, doing some dancing. Hour long performance follows familiar burlesque and revue format. A pianist and drummer provide the music. Several flash production numbers are gaudily costumed and the setting and lighting rate passable. Bite for entering the tent and watching the show from hard bench seats is a \$1 at night and 50c in the afternoon. Number of performances depends upon patronage—there can be as many as 14 in a day.

Other Midway flesh show is the "Harlem in Hayana" Negro reque

when the performances depends upon patronage—there can be as many as 14 in a day,

The Midway

Other Midway flesh show is the "Harlem in Hayana" Negro revue with the same scale and schedule, It's the only Midway attraction with its own band, an eight-piece outfit in front of which the performers work. The comic is Al (Fats) Jackson, who like Wyse, is only on for a brief turn. The line of eight gals dance much better than those in "Moulin Rouge" and there also are two boys and a featured femme. Flash production numbers run to the exotic and mambo and are inclined to be arty and show the Katherine Dunham influence. Producer is Leon Claxton.

A new attraction this year is "Dancing Waters," the novelty brought over from Europe and presented at Radio City Music Hall in New York. Given extra advertising and exploitation, it's proving along, with the two girl shows and the sideshows the Midway's best boxoffice bet next to the rides which include the largest portable roller coaster, a double Ferriswheel and many of the other devices in evidence at amusement parks.

Sedlmayr says ty hasn't changed the public's amusement tastes as far as the Midway is concerned.

parks.
Sedimayr says tv hasn't changed the public's amusement tastes as far as the Midway is concerned. Year after year they go for the same sort of entertainment fare and they're buying it now even better, if anything, than they did before video, he asserts. He believes that 80% of the people attending the Fair visit the Midway. Income is being helped this year because the Federal tax on grandstand admissions was lowered from 20% to 10% with no cut in the prices. The Federal admission on the front gate and horse show admissions were eliminated last year, and in this instance, too, the savings were retained by the Fair.

Spike Jones To San Antonio
San Antonio Sept. 7.
"Musical Insanities of 1954" is
skedded to be presented here at
the Municipal Auditorium on Sept.
26, headlining Spike Jones and his
wife Helen Grayco.
The Express-News Athletic Association will sponsor the eyent.

Willow Grove Park. Philly Amus, Center, Sold for \$1.905.000

Philadelphia, Sept. 7.
Willow Grove Park, one of the oldest amusement parks in America which came into prominence at the turn of the century with concerts featuring such bandsmen as John Philip Sousa, Walter Damrosch and Victor Herbert, has been sold for \$1,905,000 by its owners, the Philadelphia Transportation Co.

the Philadelphia Transportation Conformation Terror years because of its location 14 miles from the center of the city, Willow Grove Park was considered a natural for the transit firm as a ride-promoting agency. Growth of automobile transportation has cut this phase of the park's value- and was the determinant ibringing on the sale. By a coincidence two of the three purchasers, Harry S. Jacobs and Morton Michelson, are former new and used car elson, are former new and used car dealers.

Willow Grove Park was built in 1895 by the Union Traction Co. and has been owned continuously by Philadelphia transit companies, except for a 10-year period starting in 1936, when it was leased to Bandleader Meyer Davis.

Bandleader Meyer Davis.

Charles E. Ebert, president of PTC, said Willow Grove has drawn approximately 1,000,000 persons a year and has averaged for the company a profit of \$100,000 a year. Sale of the 107-acre tract constituted the largest real estate transaction since the PTC's reorganization in 1940, Ebert said.

Louis J. Goffman, well known in local film circles as counsel for the Stanley Warner Co., represented the purchasers. Goffman said a portion of the park will be developed as a shopping center.

Charlotte McLeod, latest product of Danish conversion to femi opened Monday (6) at the Casi Royal, Washington.



BERGEN TOWN CASINO BUFFALO Booked by Dick Henry



THE GIRL WITH 1000 FINGERS The Neptune Room WASHINGTON, D. C.

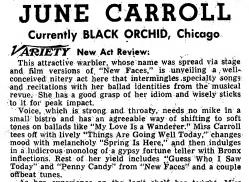
WHEN IN BOSTON It's the

HOTEL AVERY The Home of Show Folk Avery & Washington Sts.



HOTEL SAHARA LAS VEGAS CAB CALLOWAY

Continuing



Today and "Penny Candy from "New races" and a couple offbeat tunes.

As her experience on the legit shelf has taught, Miss Carroll has poise, a relaxed stage manner, and the canniness to worm a laugh from an immendo. She's ah excellent choice for smart rooms and okay too for general vaude situations. Recently Concluded:

"New Faces"—Both Legit and CinemaScope Versions Lead in "Call Me Madame" and Juli in "Showboat" Highland Park Music Theatre Direction: GAC

Arena Managers Assn. Dicker For 'Arabian Nights' as Touring Package

Negotiations are now under way to tour "Arabian Nights" in arenas affiliated with Arena Managers Assn. Show, now playing the Marine Stadium at Jones Beach, L. I., N, Y., will be restaged following windup of next season at Jones Beach. New scenery will be built to conform to arena measurements. urements.

urements.

Guy Lombardo, producer of the show, will again be in charge under the revised AMA format, and Alan Zee, who directed the layout, will perform similar chores in the revised edition. William Morris Agency is working out the deal with John Hickey, booker for the AMA AMA.

The "Arabian Nights" deal is ex-pected to pave the way for the touring of musicals in AMA man-aged spots. There had been some discussion of building musicals for discussion of building musicals for these kingsized showshops, but booking difficulties combined with reluctance by some managers to take on an untried—property pre-vented at least one deal.

vented at least one deal.

AMA is starting work on the project very early in order to give various arena managements sufficient time to find playing time for this opus. It would be virtually impossible to make room for this layout with less than one year's notice. It's known that "The Great Waltz" and "Porgy and Bess" had to be dropped by AMA because arena managements couldn't juggle previous bookings.

Should this tour he successful

Should this tour be successful, it's expected that variations of "Arabian Nights" will be an annual on the AMA circuit.

Dallas Hotel Books Names
Dallas, Sept. 7.
Hotel Adolphus, opening its fail season, has dated Yma Sumae for a Century Room stand, Sept. 24Cot. 2. Frances Langford is also inked for eight nights, Nov. 19-27.
Inn also is dating Joe E. Lewis for his third stint here, where he holds the room's b.o. record.

Wis. State Fair Nets 40G After Bad Start

Milwaukee, Sept. 7.

After bad start, Wisconsin's 1954 State Fair registered approximately \$40,000 in the black.

According to State Fair manager W. W. Masterson, receipts were \$634,000, with \$594,000 expense, of which entertainment cost \$65,000. Profit of \$40,000 compared with \$129,000 for 1953.

IT'S TOUGH TO MAKE A LIVING IN HAWAII

Honolulu, Sept. 6.
Operating a night club in Hawaii isn't the "lush profitable thing that some people think," says Spencer Weaver, who heads Spencecliff chain of Honolulu niteries. Weaver, addressing meeting of American Institute of Real Estate Appraisers, said location and volume of business are as important to profits in a tourist paradise as they are in a major city. Cost of entertainment at his Queen's Surf, which has a semi-offbeat location, runs up to \$6,000 a month.

Nitery chief said one-third of

Nitery chief said one-third of the tourists' dollar goes for food and drink giving Isle niteries the incentive to become more com-petitive than ever before in view of record tourist arrivals.

of record tourist arrivals.

Stephen Royce, vice-president of
Matson Hotels Division, told group
Walkiki is probably the "world's
most advertised piece of real
estate," though it hasn't reached
the "Coney Island" (i.e., overcrowded) status.

Freddy Martin orch and Jack Carson headline a special show on Dec. 14 in Dallas for the Phillips 66 Co.

Lanin Agency to Book A. C. Pageant Layout

Legit producer Vinton Freedley, who is producing the "Miss Amer-ica" pageant in Atlantic City, this year, has designated Myron Lanin of the Howard Lanin Agency as

booker.
Murphy Sisters have already been signed for that layout with others still to be set.

Morris Chalfen Buys 5 British Ice Shows For Global Blade Sked

Expanding his amusement activities, Morris Chalfen, local ice show impresario, has purchased a string of five British ice shows from Tom Arnold, leading English producer. Shows comprise one that runs throughout the season at Wembley Stadium, London, and others that tour the Moss-Empire Theatres in England and play exclusively at Brighton and Edinburgh.

clusively at Brighton and Edinburgh.
Chalten also will tour five "Holiday on Ice" troupes throughout the world during the coming season, he says. For a second successive season Sonia Henie will star in one of the two that will be booked in the U. S. Another pair are being set for Europe and one of these will visit the Near East and Japan. The fifth goes to South America.
Instead of adhering to revue

Japan. The fifth goes to South America.

Instead of adhering to revue patterns, Chalfen says that all of his ice shows will tell stories on ice, the same as they do in England. In this connection he has bought the British ice rights to such former stage musical hits as "Chu Chin Chow," "Rose Marie," "Humpty Dumpty," "Sleeping Beauty," "Robinson Crusoe," "Dancing Years" and "Aladdin." Chalfen plans to make another attempt to get one of his shows into Russia in exchange for a proposed tour of the U. S. by a Russian ballet troupe. The Kremlin turned down his first try, but because of the new British angle he thinks he may have a better chance for success now.

Cocoanut Grove, Sahara to Share Acts With Miller Booking Both Spots

Cavallaro Tees Off St. Loo Hotel Season

St. Louis, Sept. 7.

St. Louis, Sept. 7.

Carmen Cavallaro tees off the season at the Congress Hotel, here, Sept. 16 for two weeks. Tito Guizar follows Sept. 30 with Burl Ives and Mary Kaye pencilled in for dates. Inn is strying to line up more attractions in advance.

GALE'S 5-NITE A WK. SKED AT CAPITOL

The less a performer exposes himself, the greater chance he has of being around for a long time, according to Alan Gale. Conseaccording to Alan Gale. Consequently, he's ropening the old Carnival in the Capitol Hotel, N. Y., on a five-nights-a-week basis, starting Oct. 1. By extending the same theory, Gale will only offer one show nightly, with the exception of Saturdays, when he'll dish out two displays. Gale says, "You'll make less money this way, but you'll be around longer."

Gale points out that there's no

around longer."

Gale points out that there's no vaudeville around where an act can take his routine on the road and not come back to the same place for a long time. In, his case, he settled down in two cities, Miami Beach and New York, to the exclusion of other towns. Therefore with a minimum of travel, he's conserving his energies and his freshness by exposing himself to only six shows weekly. He'll be closed Mondays and Thursdays.

Gale who operated last season

Mondays and Thursdays.

Gale, who operated last season on the site of the old La Martinique which seats around 400, shifted to the Carnival site in the Capitol Hotel because of the possibility of jamming in around 850 per show.

Before coming to New York he operated on the site of Miami's Copa City with a 900-capacity, and did very well in that spot.

Harassed by mounting booking problems since the opening of the Hotel Statler two years ago, the Ambassador Hotel has made a deal with Bill Miller to handle all booking and production for the hostelry's, Cocoanut Grove. Setup gets underway immediately. underway immediately.

ry's Cocuaint Grove. Settly get underway immediately.

Miller, former operator of the Riviera nitery in Fort Lee, N. J., now is producer for the Sahara Hotel in Las Vegas. It's expected he'll work out plans to channel some of the Sahara headliners toward the Ambassador. Latter, however, won't be able to approach the usual Sahara pay scale, but will probably raise its regular showbudgets to some extent.

Since the advent of the Statler, the Cocoanut Grove has lost some of its perennial attractions to the new downtown hotel. Recent acquisition of the Statler chain by Hilton Hotels apparently put the

acquisition of the Statler chain by Hilton Hotels apparently put the western outpost of the Schine hotel circuit in an even more difficult position, talent-wise.

It was reliably reported over the weekend that Frankie Laine, whose local nitery appearances have been exclusively at the Ambassador, has switched to the Statler and will make his bow there late in the year. In the past, the Ambassador has lost such attractions as Dorothy Shay and Hildegarde to the Statler. Shay Statler.

Shay and Hildegarde to the Statler.

Although Miller's deal includes "production," no details have been worked out as to the extent of this phase of his operations.

Meanwhile, with the conclusion of the deal with Miller by Ambasador veepee and general manager Joseph Hoenig, the hotel has shelved temporarily its plans to refurbish the room. Cocoanut Grove had planned to shut down after New Year's for several weeks while undergoing a long awaited face-lifting. Miller's advent indicates a renewed emphasis upon talent with the result that the refurbishing probably will be post-poned for as long as a year.



VARIETY BILLS

ith bills below indicate opening day of show whether full or shift week "icates circuit. (I) independent? (L) Loew? (M) (C) RKO, (S) Stoll, (T) Tivoll, (W) Warner

Letter in parentheses indicates circuit. (i) independent; (L) (P) Paramount; () RKO; (S) Stoll; (T) Tivoll; (W)

Counts
Spaniels
Rusty Bryant Bd
Erskine Hawkins Bd
La Verne Baker
Fay Adams
Blg Maybelle

CHICAGO Chicago (
June Valli
Leo De Lyon
Jerry Vale
4 Tunes

Mambo Aces Howle Miller

NEW YORK CITY Music Hall (f) 9 Marilyn Murphy Corps de Ballet Larry Griswold Glee Club

Rockettes
Sym Ore
Milan-Timotich
Palace (R) 10
Harvest Moon
Buddy Clayton
Wality Dean
Maxine Sullivan
4 to Maxine Sullivan
4 to mily
Paramount (P) 12
Biggest Rhythm &
Blues Rev
oy Hamilton
rifters

Howle Miller MilAMi Olympia (P) Johnny Pineapple So Pacific Rev 4 Evans Willy Brown AUSTRALIA

ST. KILDA
Palais (T) 6
Jose Ituribus
Jose Ituribus
Tivoli (T)
Buck Warren Co
Warren Latona
Sparks
Edith Crocker Co
Dogenham Girl:
2 Maxwells
O'Hagan & Stead
Ron Parry
G Brox & Myrna
Johnnie "RubberGleia Dawn
Dancing Boys
Ballet Girls COLAC Regent (T) 6 lenna Boys Cht MEL BOURNE Tivoli (T) 6 Allan Jones Roy Barbour Harry Jacobs Kerry Vaughn Margaret Brown Julian Somers Chadells Bouna Chale

BRITAIN

ASTON
Hippodrome (I) 6
Sandy Daw
Marie Joy
Vie Sanderson
Margaret Hayes
Gordon Wesbster
Milo Models
Jimmy Stacey

marda
Luscious Lovlies
BLACKPOOL
Opera House (I) 6
iminy Edwards
ony Hancock
oan Turner
ussi 3

Rex & Bessie
Richman & Jackson
Eddle Gordon & N
Ruddy Bolly Co
Mippodrone (S) &
Diana Decker
Tessa Smalpage
David Berglas
3 Reeds.
2 Fielding
Ler Grois Cinsano
H & W Mack
EAST HAM
Granada (I) &
Toni Sparrow
Ler Grois Cinsano
H & W Mack
EAST HAM
Granada (I) &
Toni Sparrow
Ler Grois Cinsano
H & W Mack
EAST HAM
Granada (I) &
Toni Sparrow
Ler Grois Cinsano
H & W Mack
Ler Grois Cinsano
H & W Mack
EAST HAM
Granada (I) &
Toni Sparrow
Ler Granada (I) &
Toni Granada Joan Turner
Bassi 3
Lucienne,
Bande Kadolph
Kathryn Moore
Monte Norman
Corps de Ballet
Joseph Locke
Pan Yue Jen
Chris Sands
Allen Bros &
Joseph Locke
Pan Yue Jen
Chris Sands
Allen Bros &
Allen Bros &
Convay & Day
Eddie Reindeer
Tower Circus, (i)
Carlotok Faul
August Natsch
Au

2 CherraHarold Ga
Ed Hamses
Douglas Kossmayer
3 Petroffs.
George Ruzsa
7 Endles
10 Beer Barrel P
Little Jimmy
Jimmy Scholl (1) 6
David Whiffeld
Stella Moray.
Freddie Finton
3 Naiss
Celinas Brockways
Freddie Finton
3 Naiss
Brockways
Freddie Ford Co
Herbart: Walton
Somie Willis
12 Holidaymakers
Hippel College
Jack Haife Co

Hippodrome (I) Jack Haig stusical Elliotts Mary Harkness Eric Williams Earl Darnay Patricia Soleil Leslie Dowsey Eddie Hart

Paus Lesite Dówse, Eddie Hart S Fisher Girls BRIGHTON Hippodrome (M) 6 Max Bygraves Nitwits Joyce Golding Katherine Feather Nelson Eros Tux Peather Nelson Bros Tux Virginia Vernon Shirley Hepburn Donald Hippofrome (A) 6 Al Martino Bobbie (Kimber Dussie Co Iris Sadier Curzon 3 2 Mazure

indriksons
3 Rubles
Clayeon & War.
LEEDS
Empire (M) 6
Carelline (M) 6
Carellin

Massie Vo
Fris Sadier
Curzon 3
J & Benitey
CARDIFF
CAR

Anne Hart
Harry Moreny
Jimmy Berry
S Harveys
Freddie Dexter
Geo Mitchell 4
L Gordon Girls
Dorothy Duval
SOUTHAMPTON
Grand (1) 6
Jane Co

WOLVERHAMPTON
Hippodrome (I) 6
Harry Shiels
Harry Dawson
3 Astaires
Erik Lelison & C
Rema Ferri
3 Toledos
Paris Lovlies

Hall Norman & L. WOLVERHAMPTON

Cabaret Bills

NEW YORK CITY

Jack Tesian St.

Jack T

CHICAGO

LOS ANGELES

MIAMI-MIAMI BEACH

Dick Stabile Orc Bobby Ramos Orc

Skylarks J Black Ore

Charley Foy's

J Black Ore
J Black Ore
Glorische Haven
Paul Hebert Ore
Moulin Rouge
Chiculta & Johnson
Rudy Cardens
Rudy Cardens
Budy Cardens
Budy Cardens
Tony Gentry Circus
Gina Genardi
Gina Genardi
Bob Snydet Ore
States Hotel

Statler Hotel
Ted Lewis Orc

Eddie Snyder Antone & Ina Sid Stanley Ore

Sid. Stanley Ore
Sans Souci Hotel
Karen Chandler
Saeasas Ore
Ann Herman Ders
Anne Barnett
Saxony Hotel
Dean Murphy
Gracie Barrie
Tano & Dee
Nirva

Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc
Roney Plaza
Johnny Pineapple
Hawaian Rev
The Patio
Sammy Walsh
Harry Rogers
Nellda

Bombay Hotel
Patty Lynn
Link Andrew
Peter Mack
Dorothy Vincent

Black Burl Ives June Carroll Dr Arthur Ellen R Kerpays Duo Blue Angel Blue Angel
The Charmer
Gigl
Lord Templar
Lady Eva
Louis Naylor
Al d'Lacy Quartet
Blue Note

Blue Note
Errol Carner Trio
Cher Paree
Dick Shawn
Betty Reilly
Kramer Ders
Brian Farnon
Conrad Hilton
'Skating Stars'
Margie Lee

FINSBURY PARK
Empire () &
Empi Ambassador Hotel Harry Belafonte Rex Koury N Brandwynne Orc Sirdani Valento & Dorothy Myles Bell Rex Ramer & E Syd Plummer

N Brandwynne O.
Bend Box
Billy Gray
Leo Diamond
Dorothy Claire
Niceo. & BarbaLarry Green Trio
Bar of Music
Rose Murphy
Allen & BeWood
Gene Gai'í Ore Gene Gaif Ore

iltmore Hotel

Moore & Lessy

Walton & O'Rourke
Mary Raye & Naldi
Hal Derwin Orc

Ciro's

Nat Cole

D. & D. Remy
Boyer & Ravel.
Rayros . San Mann
MEWCASTLE
Empire . (M) 6
Dickle Valentine
Morgan & Manning
Frank Preston
Jolly Co. Lidd
Wilson Keppel & B
Henrys
NORTHAMPTON
Ted Lauf ov
Tony Vaughn
NORWICH
Hippodrome (I) 6
George Michel

Tony Vaughn
NORWICH
Hippodrome
George Michel
Deal Goute
Deal Goute
Deal Goute
Roy Mintlen

Ingo
Pearl ailey
Russ Morgan
Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavahaugh Desert inn Hildegarde & Johnny Johnston Sahara Helen Traubel Jose Greco Last Frontier Marilyn Maxwell

Lancers
Will Jordan
Lancers
Will Jordan
Lancers
Will Jordan
Lordan
Goden Nusger
Gas Lights & Pink
Tights
Sands
Red Buttons
Fran Warren
El Rancho Vegas
Joe E Lawis
Glori Sepadah
Minsky's Follies of
Thunderbird
Kyle MacDounctl
Hisuny Yormgman

RENO

athac Horace Heitt Nick Lucas Donn Arden Dars Wesson Bros Dec

LAS VEGAS, NEVADA

Vince & Gloria Haydock Golden Girls Will Osborne Orc Riverside Vagabonds

i Maria Neglia Dunhills Martha Bentley Starlets Bill Clifford

HAVANA

Montmartre Benny More G A Guedes Rita Montaner poldo Fernandez Mimi Cal Emilio Wong Matamoros Trio Nancy & Rene Fajardo Orq

Alonso Ballet
Casino Playa Orq
Tropicana
Miguelito Valdes
Olga Quillot
Ray Tico
D'Ruff Quar
Tropicana Ballet
S. de Espana Orq
A Romeau Orq
S Suarez Orq

Unit Review

Barnes & Carruthers
Minneapolis, Sept. 4.
Tulara Lee: (2), Ming & Ling,
Asia Boys (4), Great Arturo Trio,
Andre & Bonnie (3), Tokayers
(6), Hustreis (2), La Lage, Chuck
Brown & Rita, Naletha & Adino,
Johnny Mack, Peterson's Animals,
Dorothy Hild Dancers (24), Hild
Singers (6), Izzy Cervonne Orch
(25); at Minnesota State Fair, \$2 top.

Once more it's a Barnes & Carruthers Revue, as the No. 1 unit, providing the Minnesota State Fair grandstand night entertainment fare before audiences averaging around 12,000. And the show runs true to the past in format and content, comprising mostly the familiar circus acts plus four flash production numbers. The only appreciable difference from one year to another is the performers and production, although a bit of novelty also manages to intrude.

There can be no gainsaying that

auction, although a bit of novelty also manages to intrude.

There can be no gainsaying that Barnes & Carruthers lave the know-how when it comes to putting together a fast-moving, skilfully routined and continuously pleasing performance. Like its predecessors, the current layout is sans names, but long on the sort of diversion and variety the payees come to see. Some 12 acts and four elaborate production numbers give a good two and a half hours' money's worth of entertainment.

Probably the two best known acts are those of Tulara Lee and Ming & Ling. Miss Lee and her male partner have a comedy coating for their handstand exhibition and they score. The vocal mimicry of Ming & Lee, the Oriental 'hill-billies,' again registers strongly.

For thrills there are the aerial

billies," again registers strongly.
For thrills there are the aerial didos of La Lage, a daring young woman; the Great Arturo Trios highwire feats and the Hustreiduo's pole swaying. The six To-kayers perform spectacularly on the teeterboards, while Chuck Brown & Rita contribute acrobatics on a portable rigging and the four Asia Boys hand balance in superior Japanese fashion.

Johnny Mack's smooth tanning

four Asia Boys hand balance in superior Japanese fashion.

Johnny Mack's smooth tapping and Nalatha & Aldine's exciting bilind barrel pumping stunts win mitt pounding. Novelty and comedy are supplied by Andre & Bonnie and their human mannequin in a unique dancing turn and additional laughs are tossed by Peterson's trained animals.

Dorothy Hild has staged the four flash production numbers with finesse, colorful costuming, lighting and effects, rating above par. The 24 girls are lookers and their precision dancing excites admiration. Veteran Minneapolis showman Al Sheehan has superintended the grandstand shenanigans for 25 years and on this occasion he tosses in the usual fireworks display finale along with several nonpro singing and marching groups. etc. The afternoon auto races and thrill presentations, which pull up to 30,000 people a performance, also are under his direction.

Rees.

Stuart Schulberg

Continued from page 2

continued from page 2

eyes. Paal is more to blame since
(a) he co-directed the thing, and
(b) he speaks perfect German and
should know better. The scenes
themselves, no trick edition, are responsible for a degrading picture
of America

"Columbus Discovers Kraehwinkel" is running all over West-

"Columbus Discovers Kraehwinkel" is running all over Western Germany and Berlin. It's a hit, too, unfortunately. I'm attaching a distributor's ad for your information. Make no mistake about it: "Kraehwinkel" isn't some sort of sub rosa picture—a German "Salt of the Earth"—it is a regular popular, everyday kind of movie which has gotten a lousy press but a boisterous welcome from the general public. The reviews take it apart as a film, but not as a piece of clever propaganda. The only amazing thing about this is that three Americans made it all possible.

Stuart Schulberg.

House Reviews

Palace, N. Y.

Wong Sisters (2), Donna Griscoe,
Martin Bros. (2), Jackie Bright,
Yvonne Moray, Jimmy Valentine
& Rita, Bert Howell & Frank Radcliff, Alfred Vidbel's Baby Elephants (3): "Down Three: Dask
Streets" (UA) phants (3); "I Streets" (UA).

The Palace show this semester plots a safe course, Aside from the fact that standard acts that have made good in this house on previous occasions predominate, they are slotted at strategic spots so that the show runs a course that has been tested previously.

has been tested previously.

The opening bars of the show has a succession of dumb acts and when the silence broken with Jackie Bright, he whips out the kind of stuff the Palace Clientele enjoy. Bright's auctioneer turn has the audience interested in his gab and in his giveaways. Both seen to make a hit in this house.

and in his giveaways. Both seem to make a hit in this house.

From that point on, the bill shows a lot of strength following up with Yvonne Moray, the lower cased singer, who punches out a succession of tunes in a manner that ties up the house. Miss Moray brightens her tunes with comedic touches and she gets the maximum out of the crowd.

Jimmy Valentine & Rita, another repeater, comprises a dance team, male half of which is a monopode. He handles the girl as well as some of his two-legged contemporaries in similar acts. The tandem gets by on its merit.

In the next to closing slot, Bert

In the next to closing slot, Bert Howell & Frank Radeliff similarly hit a hot response. This is a union of two acts. Howell was formerly teamed with Bud Bowser, and Radeliff was partnered with Bud Harris. In this union, they stress comedy and some excellent harmonic singing. Radeliff's falsetto combined with Howell's tenoring makes for some picturesque effects. Their conedy verbiage similarly helps their cause.

their cause.

Openers are the Wong Sisters, a pair of comely Orientals. They dance fairly well, but they hit their peak when combining terps and acro work. They do all right in this house. The Marti Bros. have a good puppet act. in which they trout the things that have hit in this house. They get off well.

house. They get off well.
Under New Acts are Donna Griscoe and Alfred Vidbel's Baby Elephants. Jo Lombardi, per usual,
batons excellently, and manager
Herb Bonis has done well with the
staging.

Chicago, Chi

Chicago, Sept. 3.

Chicago, Sept. 3.

Howard Miller Show, with June
Valli, Four Tunes, Leo De Lyon,
Jerry Vale, Lola Dee, Mambo Aces
(2), Howard Miller, House Orch
(12): "Rear Window" (Par).

(12); "Rear Window" (Par).

Here is a two-week pic and vaude tandem that can only be surefire boxoffice. There's much ado locally about Howard Miller, especially with teenagers, he being the most radio-tv saturated deejay going in these parts. And while most of the talent he's packaged for this bill are of the new record crop they too are familiar names to the top-tunes followers by way of Miller's broadcast plugs.

This show is nearly all music, and it's all firstrate. Pacing is brilliant as the show, which has three more acts than the normal formula bill here, spurts to completion in 50 minutes, each performer concentrating apparently on the high points of his (or her) routine. Miller himself weaves in and out as emcee and warms the outfronters with that clicko personality that wins 'em on the air. He's natural at his work, glib off the cuff, and has his wits with hiat all times—meaning he's capable of passing off a good gag or two when the occasion permits. Guy's a terrific handler of an audience and cannily gets the coke set to huza everyone he brings forth.

For the singers, it speaks well that none resorts to the obvious

huzza everyone he brings forthat For the singers, it speaks well that none resorts to the obvious tonal trickery that begs for squeals. Top name in the group is June Valli, Miller's spouse, who looks nifty in a full-skirted gauze gown. She's in excellent voice on a group of four, numbers that touch off a hefty, response. No mere standup singer, she opens, with abouncy ditty and strolls with handthinke for casual interp of "Hey University" of the I well of the I was the constant of the I was the was the constant of the I was the was the was the constant of the I was the was th

is Lola Dee, Mercury warbler formerly known as Lola Ameche. She's spunky performer who registers big in selling "Padre." With "I'm Gonna Rock This John" she does just that, the kids picking up her nifty beat voluntarily with their palms. Jerry Vale, a youthful Columbia artist, kicks the show off with showmanly snap on a pep tune and scores just as easily in baritoning a sweet ballad like his new etching, "Go."

Leo De Lyon serves up the comic relief and has the house ringing with guffaws in, the course of his stay. Guy has an amazing set of vocal chords that can imitate nearly everything, and he delights with a brace of quickie singing impressions, multi-register hoking of ballads, and spoof of a film travelog with sound effects interpolated. His tidbit of simultaneous whistling and humming amazes, as it always does, and stubholders don't spare the mitting. Mambo Aces, reviewed under New Acts, are a big hit on the novelty side.

Layout is wrapped up by the Four Tunes, a sock colored unit whose rhythms are infectious for foot tapping. Boys have some fine stage business in among their songs, and they've worked out some tricky harmonies that bullseye every time. "I' Understand' has guitar-playing member thrushing the lead with rest of the boys chiming in the "bolings" behind. "Sugar Lump" is a rouser, and "Marie" draws the curtains in a salvo.

House orch is augmented for this show by two violins which

salvo.

House orch is augmented for this show by two violins which soften the backing for the chanters.

Les.

Apollo, N. Y.

Ink Spots (4), Nicholas Bros.
(2), David Powell, Carmen McRae,
Crackshot Hackley, Vivian Harris,
Roscoe Dyla, Lucky Millinder Band
(15); "Hangover Square" (20th).

Despite strong layouts at this Harlem vaudery these past weeks, customer count appears at best average. Management is banking now on headliners, Ink. Spots and Nicholas Bros. for the solid hypo. Offerings of Charles Fuqua's Ink Spots of from tops to so-so. There's an okay opener for this mainline act, followed by a smooth "Eyes Wide Open." "Ebbtide." third number in turn, merits heavy mitting and is succeeded by hyper-commercialized "Melody of Love." Pewsters find cornball chatter of bas ludricous in that one. Other tunes. "Shanty Town" and "If I Didn't Care" begoff, are okay. Latter tune, incidentally is closely associated with tenor Bill Kenny's Ink Spots, of which this group is an offshoot. Since its formation' two years ago, the Fuqua unit has cut for King Records. Kenny's group continues on Decca.

Other top act, the Nicholas Bros. mixing snappy precision: solo and challenge hoofing routines with hefty song and buffoonery, make out well. Smaller of two handles vocal chores in solid fashion, lending his strong chords to two ditties. Other half clowns up with Lucky Millinder Band as singing occurs. Despite merit, act is a shade too long, and could be trimmed for maximum impact.

As for Millinder, he and sidemen make opening bid at sesh. A frequent returnee, to the 125th St. vaude, Millinder he and sidemen make opening bid at sesh. A frequent returnee, to the 125th St. vaude, Millinder, as emcee shows great savvy in knitting the pieces of a show together, and musicwise, he is also rewarding. Solos by sidemen are consistently solid.

Offay David Powell's novelty turn draws fair support, Youngster combines commonplace terp with slick use of scissors and drumsticks to beat out accompanying rhythms, like use of scissors and drumsticks to beat out accompanying rhythms, slick use of scissors and drumsticks to beat out accompanying rhythms, slick use of scissors and drumsticks to beat out accompanying rhythms, slick use of scissors and drumsticks to beat out accompanying rhythms, the handles the scissors as outset i

her modest chatter neatly ties her wares.
Comedy trio of Crasksot Hack-ley, Vivian Harris & Roscoe Dyla do an overlong bit with, burley overtones in the four spot. Art,

Jacobs Joins Sennes

Merle Jacobs, former talent
buyer for the Hollenden Hotel,
Cleveland, has, been named head
of the Frank Sennes Agency in
that city: Jacobs, succeeds, Tony
Sennes, who wansferred to the

Sahara, Las Vegas

Las Vegas, Aug. 31.

Helen Traubel, Jose Greco &
Co. (10), Saharem Dancers (12),
Cee Davidson Orch (11); no cover or minimum.

Cee Davidson Orch (11); no cover or minimum.

The combined talents of Helen Traubel and Jose Greco will regale stubholders for the next three frames with one of the brightest offerings ever to hit the Strip.

With all the dignity befitting a Wagnerian diva, Helen Traubel touches lightly on opera in one medley. The opera star, already established as a nitery personality before her local advent, renders traditional American music as no pop singer could deliver. The contralto must stand some distance from the microphone for her range is wide. The clarity of her tones match the charm of the diva's personality to score a rousing reaction throughout her stint.

The well-balanced repertoire includes "Vien, Vien," a stirring "I Believe," and a condensed score from "Song Of Norway." Adapting the nitery stage to her operatic talents, she wanders out on the darkened stage to score with arias from "Madam Butterfly," "Carmen," an "Il Pagllaccl." She also sings "No Other Love," then following a sober announcement of a song from her native province, the star socks with "St. Louis Blues," and her ease at handling the rhythm and blues along with the more grandiose music makes Miss Traubel a standout among the more serious singers who have followed the nitery trail. Special material goes over big in "It's A Brill When A Real Plano Player Sits Down At the Keys." Her own accomper, Lou Maury, does an excellent job. The begoff is a touching Brahms "Lullaby" without a mike.

A fiery personality exuding grace in all his movements, as an expo-

cellent job. The begoff is a touching Brahms "Lullaby" without a mike.

A fiery personality exuding grace in all his movements, as an exponent of the Spanish dance, Jose Greco must be classed in a niche all his own. Greco brings in his own company of 10 dancers and musiciams (2 guitarists to chant, clap hands and wield the castanets in a colorful array of Spanish costumes that range from the Dons to the peasants. Contrasting ballet and gypsy, numbers, move swiftly in the skilled footwork of the talented company. Costume changes are many in the rapid unfoldment of the exciting Latin terps. Rayel's "Bolero" is still a top Greco offering, bringing into sharp focus everymember of the troupe in 15 indutes of whirling, heel-stomping, romantic dancing. "Contivo," a dance of the horsemen, is a Gaucho number, featuring Greco wielding a write in his mose exciting choreo.

The George Moro, Saharem Dancers set the mood of the schow with a nicely costimed Spanish number and the Cee Davidson orch renders nice support throughout.

package. There is no rhyme or reason for this odd arrangement. He is a cowboy singer—straight and simple. There was never a booking like this in such a nitery before, and how he fits into the Mae West show is a complete mys-

Donn Arden creates two superb routines for the show. The Arden line has a faculty for creating an illusion of complicated dance sets illusion of complicated dance sets by using arms more than legs. The chorus rearranges itself in an assortment of patterns, coming out of them like a football team up to the line of serimmage. Dancing, as such, takes up a fraction of the time. Some unusual and interesting effects occur. time. Some unusu ing effects occur.

Quaglino's, London

London London, Aug. 31.

Eynda Gloria, Tim Clayton Orch,
Tibor Kunstler's Gypsy Orch; \$4.50
minimum.

On her initial engagement at these Piccadilly niteries earlier in the year, Lynda Gloria impressed with her vivacious personality and her initial fortnight's booking was extended by one month after her opening: night performance. Now, six months later, she has been brought back for a return engagement but doesn't quite succeed in creating the same Impact.

Although Miss Gloria has lost none of her vivacity, her opening night act had a ragged appearance and didn't take shape until she reached her final number. It was at this point with her smash rendition of 'Granada,' using pair of castanets to heighten the dramatic effect, that she gave evidence of her real talent. Her other entries, such as "It Takes Two to Tango" and "Mademolselle de Paris," are done with a slight coy touch which is out of harmony with the chirp's style.

Tibor Kunstler's gypsy orchestra does a neat showcasing job and caters for the dance sessions with

La Maisonnette Carol, Montreal

Montreal, Aug. 25. Nina Dova, Gilberto Asias; over ninimum.

Despite the poor tourist season. Carol's swank eatery manages to draw some of the better spenders with good cuisine and intimate shows.

"Current is Nina Dova making one of several appearances in this room and showing to better advantage this time with an improved repertory and tighter routining. Ohantootickis, short and dark with vom and snowing to better vantage this time with an improved repertory and tighter routining. Chantootsie's, short and dark with a trim figure and a set of pipes that register as better than average. Her ability to switch from English into several other, languages, gives her ample range, but on show caught she stayed strictly on an Anglo Gallick kick.

Best of her comedic bits is a reprise of the "Boston Beguine" from "New Faces." She also hits with a gay calypso, with aud participation, called "Hold Em Joe." In a more torchant mood, Missi Dova worked has brace of French nittles rounding out a solid group for a fine reception.

Gilberto Asias now going into his fourth year at La Malsonnette as house plantst gives his usual

Latin Quarter, N.Y. (FOLLOWUP)

Lou Walkers' longrunning opus, "Made in France," shows no signs of diminishing in interest. Fairly frequent changes of headliners along with a lot of inherently good entertainment make this one of the better cafe buys around. Walters is also prepping one of the heaviest outlays of names in this spot, having already booked Mae West, Ceorgie Jessel and Johnnie Ray. With this kind of name lineup, the LQ boniface is probably trying to bid for a firmer monopoly of the Broadway cafe blz, most of which is now at this spot anyhow.

Latest addition to this layout is

is now at this spot anyhow.

Latest addition to this layout is
Joey Bishop, a pleasant comic,
with a line of patter that socked
its way into favor with the holiday
crowds. Bishop, working generally
in deadpan, has a combination of
lines sufficiently down-to-earth to
catch the present trade, but still
with enough sophistication to
make a bid for the hepsters. He
succeeds in canturing both ele-

lines sufficiently down-to-earth to catch the present trade, but still with enough sophistication to make a bid for the hepsters. He succeeds in capturing both elements. He throws in a few tradey lines to sew up the insiders, as well. His 15-minute stint hits a top salvo in this room.

Bishop, a replacement for the Bernard Bros, provides a bit of Americana to this predominately Frenchy confection. Another headliner is Jane Morgan, an American who made good in Paris and who is now on an upward beat in her native heath. Miss Morgan is switching more to special material, and it seems to be working out better for her. The impact on the audience keeps getting better.

The Debonairs, another act that made good abroad, is a clever dance turn. This male quinter knocks off its ballet mechanique, a satire on the machine age, with ancient upward in the Szoniys, similarly impress with an excel-similarly impress with an excel

telling results.

Another top turn, the Szonys, smilarly Impress with an excellent set of routines. Their dancing has several fragile elements as well as ethereal qualities contained in a thoroughly commercial format. Their applause is frequently vocal.

Anded Silver as the state of the sta

quently vocal.

Added fillups are the terping of Nejla Ates, the Turkish belly dancer, the underwater strip by The Golden Mermaid, the production singing by Ralph Young, and the production dancing of Piroska, Art Waner's crew supports with excellent backing.

Showboat, Las Vegas

Las Vegas, Sept. 48.

"Minsky's Follies of 1955" with
Maxie Furman & Co. 12). The Villenaves (2), Larry Allen, Caroline
Date, Tony Gentile, Bobbie Clark,
Dorothy Dorben Girls (12), Buster,
Hullett Orch (7), no cover or minimus

The George Morn Saharen Danger and the show state the mood jot the show again and the show are set the mood jot the show again the several either, hard under the show and the show are set the mood jot the show are set the shown as a show are set the show are set the shown as a show are set the shown as a show and the show are set the shown as a show and the show are set that show are set that show and the show are set that show are se

comic on his first trip West. Although uneasy at the opener playing before a bevy of Strip enter-tainers, his obvious talents at fast banter emerged even over the tried and true jokes of yesteryear. Bobbie Clark makes it Minsky's with a clever strip routine that nets solid applause for the fresh young dancer Caroline Dale & Tony Gentile are the singing duo that renders tunes from "Showboat" in pleasing style.

The sound at the opener found ringside tables not getting the benefit of the speakers, a matter easily adjusted. Buster Hallett fronts his show orch at the piano with the crew playing from the floor to the right of the stage. A unique feature is the projection booth built in a corner at the rear rather than the center, splashing the stage with spots from a constant angle.

The show as a whole is not un to

The show as a whole is not up to the bigtime flavor or calibre of Strip offerings, but is pleasant fare, nevertheless. Bob.

Club Ebony, Houston

Houston, Aug. 29.
Ronnie LaRoque, Nahja, Piney
Brown, Joe Hamm nds, Lock Jac Seymore, Tokyo Rose, Joe Bluett, Joe Allen's Orch; \$1.20.\$1.50 mini-mum.

ing. Closed with "September Song" and encores with a "medley.

No. 2 spot is held by Lock Jaw Seymore, who augments some fast boogie-woogie and softshoe dancing with picking up various articles with his teeth and continuing to dance. Tokyo Rose changes pace with an Afro-voodoo number can be called by the Texas standards an 'exatic,' she accomplishes its with all the stops pulled out in a sizzling exhibition.

Piney Brown, blues singer, registers with a fine songalog ranging from deep blues to boogie; with plenty of special material thrown in for good measure. The modern ballet of Ronnie LaRoque, aided in double numbers by Nahja, who also does a single routine is especially noteworthy are their elaborately costumed. "Dance of the Birds" you with better than average dance music follow ling.

Sands. Las Vegas

Las Vegas, Sept. 1.
Red Buttons, Fran Warren, Lewis & Van, Copa Girls (10), Antonio Morelli Orch (11); no cover or minimum.

Buttonholding the last segment of the summer tourists, which is an audience that's been hep to him since he zoomed into the tv firmament two years ago, Red Buttons scores with his familiar brand of comedics in a show as pure as the driven snow and recommended for the entire family.

A former cafe vet who's only pair of nitery stints since his tv advent have been here, a year apart, he brings the same act in from last semester. His P. S. 13 autograph book still plays a giant's role in the laugh department. Red also brings back Rocky Kid Buttons, the punchy fighter, for yocks and a tear or two. Buttons, an eastside boy playing a svelte spot in a tux, is as down to earth with jis audiences as an lowa farm boy. The warmth injected into his gags earns him a responsive measure of warmth from the packed room. Alan 'Walker rates a good assist as the sports announcer.

A stellar vocal assist is given the show by thrush Fran Warren. She scores on "Would You Believe and most pretentious Negro night clubs in the South, has opened its fall season with a sparkling eight act layout.

Joe Hammonds opens with a pleasing voice in the Perry Comorange. Turns in a good job on "Tenderly," and follows with a drum number that has 'em stamping. Closed with "September Song" and encores with a "medley.

No 2 spot is held by Lock Jaw Seymore, who augments some fast boogle-woogle and softshoe dancing with picking up various articles.

Rice Hotel, Houston

Houston, Aug. 29.
Vivian Marshall, Joe Reichman
Orch with Dan Alexander, ne

Orch with Dan Alexander, no cover or minimu.

The fall entertainment season was ushered in at a fast tempo at the Rice Hotel Empire Room, with comedienne, Vivian Marshall, giving the popular downtown Houston night spot a running start. She sings and clowns through the regulation 20 to 30 minute stint, but on opening night had to stay on for a full 55 minutes.

She does a good job on a medley of standard tunes, but, hits, here hest pace when she drops inhibitions and goes into her special material with a boinedy fiare. Standout are her takeoff on an asthmatic male singer, and a slightly pixilated opera singer, but the killier is her routine on a pitchman hawking Paris postcards. Some of the ilines are a bit on the risque side, but she tosses them off in and off-hand manner.

Joe Reichman, who recently resturned to the band bix, proves that he shas lest none of the old knowhow. He is a believer in solid music with dust, enough schmaliz to keep it interesting. His plano is box-car, size and he plays seyrone of the black and whites in every composition, He is a fine showman and generates the kind of good feeling and appreciation for the audiences that will certainly remake him into a solid band for many years to come.

Band: vocalist Dan Alexander, a 18-vearjoid from Ft. Worth, possesses a good voice. Although this is his, first pro singing job, he seems like a comer.

Others Sent S

Gatineau, Ottawa

Ottawa Sept, s.

Du Droppers (4), Paul Purdy,
Lindsay Sapphire Dancers (4) with
Mickey & Noel, Gene Griffin, Harry
Pozy Orch (8); \$1 admission.

Mickey & Noct, Gene Criffin, Harry Pozy Orch (8); \$1 admission.

Gatineau Club's big Carnival Robm has an agreeable, but light end-of-summer bill this week, headed by the Du Dropers, quartet of Negro boys with good pipes and okay staging. Backed by their own guitar man, and the rhythm section of Harry Pozy house band, group mixes bounce tunes with numbers like "September Song," Three Coins," and "St. Louis Blues," closing with "Dry Bones" to soild palmpounding.

Slow-paced, chuckle-raising comedy of Paul Purdy also gets good mitting. Besides a touch of comic terps, Purdy's standout is fumbling putting on shirt and vest while wearing lacket, cane and sik hat and smoking long stogle.

Lindsay Sapphire I in e has switched gals, siliced their number from six to four, retained clickochanter Gene Griffin and added dance pair, Mickey & Noel. In their three appearances with line and separate stanza in teeoff spot, youthful due-exhibit fine adaglo to good returns. Griffin also emcees.

Westport Season Good, But Placid; **Another Truman Mark; Other Barns**

Westport, Conn., Sept. 7.
Lawrence Langner, Armina Marshall (Mrs. Langner) and John C. Wilson had a profitable but unspectacular season at the Westport Country Playhouse, which shuttered Saturday night (4). Finale was an impressive Theatre Guild breakin of Walter Macken's "Home Is The Hero." which opens Sept. 22 in New York.

General feeling locally is the

LEGITIMATE

Is The Hero," which opens Sept. 22 in New York.

General feeling locally is that the Westport stand, one of the foremost in the strawhat circuit because of the audiences it commands, was not particularly gala this year, with none of the colorful revivals Langner often indulges, nor the presence of top stars.

Biggest gross went to "Happy Birthday," with Imogene Coca, but the playhouse saw little velvet because of big, expensive cast and the tele star's personal terms. Repertory alternated between eworks and revivals as per custom, with William McCleery's "The Lady Chooses", with Faye Emerson, Justin Sturm's "Reunion '54," and Guild's "Home is the Hero among the better tryouts.

Miss Emerson wants to do "The Lady Chooses" in turn and Lang.

among the better tryouts.

Miss Emerson wants to do "The Lady Chooses" in town and Langner interested in a foint presentation with an indie management, if the author provides a new third act. Sturm's comedy is owned by Haila Stoddard who plans a December production.

Westport theatre is owned by the Langners, with Wilson in on seasonable operation. Plant will bring added profit this year with addition of restaurant-bar, called "Players' Tavern." owned by the Langners and operated by their son, Philip.

Philip.

'Crocus' Record 14*1/2G, Philip Philadelphia, Sept. 7. For the third stanza in a row, Philly's municipally-operated Playhouse in the Park, zoomed close to the \$14,500 mark last week. It was the second and final week of "Autumn Crocus," the Margaret Truman starrer, and just topped the 5now's first week's gross becaust there was no press list (usually 60-75 pairs) for Monday night.

"Tonight at 830," current Playhouse offering and last show of its 13-week season, started off with a sturdy advance and promises to wind up season in fine style, especially since the regular legit season doesn't open here until Sept. 20.

"Complex' \$5.900. New Hope

'Complex' \$5,900, New Hope
New Hope, Pa., Sept. 7.

'Champagne Complex," Leslie
Stevens farce playing a fortnight's.

tryout, grossed a non-intoxicating
\$5,900 for its closing week at the
432-seat Bucks Coutry Playhouse
here, at a graduated scale rising
to \$3.75 top Saturday nights. That
represented a profit for the theatre, but a loss for producer Alexander H. Cohen, who has an option
on the script for Broadway. First
week's take on the play was \$6,700.

Constance Bennett, opening last
night (Mon.) for a week's stand in
"Sabrina Fair," was an advance
sellout for the regular seven performances, and Playhouse producer
Mike Ellis has added an extra matimee Thursday (9), which he also
expects to go clean. Show will not
break the house record, however,
as a number of patrons are using
season. subscription tickets, on
which a discount is allowed.

'Norway' \$6,500, Ivoryton

'Norway' \$6,500, Ivoryton

'Norway' \$6,500, Ivoryton
Ivoryton, Conn., Sept. 7.
Final two weeks of the season at
Milton Stiefel's Ivoryton Playhouse pulled profitable, but not
standout, biz. Ethel Waters in
"Mamba's Daughters," Sept. 23-26,
drew. \$6,500. Last week's "Song of
Norway," with Lucille Manners,
grossed the same figure on a readjusted sked which played a performance Sunday (5) to compensate for a Tuesday (31) show killed by the hurricane.
Overall season was satisfactory,
with "Oklahoma" and the Tallulah
Bankhead "Dear Charles" the
toppers. Mary Astor in "Late
Love" was the red ink champ at
\$4,200.

'Stalag' Stormy \$4,900, Hub
Boston, Sept. 7.

Effects of the hurricane here last week were reflected at the Boston Summer Theatre, where "Stalag 17" nabbed a sluggish \$4.900, the lowest figure for an otherwise satisfactory season. Big blow during the satisfactory season. Big blow during the statisfactory season season. Big blow during the statisfactory season season season. Big blow during the statisfactory season season season season season season. Big blow during the statisfactory season se

the Marblehead Summer Theaure, where the season finale, "Heaven Can Wait," starring Steve Cochran, pulled a poor \$4,500.

BST season winds this weekend with Basil Rathbone in "The Win-slow Boy."

'Stalag' Wow, Rochester
Rochester, Sept. 7.

"Stalag 17," was held over for
a third big week at the Arena
Theatre here and ended up the
heftiest grosser in the four-year
history of the year-around local
theatre in the round. Turnstyle
passed more than 3,000 for a top
take of \$6,300 for 17 performances
at \$2.20 top. Show closed Sunday (5).

at \$2.20 top. Show closed Sunday. (5).

The Omar K. Lerman-Dorothy Chennuck spot is now shuttered until the fall season starts about the middle of October.

'Family' \$4,500, Stockbridge
Stockbridge, Mass., Sept. 7.
The dated old comedy 'Three's
a Family' was alive enough to
draw \$4,500 gross at the local Berkshire Playhouse last week. Margaret Hamilton and Sheppard
Strudwick were starred in the
Phoebe and Henry Ephron farce
about domesticity and maternity
during World War II.
The final week at harn is cir-

The final week at barn is current with Murici Kirkland in "A Dash of Bitters," by Reginald Denham and Conrad Sutton Smith.

Ohio State's \$19,480 Season Columbus, Sept. 7.
Ohio State's arena-style summer Stadium Theatre racked up the highest take in its five-year history with the season's gross topping \$19,480. This compares with the 1953 season gross of \$17,640.

Average attendance for the 41 performances was 474, as compared with 451 in 1953 and 424 in 1952.

in 1952.
Stadium Theatre, a universityadministrated enterprise open to
everyone in the community, presented eight plays in eight weeks,
each getting five performances except the finale, which was given
six times.

'Androcles' \$1,000, Reading
Reading, Pa., Sept. 7.
Berks Players had a disappointing five-day engagement last Tuesday-Saturday (31-4) with Shaws "Androcles and the Lion," at the Green Hills Theatre here. Only 714 payees and a gross of under \$1,100 was registered.
"Guest in the House" opening

"Guest In the house," opening tonight (Tues.) for the usual run, is off to a healthy start with two performances presold to organizations.

Southbury Season O.K.
Southbury, Conn.; Sept. 7.
After an early-season lull, Jack
Quinn's Southbury Play house
caught on and built to a steady attendance that carried 1954 total
figures about equal to the 1953
take.

take.

Spot, a 350-seater, had its best
weeks with "Kind Sir" and "Late
Love." "Nina" drew the season's low gross.

Crest Theatre, Toronto, Reopening With Tryout

Toronto, Sept. 7.
Second season of the Crest Theatre, first repertory house here in 30 years, reopens Sept. 14 with a new play, "A Jig for the Gypsy," by Robertson Davies.
Comedy of 19th century Wales will star Barbara Chilcott, who has just completed a summer season at the Stratford (Ont.) Shakespeare Festival. playing opposite James Just completed a summer season at the Stratford (Ont.) Shakespeare Festival, playing opposite James Mason in "The Taming of the Shrew." Play will be directed by Herbert Whittaker, drama critic of the Toronto Globe & Mail, who also won the best director trophy in last year's Dominion Drama Festival.

The resident company will be virtually the same as last season's successful venture. The second play of the season will be Graham Greene's London success, "The Living Room," and will star Frances Hyland.

Basil Coleman will direct and John Wilson will be designer.

Holm's 'Corner' Now Set For B'way Year Hence

Sarataga, N. Y., Sept. 7.

Broadway production of John
Cecil Holm's "The Southwest Corner" is now slated for a year
hence. Producer John Huntington,
who tested the comedy this summer at his Spa Summer Theatre
here, said last week that he plans
an extended road tour before
bringing it to New York. Holm is,
currently rewriting the play,
adapted from a novel by Mildred
Walker.

Eva LeGallienne, who starred in the tryout, is currently in Holly-wood as actress and technical ad-visor for "Prince of Players" but will be available for the show in December. Margaret Webster may do the staging, which Holm han-dled for the barn tryout. Huntington is also negotiating for a The-atre Guild subscription tieup.

Canada Nearing One-Card Union For Performers

card performers' union. Move in that direction was strengthened by recent decision of Actors Equity to exercise its jurisdiction in the Dominion.

in the Dominion.

Equity's business in Canada is being handled through the Assn. of Canadian Television & Radio Artists, a subsid of the Canadian Council of Authors & Artists. With the Equity tieup, CCAA. now covers all Dominion performers except vaude and nitery entertainers and musicians. In line with its pact with CCAA, Equity is being represented in Canada by Dennis Sweeting, business administrator for ACTRA.

Besides ACTRA. the Canadian

Besides ACTRA, the Canadian Council is the parent body of the Union des Artistes, the Frenchanguage organization which has locals in Quebec and Montreal. CCAA also has contracts with the Canadian Assn. of Advertising Agencies, National Film Board and the Assn. of Film Producers.

A preliminary meeting to investigate all aspects of the agreement between CCAA and Equity was held several weeks ago in Stratford, Ont. Conclave, attended by 60-odd actors, was called by players connected with Shakespeare Restival A results meet to school ers connected with Shakespeare Festival. A regular meet is sched-uled for Toronto sometime during September, with Paul G. Jones, as-sistant to Equity's exce secretary Angus Duncan, slated to attend.

Sees Children's Theatre 'For Good of the Race'

For typod of the race," for the good of the race," the children's theatre must counteract the influence of television, radio, pix and the comics, according to Sara Spencer, of Anchorage, Kypresident of the Children's Theatre Conference.
"It is up to the children's theatre to show American children that there is something better than Howdy Doody and Superman, and

that there is something better than
Howdy Doody and Superman, and
give them a chance to prefer Peter
Pan before the mass mediums have
formed their tastes," she said at
a meeting of the conference at
Michigan State College. Confar
preceded a convention of the
American Educational Theatre

"The children's theatre move-ment," she continued, "which reaches about four million each should be made and make the move-ment a mass medium. We reaches about four million each year, is not a mass medium. We are pitted against radio, television, films and comies in a great struggle for the minds and hearts of American children."

BACK IN CONCERT BIZ

BACK IN CONCERT BIZ

Mrs. Jay L. Wilder, vet concert
manager of Joplin, Mo., is back in
business after a two-year lay-off.
For the 1954-55 season she has a
full schedule of dates, including
Margaret Truman, Yma Sumae,
Jan Smeterlin, The Columbus
Boys' Choir and Henry Scott.
She is also booking concert
dates in Springfield, Mo., as she
has done in past years, and nearby
towns in the Kansas-Missouri, area
near Joplin.

Inside Stuff—Legit

A sort of drama critic's credo was expounded recently by Richard Watts Jr., legit reviewer of the N. Y. Post, in a Sunday column. I'd better confess at the outside," he wrote in part, "that it (his assignment for the coming season) will be chiefly reviewing, which is fairly humble trade and consists of an attempt to set down an immediate personal reaction to the works opening on Broadway, and not criticism, which is a loftier business and strives to capture more austere artistic values. But I hope you'll occasionally find some of the latter here, too.

"You certainly won't encounter any effort on my part to pretend that I'm being objective, and that's a matter I want to emphasize. The reviewer who says or implies that his reviews are objective trying to deceive either you or possibly himself. All he can do is to present, as accurately as possible, what he, a fallible and highly opinionated fellow, with trankly personal tastes, theories, ideas and predelictions, happens to feel about the play or the musical comedy he has just seen. He is an ardent playgoer, just as I hope you are, and the difference is that he gets in free and is supposed to rationalize his verdicts in print.

"I've never believed," Watts added, "that the theatre existed in a pleasant little vacuum called Broadway. I've always felt that it, was a very important part of a struggling, tormented and chaotic world; indeed, one of the few fine and civilized forces in that embattled, semi-barbaric universe, and, as such, deserved to be cherished and honored. I certainly don't think reviewers should take themselves too seriously or demand only serious plays, but I do think that we should recall we are custodians of the subject of potential importance, and try to relate it to the world about us."

Earlier in the week, in one of his "Random Thoughts on the Drama" columns, the Post reviewer called critics "the most determined collection of incurable romantics currently at large," explaining that they "spend the best years of their Ilves sitting evening af

Paul Gregory, who stepped out from the lecture department of Music Corp. of America to become one of the most successful legit producers in recent years, is "fed up with the theatre" and may devote all his time to films hereafter. In an interview with Thomas M. Pryor, published in the N.Y. Times last Sunday (5) under a Hollywood dateline, the presenter of "Don Juan in Hell," "John Brown's Body" and the current two-company "Caine Mutiny Court Martial," who is now producing the "Night of the Hunter" picture, said in part, "The great advantage in picture making is that one's headaches are limited. Once you have produced a film, it is finished work. It may be good or bad, but it is finished. When you produce a successful play you have to live with it. That's the beginning of the headache."

The interview went on to quote Gregory as asserting that his "financial success has not compensated for the 'bitter experiences' he has had in the three years' since producing "Don Juan in Hell."

The piece added, "He complained of having been 'kicked in the stomach by an actor—and you'd be surprised if I mentioned the name of this great artist' during a heated discussion of money. 'Actors do a lot of talking about going on the road and bringing the theatre to the people, but they're always complaining about travel and hotel accommodations and looking for more money.

"Hiring an actor for a picture is like buying a utensil you need for a certain job. 'After it's finished you put the utensil aside. I don't want to spend the rest of my life living with the ego of artists. I honestly say I don't care if I never do another thing in the theatre."

Virginia Card's English adaptation of Rossin's "Barber of Seville," already staged this summer at Barter Theatre, Abingdon, Va., and White Barn Theatre, Westport, Conn., will be given six invitation performances at Mailn Preview Theatre, N.Y., Sept. 17, 18, 19, 24, 25, 26. Twofold purpose is to showcase its young pro talent, and to stimulate interest in either an off-Broadway or touring production. Troupe, which will use costumes and pseudo sets, includes Harry Wayne, George Rittner, Roy Urhausen, Alfred Medinets, Virginia Shuey, Michael Therry, Winfield Green and Miss Card. Miss Card is staging. Al Florillo Jr. is conductor-pianist.

Legit Bits

Abner Kilpstein is associate to Reuben Rabinowitz as pressagent for 'Pajama Game' and the incoming "On Your Toes" . Theatre 12's off-Broadway, production of Jean-Paul Sartre's "The Flies" sold out at its scheduled two-performance run last week, so it's reopening tonight (Wed.) at the Cherry Lane, Greenwich Village, N.Y., for a limited run . Klaus Kolmar rejoins National Concert & Artists Corp. this week after his seventh season as resident manager and pressagent of John Huntington's Spa Summer Theatre, Saratoga, N.Y., Pat Crossfield (Mrs. Kolmar) is scenic designer for the strawhat. Sarah Churchill has acquired the

Is seenic designer for the strawhat.

Sarah Churchill has acquired the rights to the Bernard Shaw-Ellen Terry letters and is having Norman Corwin adapt them for a concent-style drama. Edna Best and Brian Aherne are set to costar with the Lunts in "Quadrille".

Julius Fleischmann is remaining through September at his summer home at Chatham, on Cape Cod, taking it easy after his heart at tack of last winter. Lew Harris, treasurer of the Ziegfeld Theatre, N. Y., back from two weeks of salmon fishing in Maine with company manager Jimmy Troup.

Harry Rigby Jr. plans to produce

pany manager Jimmy Troup.

Harry Rigby Jr. plans to produce a musical version of H. Allen Smith's novel, "Mister Zip," with book by himself and Rogers Whittaker, music by Otis Clements and lyrics by Sheldon Haraick. William L. Taub announces a revue, "Hello Parce," to open on Broadway in mid-November Billy Matthews and Tom Hughes plan a production this season of "Theodore Apstela's "The innkeepers."

A committee has been formed

A committee has been formed under the leadership of Jacques Minkus, head of Gimbel's, N. Y., stamp department, and with endorsement of the Council of the Living Theatre, to urge the U. S. follow the opening production.

George S. Kaufman-Howard Teichmann comedy, and understudy Ruth McDevitt has taken over regularly, with featured billing Gregory Rafoff, back from a film acting assignment in Italy 40 take over the final rehearsals of the reopening "Fifth Season," is sporting plenty of added poundage and a bushy red beard, a la Henry VIII.

Michael Higgins, after a summer season with the Group 20 Players at Wellesley, Mass., is now playing the lead, John Proctor, in "The Crucible," currently in a three-week stanza at the Arena Stage in Washington.

Playwright Alexander Reid do-ing pressagent chores for Inter-national Film Festival at Edin-burgh and also upcoming fall sea-son of Glaagow Citizens. Theatre. He has a play coming up for preem at Citizens.

New Yiddish Musical To Open Bronx Season

"You're Deep in My Heart," new Yiddish musical by Israel Rosen-berg and Phil Laskofsky, will open the season at the Bronx, N. Y., Elsmere Theatre Oct. 7.

Lyceum, Mpls., Booking Local Stock In Bid to Offset Touring Dearth

Lyceum, key legit house here will experiment with local stock productions between road company and other bookings. Move is re-garded as another attempt to counteract the steady decline of the theatre in recent years, Some-what similar project failed to click last year for the Nixon, Pittsburgh.

last year for the Nixon, Pittsburgh.

Old Log summer theatre, successful at a suburban lake resort for the past 15 years, opens Sept.

15 at the Lyceum with "Time of the Cuckoo." Company will include several additions and has scheduled "Desire Under the Elms" and "Rose Tattoo" to follow "Cuckoo." Don Stolz, regular Old Log producer-director since its inception, will present and stage the stock shows at the Lyceum.

Lyceum.

"Time of the Cuckoo" and "Rose Tattoo," were booked for Minneapolis as part of their tours in former seasons, but closed before they reached here. They've not been presented downtown before, but "Tattoo" and "Elms" were among the 'Old Log offerings this season. Many years have elapsed since the last "Elms" road company appearance here.

Lyceum.

pany appearance nere.

Lyceum opened its season with
"Picnic," but has no other definite
bookings yet, "The King and I" is
tentatively set for a fortnight during. November and the Theatre
Guild has premised six subscription shows, including "Picnic."

Bennie Berger, film circuit owner, acquired the Lyceum from Jimmy Nederlander, of Detroit, the middle of last season. It was dark much of the season because of the scarcity of touring shows, but the current season outlook is supposed to be better. Lowell Kaplan, house manager, is also buyer-booker of the Berger circuit of 11 picture theatres.

It has been 35 years since a com-pletely professional dramatic stock played here. However, several lit-tle theatre groups are active lo-cally.

694.429 Attendance For St. Louis Muny Season; 'Okla' Set 1-Show Mark

St. Louis, Sept. 7.

St. Louis, Sept. 7.

Total of 694,429 payees attended 88 performances in the alfresco theatre in Forest Park during the 36th season ended Aug. 29, of the Municipal Theatre Assn. That was shy 2,943 of the attendance last summer, when the weather wasn't so hot. However, the al fresco musical operation finished in the black and the 1,200 guarantors will receive back the coin they advanced.

The highest attendance for a

The highest attendance for a single performance (12,137) was registered Saturday (28) by "Oklahoma," which was also the best draw for a run, with 150,222 payees for 14 performances. "Call Me Madam," opening the season with an 11-night stand, drew 74,079

with an 11-night stand, drew 74,079.
Other shows and attendances are: "New Moon," 55,048; "Song of Norway," 52,205; "Roberta," 59,947; "Mikado," 50,473; "Gentlemen Prefer Blondes," 54,917; "Three Musketeers," 42,962; "Panan Hattle," 55,145; "Where's Charley," 47,947, and "Red Mill," 51,484.
Paul Beisman, manager of the

Paul Beisman, manager of the project, reveals that the total attendance for 2,786 performances during the 36 years of the organization's history is 23,276,129.

Putting It On

Putting It On
Edinburgh, Sept. 7.
It all adds up to Shakespeare's "Midsummer Night's
Dream," with Moira Shearer
and Robert Helpmann. But
the ads at the Festival here
earry the following mouthful:
"Edinburgh Festival Society,
Ltd., in association with the
Arts Council of Great Britain,
the British Council, and the
Corporation of the City of
Edinburgh, presents The Old
Vic Company, by arrangement Edinburgh, presents The Old Vic Company, by arrangement with the Old Vic Trust, in sociation with the Arts Coun-cil of Great Britain in 'A Mid-summer Night's Dream'."

Welles, Tierney Sought for 'Arm'

Orson Welles is being sought to Orson Welles is being sought to direct and Lawrence Tierney to, star in "The Man with the Golden Arm" on Broadway this fall. Fred Finklehoffe, who is producing the Jack Kirkland dramatization of the Nelson Algren novel, has lo-cated Welles in Spain and has sent him the script. He plans to meet Welles in Paris soon to discuss the project.

Finklehoffe is convinced that film actor Tierney who has gotten himself straightened out after his recent personal difficulties, would be a natural for the title role of the card dealer Chicago gambling house.

Ratcliffe Eyeing Buy Of Sea Cliff (L. I.) Barn, Plus Inn, Parking Lot

Sea Cliff, N. Y., Sept. 7.

Sea Cliff, N. Y., Sept. 7.

Summer theatre may be having its ups and downs in other sections of the country, but it seems to be prospering in this quiet Long Island village. Tom Ratcliffe, co-producer for the past seven years of the Sea Cliff Summer Theatre, signed two options last week aimed at establishing his strawhat as a permanent theatre and restaurant operation.

as a permanent theatre and restaurant operation.

Ratcliffe has previously leased the silo, a former Methodist tabernacle dating back to the turn of the century. He now has a 90-day call to purchase the property, including adjacent hotel and six acres of surrounding land, for \$85,000. Present owner of the property is Vincent Sorey, who was musical director for the early John Gambling radio, shows.

property is vincent sovey, wind was musical director for the early John Gambling radio, shows.

Second option is on a nearby site suitable for a parking lot for 300-plus cars, thus relieving gestion on the narrow streets.

As the first, step in forming a corporation to supervise the setup, Ratcliffe has sent letters to friends offering stock in the venture. With corporation approval, Ratcliffe hopes to acquire both properties, widen the proscenium, improve seating arrangements and have the car-park functioning by next season. Pending agreement with a concessionaire, the adjacent restaurant may also be functioning for meals and after-show snacks.

Freedman to Return To B'way Bally Chores

Pulpit Players Plan
Religious Dramas, N.C.
Greensboro, N. C., Sept. 7.
Pulpit Players, a new local group, will present religious dramas throughout North Carolina. First. production 'opening Oct. 24 at Chapel Hill, will be Christopher Pry's "The Boy with a Cart."
John W. Parker, business manager of the Carolina Dlaymakers at North Carolina. Playmakers at North Carolina U., is in charge of the troupe, which plans to give performances at various churches in the 'state on Sunday ight and possibly We inesdays:

To B'way Bally Chores

Leo Freedman, who took a layoff from pressagency last spring, now plans to resume activity about Jan. His wife, whose condition had deteriorated after partial recovery from injuries received in an auto crash, has been imprivoing recently under treatment at New York obspital treatment in Ottawa last spring, the Freedman's lengthy hospital treatment in Ottawa last spring, the Freedman's condition grew whost a planned year's vacation and possibly We inesdays:

Gertie Lawrence Exhib

An exhibit in memory of the late Gertrude Lawrence is being held during September at the New Rochelle (N. Y.) Public Library.

It has been arranged by Daniel Lahey, of the Community Theatre Guild of Pelham. Exhibit includes stage portraits, photos, posters, playbills, personal notes and copies of plays in which the actress ap-

Can. Fest Eyeing **Non-Name Policy**

Stratford, Ont., Sept. 7.

Stratford, Ont., Sept. 7.

The Stratford Shakespease Festival may switch to a non-name operation next year. No final decision may be reached at once, however, as it would obviously be risky to commit the project to such a policy for a full summer run, so the question is being carefully considered. However, the Stratford Festival in England got away without stars this year, and thereby earned a bigger than usual net.

Although there's mention of the possibility of Alec Guinness, who launched the Festival in 1953 as costar with Irene Worth, returning next year, it's figured an outside prospect. If the no-name policy is adopted, it's likely that two of Shakespeare's more popular plays will be produced, preferably action dramas such as "Romeo and Juliet" and "Julius Caesar."

Under, a non-star policy, Canadian actress Frances Hyland, who scored a personal success in the Festival this summer, would be cast as Juliet. In any case, Tyrone Guthrie is set to return as director and Tanya Moiseiwitsch as designer.

This year's Festival, which The Stratford Shakespease Fes

and Tanya Moiseiwitsch as designer.

This year's Festival, which closed Aug. 28, grossed a total of \$390,000 for its nine-week season (\$11,000 was lost in a burglary of the boxoffice). That compared with the \$206,942 total for the six-week

the boxoffice). That compared with
the \$206,942 total for the six-week
previous season.

Receipts dropped to \$22,900 for
the final week, compared to \$50,500, plus \$5,500 for an extra benefit matinee, for the eighth week.
Slump was presumably due principally to the departure of James
Mason back to Hollywood before
the extraweek extension.

Total paid attendance at the
Festival this year was 126,502,
nearly doubling last year's 68,600.

Highest week's patronage was 17,325 for the eighth stanza, including
the extra performance of "Oedipus
Rex" for the benefit of the Tyrone
Guthrie Award Fund, Scale was
\$1 to \$6 for the 1,900-seat arenastyle tent.

This year's productions, were
"Oedipus" (the only non-Shake-

This year's productions were "Oedipus" (the only non-Shake-speare work presented at the Festival thus far), "Taming of the Shrew" and "Measure for Measure"."

HOUSTON PLAYHOUSE TO RESUME UNDER ALBUS

Houston, Sept. 7.
With a fund drive being pushed to save the Playhouse Theatre here, indications are that the arena nere, indications are that the arena stock spot will resume with a re-vised board of directors but with Joanna Albus remaining direc-torial head. House has been dark since June.

Feature of the campaign to raise Feature of the campaign to raise money to save the operation was the special benefit performance Aug. 22 at the Playhouse by the company from Margo Jones' Theatre '54 in Dallas. Cast was flown, here and presented its current inthe-round production of "Sea Change," by William Case. Miss Jones herself put on an even better show with an ad lib plea for contributions. contributions.

Miss Albus and her Playhouse

Miss Albus and her Playhouse group have paid advance rent on the theatre through October, and hope to resume active operations by Sept. 15. Building taxes due next December have been paid and the public drive is raising funds to pay off \$12,000 delinquent admission and withholding taxes. To satisfy the claims for back taxes, rent, etc., theatre's seats, lighting and sound equipment and other items were to have been sold at public auction Aug. 16. Miss Albus and her group reached an agreement with the Government, however, and were able to pay off the back rent, so the auction was called off.

Legit Pay Scale Set for Theatre-TV; 3 B'way Plays Eyed for Pickup Soon

Jaded Rich

By a paying out profits to backers can become such an old story that it's boring. As general manager for Maurice Evans and George Schaefer, producers of "Teahouse of the August Moon," Robert Rapport has made out a good many dividend checks on the August Moon Co. bank account.

Last Monday, Aug. 30, he was writing checks for another 10% divvy and finished the entire batch before noticing that he'd absent-mindedly filled in the date as August

that he'd absent-mindedly filled in the date as August Moon Co.

Seek Genevieve For 'Life' Spot

Genevieve, French singer due to make her U. S. debut shortly at the Plaza Hotel, N. Y., is being sought for a featured spot in "That's Life," Coast revue being brought to Broadway in December by Danny Dare. It would be her first stage appearance, since her singing Paris was limited to cafes.

singing Paris was limited to cafes.

Singer's agent, Barron Polan planed to the Coast over the week-end to catch "Life" at the Las Palmas, Hollywood, and to see the Paul Streger-Berrilla Kerr play, "The Vacant Lot," trying out at the La Jolla (Cal.) Playhouse, as well as for confabs with several clients.

Bert Lytell, Pic Tout, **Hopes 20th Will Spend** \$10,000,000 for Actors

Detroit. Sept. 7.

Detroit, Sept. 7,
Bert Lytell, in town recently to
do exploitation for "The Egyptian," said legit plays are so scarce
that stage work has become only
an avocation.

an avocation.

Legit actor and onetime silent pic star told press reps at a luncheon arranged by David M. Idzal, managing director of the Fox Theatre, that he is tube-thumping the 20th-Fox film for three reasons. First, he is impressed with the picture, he explained, "As president emeritus of Actors Equity, I figure if the studio spends some \$5,000,000 to make a film this year, they might spend \$10,000,000 mext year making more jobs available for actors." He added, "Also, I get paid for making this lecture tour."

Lytell was awarded a letter of

Lytell was awarded a letter of appreciation by Lt. Col. Marvi E. Mitchell, of the Army's Recruiting Service for Michigan, for his work as veep of USO-Camp Shows.

HOUSTON TO PRODUCE JUVE SHOWS FOR TOUR

Houston, Sept. 7.

Houston will become a center for production of touring plays for youngsters this fall as a result of a contract just signed with New York and Hollywood interests.

York and Hollywood interests.

Minerva Black, who operates the Actor's Theatre School here, announced that she has been engaged by Penthouse Productions, New York, and Reed Lawton Productions, Hollywood, to stage six juvenile companies for national tours this season. These groups have assumed the Clare. Tree Major children's theatre bookings in this area.

Two troupes will be sent out for

Two troupes will be sent out for each of three plays during the sea-son. Plays include "Pinocchio," "Hansel and Gretel" and "Toby

Schedule of pay scales for actors in closed-circuit telecasts of Broadway plays has been adopted by Actors Equity and Box Office Television, Inc. Latter firm hopes to schedule three shows for pickup soon. First may be "Seven Year Itch," George Axelrod comedy at the Fulton, N. Y., with a second company on tour.

Agreement covering pay scales was reached after a year's negotiation, and covers a series of three telecasts, after which the terms ar subject to renegotiation. It is the first tele agreement concluded by Equity.

telecasts, after which the terms ar subject to renegotiation. It is the first tele agreement concluded by Equity.

BOT is now trying to sell the closed-circuit telecasts to film theatres in various cities. About 100 houses are reportedly equipped for presenting the shows. Previously, the telecasts have included sporting even's and business meetings. Plan is to televise the shows as nearly as possible as now played before legit audiences. Special lighting will be required, but the regular legit scripts, scenery and performance will be used. Invited audiences will be present.

Wage agreement includes the following terms:

Minimum pay per actor will be \$342.50 or the actor's regular weekly salary, whichever is higher, for a telecast to a maximum of 40 theatres.

Maximum rehearsal hours to be 20 in 10 days, with payment of \$5.60 per hour or fraction over 20.

Extras to get \$83.50 for a telecast to 40 or less theatres.

Not more than 10 hours rehearsal for extras, or payment of \$3.40 per hour or fraction over 10.

Pro-rata pay for each theatre excess of 40, at a rate to be negotiated. (This clause is waived for the first three telecasts.)

Payment of \$500 to the Equity Welfare Fund for each time (after the initial three) that a telecast goes to more than 40 theatres.

All members of the legit company, including stage managers, to be engaged for the telecasts.

No commercial or public use of kinescopes or recordings permitted without specific consent of Equity.

Members of the company to have the same billing as in the legit show.

Members of the company to have the same billing as in the legit

Audience to be arranged so as to allow free movement of tele cameras, with due regard for ar-tistic results.

Financing Job of Legit Producer Unpredictable **But Ex-Butler Comes In**

The least predictable element of the unpredictable field of legit producing is financing a new show. Take it from Clinton Wilder, producer of the incoming "The Tender Trap."

Since he was maring his first

der Trap."

Since he was maxing his first solo producer try with the Max Shulman-Robert Paul Smith comedy, with no powerhouse names as backer-bait, he anticipated a long, slow tussle to raise the coin. As a co-producer of several previous shows and a backer of about 50, he had compiled an extensive list of potential investors, however, and set about soliciting them by letter.

First surprise and disappoint

First surprise and disappoint-First surprise and disappointment was that not a single one of his close friends former production associates came in on the show. The initial nibble was from Tom Ewell, star of "Seven Year Itch" and one of his co-investors in Max Gordon's production of "Solid Gold Cadillac." After mak-(Continued on page 69)

Pfeiffer's Illness May K.O. 'School for Brides'

son. Plays include "Pinocchio,"
"Hansel and Gretel" and "Toby
Tyler."

'Chorley' at Wallingford
Wallingford, Conn., Sept. 7.
"Where's Charley?" took a pasting last week, when hurricane Carol lopped three performances off the schedule at the Oakdale Musical Theatre here.
'Previous week's "Call Me Madam," with Billie Worth, drew \$18., 000, hefty but below expectations,

Actor, Author Terms Ruining Barns, Sez Strawhat Producer Ratcliffe

Upper minimums for actors and rising author royalties are forcing summer theatre to the wall, according to Thomas G. Ratelliffe, co-producer at the Sea Cliff Summer Theatre here As provided to the Comment of the Comm ducer at the Sea Chir Summer Theatre here. As president of the Stock Managers Assn., Ratcliffe hopes to have facts and figures to back this claim when he appears at the quarterly membership meet-ing of Actors Equity this fall.

In questionnaires sent last week to more than 100 silo operators, Ratcliffe asked for comparison figures on 1953 and 1954 operatfigures on 1953 and 1954, operating costs and grosses. Costs are broken down into salaries paid to stars, amounts disbursed on Equity and Chorus Equity contracts, plus percentage increases broken down into salaries paistars, amounts disbursed Equity and Chorus Equity tracts, plus percentage incre in author royalties.

Ratcliffe believes that actor

Ratcliffe believes that actor and author demands are strangling stock and are actually hurting. Equity by depriving the rank and file membership of employment. "As long as managers continue to operate theatres and other managers open new theatres to fill the gap created by houses that close. Equity and authors' agents will go on the assumption that stock can stand the gaff," he says. "But," he continues, "no one asks the important question of why more theatres don't open." Material from the questionnaires, he hopes, will convince Equity and the agents that they hold the key to the big query.

he hopes, will convince Equity and the agents that they hold the key to the big query.

Strawhat operators this year have paid an Equity minimum of \$75 per work-week and \$40 per rehearsal stint. Last year's figures, were pegged at \$55 and \$30, respectively. According to Ratcliffe, small house ops who wanted to do large cast productions this year were forced to seek plays with fewer parts or to reduce the large cast shows by cutting or merging some of the characters. Whatever their choice, the result was that fewer Equity members got jobs.

This year's waiving of the three-packages is also under fire by the SMA prexy. The harmful effect is two-fold, he argues. The padded package increases running expenses for the beautiful paragraph of the presented for the beautiful presented.

is two-fold, he argues. The padded package increases running expenses for the barn impresario, he says. Also, the imported supporting players take parts that could be bread and butter for a number of AEA members at the various houses played.

'OKLA' AT PHILA. ARENA FOR CHARITY BENEFIT

Philadelphia, Sept. 7.

Philadelphia, Sept. 7.
St. John Terrell will present his Lambertville (N. J.) Music Circus production of "Oklahoma" at the Arena here Oct. 1-2 for the benefit of the Philadelphia Inquirer Charities. Last year he staged "Show Boat," at the Philly Arena, a stadium usually devoted to ice skating revues, prizefights, wrestling, basketball, etc. "Oklahoma" will be presented in-the-round at two evening performances, and at a special "students matinee" Oct. 2. Latter will feature a discussion by w.k. the-

Had Mild Summer Biz

Ft. Wayne, Sept. 7.

Ft. Wayne Light Opera Festival in Franke Park Outdoor Theatre drew a total of 19,858 payees for an aggregate gross of \$25,411, representing a drop from the 1953 season. Summer series ended Aug. 29 with the closing of "Where's Charley?" Shows played a Thursday-through-Sunday schedule.

Disappointing attendance was attributed to television competition, industrial unemployment and poor weather. Lou Culp, general manager, will shortly announce a tentative schedule for next summer.

Toronto Tuners Have OK Season

Toronto, Sept. 7.
On some 35,000 increased attendance, the local Melody Fair's fourth season of theatre-in-the-round grossed a big \$204,961 for 10 weeks: Total attendance was 102,652 payees, with masked-off 5,300 seats at mid-town Arena Gardens scaled at \$2,50 top. Best draw was "Oklahoma" for \$34,300, with the opening "Brigadoon" and the closing "Show Boat" runners-up.
Cost of the fourth season, with

ing "Show Boat" runner.

Cost of the fourth season, the move indoors from the former the move indoors from the former tent setup, plus contract commitments and alleged incorrect house scaling, apparently affected the net return. The backers, syndicate of Toronto businessmen, acepted the mid-season resignation of R. S. Lampard as president, with Leighton K. Brill, executive producer for the past four seasons, given the added exec duties.

Grosses for the loweek season

given the added exec duties.

Grosses for the 10-week season were "Brigadoon," \$29,260, "Roberta," \$14,500; "Great Waltz," \$19,500; "Pal Joey," \$17,300; "Oklahoma," \$34,300; "Finian's Rainbow," \$15,200; "Desert Song," \$16,300; "Kiss Me, Kate," \$18,200, and "Show Boat," \$21,200.

"Show Boat," \$21,200.

Staff for the season included Larry McCance, general manager; Bertram Yarborough, stager; Arthur Lief, musical director; Bettina Rosay, choreographer and prima Ballerina; Duncan Noble, premier danseur, and Donn Fischer, decor. There were five resident principals, 18 in the chorus, 12 dancers and a 14-piece pit orchestra.

New Haven Pop Series Has 72.500 Attendance

New Haven, Sept. 7.
In a 10-year history that has seen seasonal attendance fluctuate from 45,000 to 77,000, the annual New Haven Pop Concert Series in the Yale Bowl has become one of the community's cultural execu-

"Oklahoma" will be presented in-the-round at two evening performances, and at a special "students matinee" Oct. 2. Latter will feature a discussion by w.k. theatrical figures and educators.

Margo in N. Y. to Set

Scripts and Company
Dallas, Sept. 7.

Margo Jones, winding a successful first. 15-week summer season at Theatre '54; is in New York this week to select nine new plays for her ninth consecutive regular season here. She'll also engage a new company for the 30-week season, Nov. 8-June 5.

A 1955 summer season of five Dalys in 15 weeks will be slated by Miss Jones, also. Current at Theatre '54' is Ben Jonson's "Volpone" in the final fortnight of the summer season.

St Louis Pacts MacArthur St Louis Pacts MacArthur Garden Harry Bermark and fresco theatre in Forest Park for the past 10 years, has been signed for two more years.

John Kennedy, production director of the muny opera, will fill the second year of his current contract next season.

Las Palmas, L. A., Sold

Hollywood, Sept. 7.

Las Palmas, 400-seater currently playing the revue, "That's Life," has been sold by Paul P. Schreib-man to Theodore Joy for \$85,000

producer-director and reportedly involved in Broadway shows sevhopes to present originals and Coast premieres of Broadway shows.

Actor-Prod. Paul Marlin Arrested Near Cleve. On a Morals Complaint

Cleveland, Sept. 7.

Cleveland, Sept. 7.
Paul Marli, co-producer of the
Chagrin Falls Summer Theatre,
was picked up by police at nearby
Chagrin Falls, O., last week and
will face a Geauga county grand
jury later this month on a morals
charge. Marlin, 29, a New Yorker
who has acted in stock and in N. Y.
radio-tv circles, was arraigned under his real name of Paul M. Fink,
Richard C. Spears, 25, of Bainbridge Township, O., also was
bound over on the same charge.

Spears, a Negro, pleaded guiltybut Fink, alias Marlin, filed a plea
of not guilty. Latter and his partner, William Van Sleet, have produced all-Equity strawhat plays in
the suburban theatre for three seasons and frequently, acted in them.

the suburpan theatre for three seasons and frequently, acted in them. Current 14-week season was opened by Ruth St. Denis in "Madwoman of Chailbd," and closed Sunday (5) with Ethel Waters' one-woman show.

Although the impresarios recenting the signed an agreement for two

Atthough the impresarios recently signed an agreement for two more seasons of summer stock here, it's reported that the trustees of Community Suburban Theatre want to cancel the contract.

Sandy Lang Learns It Pays (?) to Write Letters

Editor, VARIETY:
Re: VARIETY, Sept. 1, 195
Page 81, Ham 'n' Ants on Picnic Being a natitve westerner, the names of a few New York producers were given to me to contact relative to possible employment for the coming season. To my best recollection there were seven or eight names in all.

reconlection there were seven or eight names in all.

Because I have locked myself away in my New York apartment for the last nine months completing "Come As You Are," a musical which was written upon the advice of our mutual good friend Joe Laurie Jr., and striving to complete another. "Poor Rich Bess" which is still in the "little Carbona," I had neither the desire nor the time to frequent busy producers' offices.

However, I did feel growing desire to replenish the family larder 20-00000 I wrote said producers. Here—correction pleeze! There was no circularizing of the entire field. I merely wrote seven or eight producers. It was as simple as all that, then zambo——! Sept. I dawned—

My phone, which for months had

My phone, which for months had only rung for wrong numbers, now began to disturb the adjacent apartment dwellers.

apartment dwellers.

Meanwhile my Wednesday Varietry, which I usually get around to reading the following Sunday, was still resting peacefully on the newsstand. The first few phone calls received I am certain were still wrong numbers because I was addressed by names I had never answered to before—and was this secret society of ants everybody was screaming about!

Thirty years in show biz (see in-

everybody was screaming about!
Thirty years in show biz (see index "Honky Tonks to Palace under Sandy Lang" taught me to always adhere to a strict code of shownanship. Certainly there was no departure from said ethics when I wrote those darn letters no more than when you brought the ceiling down on my head when you redown on my head when you re-wrote them in VARIETY.

wrote them in Variety:

Broad shouldered (ahem) and forgiving soul that I am, I am not reluctant in forgiving Variety for the item which slanted me in the eyes of my fellow workers. My question is, will this fast growing army of "ants" as they have seen fit to term themselves, grow en masse to eventually destroy me? I wonder—do you?

Respectfully and regretfully,

C. Manley Lang.

Cleve. Strawhats Best in Years: 2-Week Dates Pay Off for Tuners

Seattle's Green Lake 3 Shows Drew \$34,705

Seattle, Sept. 7.
Greater Seattle, Inc., local civic promotion organization, has apparently found the formula at last for successful summer musical productions in the Green Lake Aqua Theatre. This season's three productions, "Oklahoma," "Student Prince" and "Carousel" each for

Prince" and "Carousel" each for only two performances, wound up with a total gross of \$34,705 and a net of \$11,705.

Cast, on a profit-sharing basis, will split 65% of the profit. "Oklahoma" drew a big \$16,637; "Carousel" came next with \$10,205 and "Student Prince!" hit \$7,663.

Gustave Stern was musical director and conductor; Ralph Rosinbum, stage director, and Robert Joffrey, dance director. Similar season is planned for next summer under Walter Van Camp, managing director of Greater Seattle.

Lawson Leaving, 'Dish' Will Close

London, Sept. 7. Because Wilfrid Lawson is qui Because Wilfrid Lawson is quitting his costarring role, the London production of "The Wooden Dish" is due to fold at the end of this week. The play, authored by Edmund Morris, opened July 27 at the Phoenix. After a slow start it caught on and has been doing profitable business, with Joan Milera scostar.

Lawson gave his notice after being signed for a prominent role in the upcoming West End production of "Bell, Book and Candle," to be presented by H. M. Tennent, with Rex Harrison and Lilli Palmer recreating the leads they played in the Broadway original in 1950-51, and Harrison doing the staging.

1950-51, and Harrison doing the staging.
"Dish" is under option by Ald-rich & Myers for Broadway, but plans were reportedly dependent on Lawson remaining as costar.

MAD ANTHONY PLAYERS **NEED NEW COIN IN '55**

Toledo, Sept. 7.

Mad Anthony Players, ending their third Summer here, plan to return next year, if financing can be arranged. Group has employed Terry Roloff as promotion manager. This Summer schedule included 10 plays, and was about 2,000 payees short of breaking even.

2,000 payees short of breaking even.
Last show of the season, "My Three Angels," drew the top crowds of the summer, followed by "Streetcar Named Desire." The least patronized shows were "Taming of the Shrew" and "Dracula."
This year the company moved from the Indoor Theatre at the Toledo Zoo to the larger Doermann Auditorium at Toledo U. It was figured that this may have caused confusion about the professional status of the troupe.
Gregg Falls and William West, directors, are on the faculties of the Vermont U. and Stephens College, respectively. Murray Stahl, business langer, is director of student activities at Toledo U. Robert W. T. Peindt, original organizer of the Mad Anthony Players, was in Paris this summer, studying.

TENTS STILL SPREADING: NOW MICH. TO GET ONE

Tent theatre spread is continu-ing, with plans already underway for the establishment of an under-canyas operation in Flat Rock canvas operation in canvas operation in Flat Rock, Mich., next season. Site, already purchased, is located about 13 miles from Detroit and 32 miles from Toledo. Project will be tagged the Big Top Canvas Playhouse and will seat 1,500-1,750. A committee of Detroit and Toledo industrialists is being formed to back the operation

this wrong?

A 14-week sked of eight musicals and six straight 'plays, opening early in June, is contemplated. Jamaica 35, N.Y.

Greater Cleveland's strawhats are experiencing one of their best seasons in years. If the weather remains favorable, this may prove to be the best season since World War II.

Newest wrinkle in the area, Musicarnival, under the banner of John L. Price, has had an attendance record for its all-musical proance record for its all-musical productions far beyond expectations. Bringing in Broadway talent has paid off for the new tent-covered, theatre-in-the-round. Spot may play a longer season next year. At the same time, such veteran stands as Cain Park, Chagrin Falls and Rabbit Run also report good business

ness.

Musicarnival, started on a 10-week stand, has already extended it by increasing "Show Boat" to two weeks, instead of one. According to Price, "We're figuring on 14-to-15-week season next year. At the same time, we're planning to utilize our grounds by working on a program to bring industrial plants, fraternal and civic groups, etc., to picnic days and shows at night."

shows at night."

Typical of the show's strong beat was the \$20,000 for "Annie Get Your Gun" for a six-night, one-matinee stand, and a \$35,000 ate for the two-week "Show Boat" run. The house is scaled \$3 to \$1.25 for Tuesday-through-Thursday and \$3.50 top Friday-through-Sunday. Weak spot in the season has been Sunday night, but Price says the tent hasn't had single losing week.

What Musicarnival discovered

What Musicarnival discovered this year, Cain Park, under Marvin Kline, has been practicing since 1951 when it introduced its all-musical season. Each performance runs two weeks. Except for a slow start due to bad weather, the season has been strong.

Because of cool nights early in the summer and rain late in August, the community-operated al fresco theatre has had difficulties. But with a weather break in the remaining run, Kline believes the season will be an outstanding one. Kline maintains that two-week bookings are necessary because some patrons are unable to attend the first week, either because of weather or other commitments, but can catch the show the second week. Cain Park's four productions this year have included "Gentlemen Prefer Blondes," "High Button Shoes," "Wizard of Oz" and "Call Me Madam."

Greater Cleveland's other two Because of cool nights early in

Oz" and "Call Me Madam."
Greater Cleveland's other two
major strawhatters, Chagrin, and
Rabbit Run, being much smaller
houses have steered away from
musicals. At the all-Equity Chagrin
house, producer William Van Sleet
says the season has been better
than a year ago. Ruth St. Denis
in "Madwoman of Chaillot" and
the current Ethel Waters stanza
have sparked the increased attendance. The strawhat, starting twoweeks ahead of schedule.
Rabbit Run also offers straight

Rabbit Run also offers straight plays only. Producer John Hruby asserts the nine-week season is about as successful as last year.

Bern Hoffman Protests

May I call your attention to a grievous error in a review of "My Aunt Daisy" by Doul. The end of grievous error in a review of "My Aunt Daisy" by Doul. The end of the third paragraph reads, in part, "to escape the heavy handed attention of a portly suitor who works in the Chicago and Northwestern roundhouse." This refers to the role of Harry Callahan which I, Bern Hoffman, portrayed.

The fourth paragraph reads "Only Rusty Lane as the scorned fat man and Winnifred Cushing—are notable." In all fairness to Mr. Lane, he did not portray the suitor. Mr. Lane, a stocky and rather short man, played the father, Fred Koger,

I am six feet two inches tall and weigh about 280 lbs. I think the "Actor's Bible" could make such an error, and to some extent, cause me professional harm. Sir, what can be done to bring a righting of this wrong?

Bern Hoffman 147-35 Coolidge Ave.

Martin \$56,400, 'Life' \$5,200, L.A.

Los Angeles, Sept. 7.
Weekend heat wave and the traditional pre-holiday downbeat cut into local legit last session. Town's three offerings all registered profits despite the slump, however.

Estimates for Last Week
Mikado, Greek Theatre (1st wk)!
(4,407; \$3.60) Around \$41,400; okay but below hopes.

Peter Pan, Philharmonic (3d wk) (2,670: escarance)

(4,407; \$3.66) Around \$41,400; okay but below hopes.
Peter Pan, Philharmonic Aud (3d wk) (2,670; \$5.50). Roaring \$56,400.
That's Life, Las Palmas (11th wk) (400; \$3.30). Off slightly to. \$5,200, but still showing a profit.

'Trap' Financing

Continued from page 67 ing a number of critical comments about the script, the actor said he'd like to take a 1% share, or \$1,500, of the \$75,000 venture. Subsequently, he increased the slice progressively to 5%, or \$7,500.

Itching to Invest

Apparently on Ewell's recommendation, Robert Emhardt, featured actor; in "Itch," bought in for \$500, and the show's property man, Robert Talbot, took a similar share, which he later upped to \$1,000. Robert Wilder, the producer's brother, came in for \$4,500. The producer's former butler, Rudolph Stanish, invested \$250, and Lucille Frazer, another of the exception of the expectation of the ex

nutier's ex-employers, put up a like amount.

Several Broadwayites came in like Irving Schneider, general manager for producer Irene Selznick, \$250; John Fearnley, casting director for Rodgers & Hammerstein, \$250; seenic designer Jo Mielzier, \$750; tv writer-editor Therese Lewis, \$1,500; actor-production aide Emmett Rogers, \$500; mrs. Edward Kook, wife of Century Lighting head, \$1,500; actorses Margalo Gillmore, \$1,500; actorses Margalo Gillmore, \$1,500; actorses Margalo Gillmore, \$1,500; actorses Margalo Gillmore, \$1,500; actorsey Lloyd Almiral, representing actor-producer Maurice Evans, \$2,500, and theatre manager Louis A. Lotito, \$1,500.

Sidney Phillips, Metro eastern play representative, took a \$6,000 share himself and recommended the script to the studio, which made a pre-production deal for the screen rights, paying \$75,000 down, plus a percentage of the weekly boxoffice gross to a \$150,000 celing. In addition, Metro accountant Joseph Korsak, representing the company, invested \$20,000.

Also, a number of studio executives bought in, including producer J. J. Cohn, \$3,000; Jacob Weinstein, \$1,500; producer Armand S. Deutsch, \$750; Charles Schnee, \$750; Olin Clark, \$750; Mrs. Ann Phillips, \$750, and Tom Robinson, \$750. Finally, Gabriel Lavine, a Philly legit enthusiast representing a local syndicate, took a \$1,500 slice.

ing a local syndicate, took a \$1,500

slice. Suddenly Wilder, who had been taking his time about setting a director, cast, designer, etc., with the expectation of not being ready to go for many months, found himself over-financed. He had to reduce his own investment from \$9,000 to \$2,500 so as not to disappoint any of his backers. And he had to hustle to get the stager, actors and other production elements lined up.

'Roberts' at Minn. U

Minneapolis, Sept. 7.
U. of Minneapolis, Sept. 7.
U. of Minnesota Theatre will
open its season Nov. 4 with what's
believed to be one of the first
college productions of "Mister
Roberts."

Roberts."
Season will also include a Christmas presentation of Gian-Carlo Menotit's "Amahl and the Night Visitors." to be followed by "Othello," "Oedipus Rex," "Misalliance" and "Hedda Gabler," along with such children's offerings as "Marco Polo" and "Hiawatha."

Mpls. Barn Burns

Minneapolis, Sept. 7.

Fire that broke out in a dressing room several hours after the summer season's final performance destroyed the suburban Star Playhouse over the weekend. Former film theatre that had been converted to dramatic stock was valued at \$100,000.

Fall and winter season was to have started Sept. 29.

"Animal' \$3,800, Olney
Washington, Sept. 7.
Olney Theatre in nearby Maryland took in a nice \$3,800 last week on the first stariza of "Male Animal" the theatre in nearby Maryland took in a nice \$3,800 last week on the first stariza of "Male Animal" under the best week of season, despite split reviews.
Olney closes season next Sunday (12) with the holdover session of "Animal."

'Porgy' \$13,500, Toronto; First Week of Repeat

First Week of Repeat

Toronto, Sept. 7.

Presumably too soon after its fortnight's engagement here last April, and with the influx of procupied visitors to the Canadian National Exhibition, "Porgy and Bess" did a bad \$13,500 here last week. Royal Alexandra (1,525-seater) was scaled at \$5 top for five night performances, with Wednesday and Thursday mats at \$4.

Light advance indicates that the current week will be no better. Blevins Davis and Robert Breen production of "Porgy and Bess" plays Her Majesty's, Montreal, next week and then heads for a repeat. European tour.

Leading roles of "Porgy" and heads for a perpent.

week and then heads for a repeat European tour.

Leading roles of "Porgy" are being alternated here by LeVern Hutcherson, Leslie Scott and Irving Barnes; "Bess" by Irene Willams, Elizabeth Foster and Gloria Davy; Sportin' Life, by Lorenzo Fuller and Joseph Attles.

Non-Star Setup Clicks, Lake Whalom Extending

Lake Whalom Extending
Fitchburg, Mass., Sept. 7.
With a new non-star policy, Guy
Palmerton's Lake Whalom Playhouse here has had such a successful season that it has extended
through next week. Except for a
week's engagement with Tallulah
Bankhead, who grossed almost
\$15,000 at an upped top of \$4, the
61-year-old strawhat, has offered a
resident company and jobbed featured players at a \$2 top week
nights and \$2.40 Fridays and Saturdays.
With the lowered operating nut

With the lowered operating nut with the lowered operating nut minus stars, the season has shown a healthy profit. Top non-star draws were "Elizabeth Sleeps Out" and "Stalag 17," "Separate Rooms" was the bill last week, with "Who Husbands Meet" current and "The Whole Town's Laughing" as next week's finale.

week's finale.

Featured players during the season have included Ruth Amos, Frank Lyon, Edith King, Fayne Blackburn, Jim Field and Howard London. Lyon and producer Palmerton shared the staging and London was stage manager.

After a post-season breather and the usual bookkeeping session, Palmerton will work on a new script, "Something Tells Me," by Paul Kirkdeen, as a possibility for Broadway production.

Current Road Shows

(Sept. 6-18)

All Summer Long (John Kerr, Ed Begley, June Walker) tryout)

National, Wash. (6-18) (Original stock production reviewed in VARIETY, Jan. 21, '53).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Temple, Tacoma (7); Orpheum, Seattle (8-9); Munic. Aud., Portland (10-11); Paramount, Omaha, Nebr. (13); H. S. Aud., Grand Forks, N. D. (15); Munic. Aud., Winnipeg (16); Concordia Field House, Moorhead, Minn. (17); Aud., St. Paul (18-19).

Fragile Fox (Don Taylor, Dane

Fragile Fox (Don Taylor, Dane Clark) (tryout)—Parsons, Hartford (16-18).

Getting Gertie's Garter—Court Sq., Springfield, Mass. (16-18).
King and I (Yul Brynner, Patricia Morison) — Paramount, Omaha (6-11); KRNT Theatre, Des Moines (13-18).

Moon Is Blue—Aud., Rochester (6-11); Royal Alexandra, Toronto (13-18).

(13-18).

Pionic (Ralph Meeker)—Cass,
Detroit (6-11); Erlanger, Chi (13-8).

Porgy and Bess—Royal Alexandra, Toronto (6-11).

Rectining Figure (tryout)—Shubert, New Haven (15-18).

bert, New Haven (15-18).

Saint Joan (Jean Arthur)—Playhouse, Wilmington (16-18).

Seven Year Itch (Eddie Bracken)
—Geary, S. F. (6-18).

South Pacific (Iva Withers, Webb Tilton)—Her Majesty's, Montreal (6-11); Bushnell' Aud., Hartford (13-16, 18).

Time Out for Ginger (Albert Dekker)—Harris, Chi (6-18). Wonderful Town (Carol Chan-ning)—Shubert, Chi (6-18).

Shows in Rehearsal

Keys: C (Comedy), D (Drama) CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Op

Boy Friend (MC)—Cy Feuer & Ernest H. Martin, prods.; Vida Hope, dir. Fanny (MC)—David Merrick-Joshua Logan, prods.; Legan, dir., Ezio Pinza, Walter Slezak, stars. Fragile Fox (D)—Paul Vroom-Bernard Straus, prods.; Herbert Swope Jr.; Dane Clark, Bon Taylors, stars.

Home 1s The Hero (D)—Theatre Guild-Worthington Miner, prods.; Miner, dir.; Walter Macken, Peggy Ann Garner, stars.

Mrs. Patterson (D)—Leonard Sillman, prod.; Guthrie McClintic, Oklahoma (M) (Road)—Nick Mayo, Phil Mathias, Jean Barrere, On Your Toes (MC)—George Abbott, prod.; Abbott, dir.; Vera Zorina, Bobby Van, stars.

Reclining Figure (C)—Martin Gabel-Henry M. Margolis, prods.; Abe Burrows, dir.

Saint Joan (D) (Road)—Producers' Theatre, prod.; Harold Clurman, dir.; Jean Arthur, star.

Tender Trap (C)—Clinton Wilder, prod.; Michael Gordon, dir.; Robert Preston, Kim Hunter, Ronny Graham, stars.

Coca-'Town' Big 42G; \$515,375 Season Total

New Record for Dallas

Dallas, Sept. 7.
Fair Musicals ended its

New Kecord for Ballas

Dallas, Sept. 7.

State Fair Musicals ended its record-breaking 13th summer season last Sunday (5) with a hefty gross of \$515,375 from five revivals and a variety show during the 12-week season in the State Fair Auditorium. Figure topped 1952's previous high of \$499,300.

Even with an upped budget of \$485,000, or about \$81,000 per show the season showed well on the plus side. Last year's gross fell to \$422,500, against a \$432,000 nut.

Closer, "Wonderful Town." pullied \$42,000 in its second stanza. Imagene Coca, John Tyers and Edith Adams headed the cast. First week's seven performances drew \$40,600.

Record bo. is also impressive from a weather angle. In its 84 night season, the Musicals bucked an all-time high heat wave, with 47 days of over 100-degree temperature, with no rainout. Ironically, Musicals were moved indoors in 1951 due to 11 rainouts in a fortnight in 1950.

Challes R. Meeker, Jr., veepeemanging director, ended his 10th season as producer. Staff included George Schaefer, stage director; Edmund Balin, dance director; Edmund Balin, d

Legit Bits Abroad

Legit Bits Abroad

Laurence Olivier going into the musical comedy production field. He has just closed a deal with Harry Foster for Jack Hubert and Cleely Courtnetdge to star in a musical show, as yet untitled, to open out of town in November and then come to the West End.

Henry Sherek's production of "The Moon and the Chimney," by Ladislas Fodor, to star Joan Greenwood, tries out at the Theatre Royal, Brighton for two weeks starting next Jan. 17, then comes to the West End.

George and Alfred Black's "The Secret Tent." by Elizabeth Addyman, in which Mary Mackenzie will star in the same role she played when it was tried out by Sunday. Repertory some months ago, will open at Blackpool in October prior to its London debut. ... When "Guys and Dolls" finishes its run at the London Coliseum, it starts a long provincial tour with a minimum of four to six weeks in each town... "No News From Father," by Leonhard Huzinger, with Bernard Braden, Eleanor Summerfield and Robin Balley, now touring the provinces, comes to the Cambridge theatre Sept. 13, replacing Tom Arnold's "Murder Story."

B'way Steady Despite Pre-Holiday; 'Can-Can' \$50,400, Shirley \$30,300, Fontaine \$23,700, 'Cadillac' \$20,000

'ITCH' HEALTHY \$23,500; FRISCO TAPERING OFF

San Francisco, Sept. 7.
The only legit ishown in town, "Seven Year Itch," dropped a bit last week as the season began to feel the end of the tourist influx.

Estimate for Last Week
Seven Year Itch, Geary (5th wk) (\$3.45, 1,550) (Eddie Bracken).
Good \$23,500 (previous week, \$28,300).

Time Out' \$8,300, 'Town' \$32,000, Chi

Chicago. Sept. 7.
Loop biz dipped last week, with
the Labor Day exodus an apparent
factor. Both current shows were
off from the previous frame. Advance sales for "Wonderful Town'
for the balance of the month have
been picking up.
Estimates for Last Week
Time Out for Ginger, Harris,
(34th wk) (\$4.15; 1,000) (Albert
Dekker). Almost \$8,300 (previous
week, \$11,200).
Wonderful Town, Shubert, (9th
wk) (\$4.60; 2,100). (Carol Channing).
Nearly \$32,000 (previous week,
\$34,000).

Okla,' With Extra Show. Wham 75G 2d Wk., K.C.; **Puts Season in Black**

Puts Season in Black

Kansas City, Sept. 7.

Final rush to see Starlight Theatre's al fresco finale. "Oklahoma' in its closing week, led officials to stage a midnight performance Saturday (4), first in the history of the operation. With this boost, Starlight wound up the season Sunday (5) in Swope Park with a second sock week of the musical and a rousing gross over the \$75,000 mark.

Coupled with a brilliant \$73,000 for the first week, finale easily is the season standout and among the all-time socks of shows produced here. Terrific take from the Rodgers-Hammerstein hit also gives the Starlight a good chance to come out in the black for the season, despite some unmeriful buffeting from hot weather and at least three weaklings among the 10 presentations.

Season's receipts are expected to pass the \$600,000 mark when final official count is in. Without smash biz from the final musical, the season would probably have ended in the red.

Midnight show was sold all seats \$2, on a first-come, first-served basis, against the regular season top of \$3.50. Phone calls and other demands for tickets forced the extra show, and it was spotted in Saturday midnight as the only possible slot, according to business manager William Symon. Hopes of extending the playing time could not be realized, as Starlight officially ended the Sunday before Labor Day and actors have other commitments thereafter.

Show officials had a few werrisome moments when Jim Hawthorne, playing the role of Curly, collapsed on stage in the first act of Wednesday's (1) performance. He went on with the show after a few minutes rest, but was briefly hospitalied and treated for a stomach disturbance. He played the remainder of the week without incident.

Picnic' Modest \$17,500

Picnic' Modest \$17,500 Debuts Detroit Season

Debuts Detroit Season

Detroit, Sept. 7.

"Picnic," starring Raiph Meeker, opened the season at the 1,482-seat Cass with a \$17,500 gross at \$3.85 top. The William Inge prize-winner is staying a second week. Advance sale indicates better biz on the holdover.

World preem of "Mrs. Patterson," with Eartha Kitt in her first dramatic role, will be at the Cass three weeks beginning Sept. 22. Actually, show will have preview benefit performances Sept. 19-20 for the Jewish War Veterans and Sept. 21 for material for Israel, but with no public sale,

Grosses were generally up slightly last week on Broadway, despite the traditional pre-Labor Day, lull, Apparently there was enough tourist influx to compensate for the exodus of holiday-bound localities, for receipts were particularly good Saturday night (4) and at shows playing special matinees Monday (6). Prospects are for further b.o. improvement this week.

No Broadway openings or closings are due this week, but the fall lineup of incoming productions starts next week, as listed in a separate tabulation.

Estimates for Last Week

Estimates for Last Week

Estimates for Last Week
Keys: C (Comedy), D. (Drama),
CO (Comiedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Comedy), MD (Musical-Comedy),
MD (Musical-Comedy), MD (Musical-Drama), O (Operat), OP (Operatia).
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity grosses and stars.
Price includes 10% Federal and 5% City tax, but grosses are net:
i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (22d wk; 171; \$4.60; 1,160; \$28,000) (Macdenald Carey, Kitty Carlisle). Almost \$16,600 (previous week, \$16,500).

By the Beautiful Sea, Majestic (MC) (22d wk; 172; \$6.90; 1,510; \$58,000) (Shirley Booth). About \$30,300 (previous week, \$31,200).
Caine Mutiny Court. Martial, Plymouth (D) (33d wk; 260; \$5.75-\$4.60; 1,062; \$33,33), (Lloyd Nolan, John Hodiak, Barry Sullivan). Sellout again about \$33,300.
Can-Can, Shubert (MC) (70th). About \$50,400 (previous week, \$50,300).
King of Hearts, Lyceum (C) (23d wk; 178; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). About \$12,300 (previous week, \$13,200).
Kismet, Ziegfeld (O) (40th wk; wk; 316; \$6.90; 1,522; \$57.908) (Alfred Drake). Over \$57,900 (previous week, \$58,00).

Pajama Game, St. James (MC) (17th wk; 132; \$6.90; 1,571; \$51,717; \$1,000 (Previous week, \$1,000).

Solid Gold Cadillae, Music Box (C) (44th wk; 349; \$5.75-\$4.60; 1063; \$24,000) (Elliott Nugent). About \$18,800 (previous week, \$1,000).

Solid Gold Cadillae, Music Box (C) (44th wk; 349; \$5.75-\$4.60; 1063; \$24,000) (Elliott Nugent). About \$23,700 (previous week, \$1,000).

Tea and Sympathy, Barrymore (D) (49th wk; 389; \$5.75-\$4.60; 1.063; \$23,600).

Teahous of the August Moon, Beck (C) (47th wk; 380; \$6.22-\$4.60; 1.214; \$33,608) (David Wayne, John Forsythe). Always

KING' BULGING \$55,900 WEEK'S STAND, DENVER

Denver, Sept. 7.

"King and I" packed the 3.281seat Municipal Auditorium for a
big \$55,900 at \$4.20 top for eight
performances last week. Yul Brynner and Patricla Morison were costarred in the Rodgers-Hammerstein musical booked here by Hazel
M. Oberfelder, widow of the late
impressario Arthur M. Oberfelder,
Show is in Omaha this week.

Pacific Okay \$32,600, 1st Week in Montreal

Montreal, Sept. 7.

"South Pacific," with Iva Withers and Webb Tilton, drew nicely at Her Majesty's here last week with over \$32,600 for the first stanza of a fortnight's run at \$4.50 top.

"Porgy and Bess" is the next booking at the 1,700-seat house, opening next Monday (13).

Strawhat Reviews

Abingdon, Va., Sept. 2.
Robert Porterideld production of comedy in two acts (10 scenes), by Mary Chase, Stars Margaret Perry, Charlotte Nolan, Jane Wandpus, Directed by Owen Phillips; setting, Mack Statham, At Barter Theatre, Abingdon, Va., Aug. 30-Sept.ps; eatre, '54.

Jennie Davis
p Lauren Farr
son Robert Porterfield
Bob Hancock
Diane Totten
Bradley Kolling
Charlotte Nolan
Jane Vanbuser
Owen Phillips Bradie Kelling
Mrs. Purvis Ghartor Kolling
Mrs. Purvis Jane VanDuser
General Owen Phillips
Countess Margaret Perry
Olaf Tom McKeelaan
Karl (as man) Douglas Nelson
Tonl (as woman) Libby Glenn
Tag (as man)

Mary Chase again uses the fan-Mary Chase again uses the tan-tasy-reality combination to make thoughtful statements about hu-man relationships. In "Lolita," as in her previous "Mrs. McThing," she does it with an imaginative, light towed. light touch

she does it with an imaginative, light touch.

The authoress knows the little things that people say and do and the fun they have together, and she uses the knowledge to draw overtones about loneliness, fear, love and courage. She does it simply, without sentimentality, but with genuine warmth,

"Lollta" sets out to give the audience a good time and is successful in keeping ripples of amusement going. Mrs. Chase makes kindly fun of the antics of a harried mother, the behaviour of children, and of unimaginative men. Without malice, she pokes fun at women and their organizations.

men. Without malice, she pokes fun at women and their organizations.

The playwright shows that fun without the element of human sympathy can develop into mischief and that mischief can become sinister. Her understanding fable merges laughter and terror into a yarn about a mother who loses her four children and finds them again.

The elder daughter Lolita is the queer one, not too bright. Unlovable, beliverent, she finds fairytale escape with the little people who have built their magic castle in her back vard. The fun-loving Countess of the castle welcomes her as droll amusement and rewards her ith the fabulous clothes she wears.

When the other children and recastle and the Countess, the mother follows in her search for them. In the ageless world of fantasy she finds the understanding to recover them and to use love to win Lolita back from the sinister Countess, and is directed with delicacy and firm-ness by Owen Phillips. Margaret Perry plays the Countess with restraint but comprehension. Charlotte Nolan demonstrates that the mature can sometimes play children understandingly, and fortu-

though neatly written, the love scene which opens the act is at-tenuated, and the arrivals and de-partures of the act's second scene seem too contrived for belief. The play's era is the mid-30's, decoying Kraft into some easily corrected anachronisms.

seem too contrived for beliet. The play's era is the mid-30's, decoying Kraft into some easily corrected anachronisms.

In the title role, David Stewart gives an oddly low-key performance that is chiefly potent by contrast on the occasion when be transposes to high. He delivers most of his Jines as afterthoughts, which is surprising in the portrait of a character noted for split-second decisions. It is a clinical character study that loses emotional impact from its very objectivity. Featured with Stewart is Felicia Montealgre. It difficult to imagine how the integrity of her performance could be bettered, as she plays a girl who so resembles the producer's mourned wife that he falls in love with her on sight. Miss- Montealgre is vital and amused as she resists his impetuosity, then tenderly responsive in yielding to a love she cannot deny. As a by-passed partner who sacrifices his daughter to achieve revenge and power. Michael Lewin is cunning and ruthless, his showdown scene with the producer crackling its way to a tragic climax. Betty Bendyk is bright and shining as the expendable girl, her self-effacing devotion to the producer being tinged with pathos. Playing the great man's doctor and serretary respectively. Norman Rose and Mary James are crisp and efficient. Edward Cullen does a British scenarist with detachment, Howard Wierum has a showy bit as a victim of the Hollywood system. Robert Thornell is an outraged direction is responsible for a concise

whose function in vague.

Michael Howard's subjective direction is responsible for a concise production. Robert fillson has designed the sets, the producer's office and his unfinished Malibu

as played with grace and charm by Addison Richards. And Jackie Kelk gives an exceedingly cutting portrait of a neuresthenic author of the "third sex."

make the strange libretto palatable. Show's locale is a lonely little Caribbean island upon whose apparently deserted beach arrive a

of the "third sex."

John O'Shaughnessy's direction is fine. The supporting cast is good, with Joe Maross providing a nice portrait as the young man who doesn't seem to amount to much, but whose tough individualism, in the end, equals the girl's.

There is a fresh and endearing quality about "Devil." But the play is still the thing. If the two main branches of the story can be more compellingly intertwined, "Devil." will afford an amusing and engrossing evening.

grossing evening.

The audience at Mountainhome liked it, the play is quite engaging, but still not right for Broadway, Incidentally, Eunice Healey has an option on it.

Leco.

The Vacant Lot

La Jolla, Cal., Aug. 26.

John Swope production of comedy
drama in three acts, by Paul Streger and
Berrilla Kerr. Directed by Norman Lloyde
receivery and lighting. Robert Corrigan
At La Jolla (Cal.) Playnouse, Aug. 24, 24,

Castly Castly La Jolla, Cal., Aug. 26.

ast: Cara Harte, Brett Halsey, Jeff er, Cindy Robbins, Alan Dinehart III.

As a first work by playwrights Paul Streeger and Berrilla Kerr, "Vacant Lot" is a symbolic and often tender play about the problems of adolescence. Motivations lack clarity, however, and the symbolism is vague. Play will require major improvement before it's ready for Broadway.

For all its structural weaknesses, "Vacant Lot" casts an unusual spell slightly reminiscent of the carly Tennessee Williams. This is partly from its mystical view of adolescence and from the locale a dugout converted to a Hopi Indian "kiva" or shrine in the vacant lot of a southwestern town.

Plot concerns an attractive but childlike teen-age girl with a father complex. With her friends, she extends her dream world in the "kiva," which serves as an amotional crutch until'she can face reality.

As the girl, Sara Harte does well,

emotional crutch until she can face reality.

As the girl, Sara Harte does well, considering her tackling the role with two days' rehearsal after Eliot Englehardt became ill, Brett Halsey is creditable and handsome as the youth who leads the girl to reality. Cindy Robbins and Jeff Silver give good comedy performances and Alan Dinehart III, although a mite stiff, is acceptable. Norman Lloyd's direction is clarifying, with one dance scene sparking an otherwise moody play.

them seals.

The control to the pilety to th

make the strange libretto palatable.

Show's locale is a lonely little Show's locale is a lonely little Caribbean island upon whose apparently deserted beach arrive a lady teacher and her bevy of Shakespearean girl students who disturb an orinthologist's research about a fabulous bird, believed either mythical or extinct. The femme pedant knows the bird-man and has long had a yen for him. Scientist's efforts are furthen hampered by the arrival of another savant with a group of college students studying oceanography. Despite the ensuing conjustion, the fabulous bird—naturally never seen by the audience-finally roosts in a lunch basket and is captured. Screwball nature of this yarn redeemed by the novel, witty, adult lyrics.

Bob Herget's staging of , the dances and musical numbers is skillful and several of the men in the "chorus" click with individual dance numbers. The males, by the way, look like brawny college athletes with pep had personality that help sell the show. So do a couple of the femmes, Most all the whole company enunciates clearly to put over the lyrics. The music ranges from jive to conventional (and catchy) melody.

It all adds up to an entertaining show, although its only tangible chance appears to be in the off-Broadway category. Waters.

Unfinished Portrait

Unfinished Portrait

Philadelphia, Aug. 25,
Hedgerow Theatre production of drama
in three set (file' scenes), by Madeline
Davidson. Directed by Rose Schulman;
settlings, Ronald Bishop; castumes, Jane
Lekberg: lighting, Richard Keeler. At the
Roman Sashkirtself;
Marie Bashkirtself;
Marie Bashkirtself;
Mene Bashkirtself;
Mene Romanoff Helen, Lexander
Dina Lynn Milgrim
Dr. Walitsky Jasper Decter
Rosaile Ferra Antonelli. Mary Bryant
Rodolphe Julian. Ronald Bishop,
Rodolphe Julian. Ronald Bishop,
Perselay Particle Platt Dr. Walitsky Jasper Deeter
Rosalie Mary Bryant
Count Pietro Antonelli. Louis Lippa
Rodolphe Julian Ronald Bishon
Rosalie Rosalie Rosalie
Rosalie Rosalie Rosalie
Stoeffi Kathryn Middleton
Saurel Joan Powlen
Erisbane Nancy Hall
Zilhardt Elaine Rosenthal
Jules Bastlen-Lepage Sherman Lloyd

Strictly French

Strictly French
Joseph Stevens and H. A. Griswold production of a revue in two sets. Directed by Fred Stewart: scenery, Stuart Whyter costumes, Jean Stolle; accompanist, Shelia Brazil. At Cecilwood Theatre, Fishkill, Cast: All Andre, Dorothy Cudner, Lou Frizzell, James Karen, Claudia McNeil, Neal Frince, Susan Reed, Linda Soma, Jean Stapleton, Fred Stewart. Mary Lou Taylor, Harry Wilson, Chuis Alexandra, Taylor, Harry Wilson, Chuis Alexandra, Hanti, Freda Holevas, Sandra Lazer, Lou Miller, W. G. Rave, Jean Stolle, Stuart Whyte, and Michael Winston.

Franche Brooks, Marlon Caspary, HelenHantl, Freda Holevas, Sandra Lazer, LouMiller, W. G., Rave, Jean Stolle, Stuart
Whyte, and Michael Winston.

"Strictly French" at the Cecilwood Theatre is only moderately
diverting as summer entertainment, offering little for Main Stemconsumption. Although it boasts
some pleasant performing talents,
the sketches are mostly ordinary,
much of the music is borrowed
and the choreography is tame.

Piece's glimmick is the French
tour of three wide-eyed American
girls whose peregrinations are the
usual rounds of sidewalk cafes,
Folies Bergere, Notre Dame, etc.
A museum visit occasions the
ditty, "Three Little Girls In the
Louvre Are We," sung by Venus,
the Mona Llsa and Whistler's
Mother, but this kind of concept
proves sporadlc.

"Grand Guignol" is a macabre
skit in the Charles Addams manner. "Cosette" is a lengthy anecdote about the legendary gal of
5,000-franc virtue, In "Dogs," the
sharpest sketch, a man who wakesup in a cemetery for canines misunderstands the conversation of a
woman mourning her late pet.

Folk singer Susan Reed gets two
brief opportunities for her fine
volce, once in a staging of "The
Angelus" and again as herself,
James Karen displays a keen
comedy technic in "Dogs," getting
a nice assist from Mary Lou Taylor.
Miss Taylor also appears to advantage as Katharine in the French
lesson scene from Shakespeare's
"Henry V."

Claudia McNeil's pleasantly
husky voice is a virtue, "The
Devil's A Man" serving her best.
Dorothy Cudner is zesty and helpfully vigorous, especially in her
Let's Do It" routine. Jill Andre,
Linda Soma and Jean Stapleton
are the ingenuous tourists, Miss
Stapleton also getting to sing a
satirical number on Boston.

Curlously, in this revue the serious moments are the high spots.

satirical number on Boston.

Curlously, in this revue the serious moments are the high spots. Fred Stewart's direction keeps the show moving at suitable speed. Credits for material are not programmed, but this is immaterial as in "Strictly French" it's definitely "mais non."

Pride and Joy

Pride and Joy

Hyde Park, N. Y., Sept. 1.
Polly Jo McCulloch and George Quick production of a drama in three acts, by John O'Hare. Stars Marjorie Gateson. George Demberd Stars of the Star

In "Pride and Joy," actor John O'Hare has written a somber treatise on the evils of momism. Starring Marjorle Gateson as a mother whose obsession for her only son leads to alcoholism, perversion and murder, the play is given a careful production at the Hyde Park Playbouse

leads to alcoholism, perversion and murder, the play is given a careful production at the Hyde Park Playhouse.

In order to get her boy a State Department appointment, the mother lets her good intentions drive him to subterfuge, deceit and homicide. She removes normal companionship from his life, only to activate his latent tendency toward homosexuality. Finally, she tries to persuade him to blame his father for a murder, but the boy's second thoughts lead him to rebel.

Marjorie Gateson gives an uncertain performance as the cloying mother, having understandable difficulty making the woman human. She capitulates quite early, however, the resulting performance being largely superficial.

As the son, John Lehne is forceful and concise, succeeding in making credible the surprising gulibility of an otherwise intelligent young man. James Reese plays the father whose defeat as a self-respecting husband drives him to drink.

As the son's friend who indulges in self-seeking machinations which are considerably less than friendly, Ray Boyle is sardonically extraverted. Late in the play, welcome comic relief is provided by Wood Romoff in a brief scene as an ulcerous detective. James Maloney is assured as his chief who quickly gets at the truth. The vest of the company is okay as assorted servants and pokiemen.

Sometimes reminiscent of late Victorian melodrama, "Pride and (Continued on page 71)

(Continued on page 71)

Strawhat Reviews

Pride and Joy

Pride and Joy

Joy" brings no freshness to its
timeworm theme. O'Hare's facility
for creating situation leads him to
overload his play, but his major
fault is that he fails to provide
variety, striking one note with
painful regularity.

Maloney, doubling as director as
well as actor, does not alleviate
the script's repetitive pattern. Designer George Dembo has created
a wealthy living room that is in
excellent taste.

Geor.

Face Value

will take more than a plastic It will take more than a plastic surgeon to remove the sagging lines from this script about distaff antics at a health and beauty farm. The idea is there, but the present status of "Face Value" is far from encouraging and the cost of producing the two-set, 15-character piece make it a lightweight commercial entry in the summer sweepstakes.

sweepstakes.

Script by the late Ernest Pagano and Gertrude Walker has been kicking around for a couple of years and Miss Walker has continued to work on it from time to time. She was still working on it at curtain time opening night and the cast was having difficulty remembering allethe changes,

Locale is a Connecticut beauty farm where specialists take off hips, pounds and wrinkles. They also provide a bit of romance for wives whose husbands aren't as attentive as they might be. The

from page 70

idea's okay, as is the plot conflict inherent in having wife and mistress of the same man meet, unknowingly.

Chief difficulty is the dialog, which wavers between the brittle and the banal. The best of Miss Walker's sentences are those with adjectival claws—and it's this tinge of "The Women" that gives the play its best moments.

Demetrios Vilan's direction manages to maintain a steady pace, but most of the performances are merely average. Louise Lorimer shines as a would-be-ageless femme and Ann Staunton is easy to look at in the principal role. Dorothy Gulliver gets the biggest laugh in a curtain sight gag. As usual, Paul Rodgers has contributed two good sets.

This Happy Breed

East Hampton, N.Y., Aug. 27.

Ron Rawson production of comedydrama in three acts (nine scenes), by
Noel Coward. Stars Martha Scott. Tom
Helmore' features Douglas Watson,
Garrick, Philippa Bevans, Fritz Weaver,
Cullen Desmond, Robert Chapman. Directed by Ruth Rawson; scenery, Arnold A
John Drew Hilfing, Rehard D Anjon
Andrew Hilfing, Rehard D Anjon
Mrs. Flint — Philippa Bevans
Ethel — Martha Scott
Frank Gibbons — Tom Helmore
Bob Mitchell — Cullen Desmond
Reg — Robert Chapman
Queenit Valent Chapman
Queenit — C East Hampton, N.Y., Aug. 27.

dozen characters who alternately share the spotlight with the central figure. "Breed" also suffers because it is basically a piece of social propaganda. Its protagonist is a symbol of the British middle class whose faith and simplicity, the-author would have us believe, represents the strength of the Empire.

pire.

"Breed" was written in 1939, when war clouds were looming, and produced in 1943, when the bombs were falling. The closing monolog in which the hero tells his infant grandson that the British will never surrender their centuries-old principles of decency and self respect was doubtless a welcome note of hope in 1939 and a rallying battle-cry four years later. Possibly up-dating the action to

Possibly up-dating the action to the threatening present would give the play the immediacy. But even then the episodic effect of the many scenes might stand in the

way.

Tom Helmore scores a personal triumph in the lead, a meaty part that Coward presumably wrote for himself. As the solid citizen who believes that the trouble with the world is "too many ideals and not enough 'orse sense." Helmore stays within character, winning chuckles and tears with equal ease and sure skill.

Matthe South extelse the spirit

Neel Coward Stars Martha Scott. Tom Helmore, features Douglas Watson, Valerie Cardew, Margaret Draper, Beulah Garrick, Philippa Bevans, Fritz Weaver, Culien Desmond, Robert Chapman Did Abramson; lighting, Richard D'Aniou. At John Drew Theatre, East Hampton, N.Y. Margaret Draper Beulah Garrick Philippa Bevans Plate Watson, Watson, Valey, 27, 54.

Mrs. Flint Beulah Garrick Start Martha Scott catches the Spirit of the understanding but strong-willed wife, certainly not the best-defined part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has written. Beulah Garrick recreates the high-dried part Coward has played in the original and vock harvest. Her later transformation into glamorous and youngish spouse.

Ron Rawson has scored a the-dried by the provincial wife adjust matters by arranging her transformation into glamorous and youngish spouse.

Ron Rawson has scored a the-dried by the provincial wife adjust matters by arranging her transformation into glamorous and youngish spouse.

Ron Rawson has scored a the-dried by the provincial wife adjust matters by arranging her transformation into glamorous and youngish spouse.

Ron Rawson has scored a the-dried by the provincial wife adjust matter by a provincial wife adjust matter to a polyman-dried friends of the diplomating the American preem rights to this Nocloman from the provincial wife adjust matter by arranging her transformation into glamorous and youngish spouse.

Ron Rawson has scored a the-dried by the provincial wife adjust

minded son with easy competence. Judith Gilmartin and Barbara Robertson are seen briefly as the daughter-in-law and Servant girl. Ruth Rawson's direction is well-paced and achieves a good balance between the comic and the serious elements. Arnold Abramson's single set, a dining room in Clapham Common, mirrors the atmosphere of middle class respectability. Hank.

Champagne for Two

Baltimore, Aug. 25.
Don Swann, Jr production of comedy
a prologue and three acts, by Thomas
arbour. Directed by Frederic Meyer,
et al. Allilop Theorem,
c. Lutherville, Md., Aug. 24, 54; \$2,45 top.
Elena Boyajian Margaret Stewart
Charles Preston Earl F. Simmons
Watter Jim Shirah
Catherine Preston Kathleen Claypool
Rose Trudy Meyer
Baroness Elainc Swann Rose Trugy Meyer
Baroness Elainc Swan
Madge Satterfield Barbara Knox
Capt. Von Gravenitz J Talbot Holland

Madge Satterfield Barbara Knock Capt. Von Gravenitz J. Talbot Holland "Champagne For Two" is domestic summer brew without a bubble. Thomas Barbour's winner of Don Swann's third annual playwrighting contest lacks such essentials as comedy, originality and likable characters.

This is the wayward husband vs. mousy wife formula with a Washington locale reminiscent of "Affairs Of State." A tedius prologue, shows a middle aged State Department official concluding an elicit weekend with a continental femme fatale. In the following three acts, friends of the diplomat's meek, provincial wife adjust matters by arranging her transformation into glamorous and youngish spouse. Swann's resident company handles Barbour's script competently. Earl Simmons and Kathleen Claypool are adequate leads, though neither adds personal animation to the material. Margaret Stewart is effective as the continental siren despite some fumbling with the dialect.

Elaine Swann also has a shaky accent as an amoral baroness.

Scheduled N.Y. Openings

(Theatre indicated if set)

(Theatre indicated if set)

Pony Cart, de Lys (9-14).
Dear Charles, Morosco (9-15).
Midsummer Night's Dream, Met
Opera House (9-21).
Home Is the Hero, Booth (9-22).
All Summer Long, Coronet (9-23).
Boy Friend, Royale (9-30).
World of Sholom Aleichem, Barbizon-Plaza (9-30) (reopening).
Claudestine Marriage, Provi
town (10-2).
Redlining Figure, Lyceum (10-7).
Tender Trap, Longacre (10-10).
On Your Toes, 46th St. (10-11).
Fragile Fox, Belasco (10-12).
Sing Me No Lullaby, Phoeni
(10-12).
Cretan Woman (moving), Bijou
(10-15).

Traveling Lady (10-18).

Slightly Delinquent, Blackfriars (10-18).

Sands in Negev, President (10-

9).
Peder Pan, W. Garden (10-20).
Traveling Lady (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Festiyal (11-10).
Tonight Samarcand, National (early Nov.).
Wedding Breakfast, 48th St.

11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Black-eyed Susan (Late Nov.).
Mrs. Patterson (12-1).
On With the Show, Hellinger (12-2).
Sidney Kingsley play, Broadurst (12-7).

Staticy Kingstey play, Broad-irst (12-7).

Portrait Of A Lady, ANTA Play-house (12-9).

Between Friends (12-16).

Thracian Horses (week of 12-20).

House of Flowers, Alvin (12-23).

Painted Days (week 12-27).

Silk Stockings, Imperial (12-30).

Desperate Hours (1-26).

Operating Statement

OH MEN, OH WOMEN
(For Week Ended July 24, 1954)
Gross receipts, \$7,221.
Operating loss, \$1,465.
Total gross to date, \$589,197.
Total net profit to date, \$40,317.
Distributed profit, \$16,364.
Cash balance, \$3,729.

The Playwrights' Company and MARY K. FRANK (MAXWELL ANDERSON - ROBERT ANDERSON - ELMER RICE - ROBERT E. SHERWOOD - ROGER L. STEVENS - JOHN F. WHARTON)

ARE TREMENDOUSLY PROUD AND HAPPY THAT MISS JOAN FONTAINE CHOSE US AS PRODUCERS FOR HER DEBUT ON BROADWAY

"Miss Fontaine gives a forceful and thoughtful performance that admirably preserves the sincerity and insight of the script. She is personally modest and profesionally able, and her performance is a revealing piece of acting. This is one of the better lend-lease deals with Hollywood."

> -BROOKS ATKINSON, New York Times



THE PLAYWRIGHTS' COMPANY and MARY K. FRANK JOAN FONTAINE

by ROBERT ANDERSON IN LEIF ERICKSON - ANTHONY PERKINS

Directed by ELIA KAZAN Setting and Lighting by JO MIELZINER Clothes designed by ANNA HILL JOHNSTONE BARRYMORE Theatre, 47th ST. W. of B'way, N.Y. Evenings 8:40 • Matinees Wed. & Sat. 2:40

"Miss Joan Fontaine's performance is beautiful and convincing; it has a fine intensity where that is called for, and always an unbroken tenderness. -STARK YOUNG

"Miss Fontaine brings beauty, tenderness and reality to the part ... She was the perfect casting for the role of the housemaster's wife all along. -GEORGE FREEDLEY, Morning Telegraph

"Joan Fontaine Terrific in 'Tea and Sympathy'." -ED SULLIVAN, New York Daily News

"A superb, poignant performance." -LOUIS SOBOL, N. Y. Journal-American

"As the compassionate wife of the sadistic housemaster, Miss Fontaine gives a quiet, reticent performance and, of course, brings good looks and calm assurance to the part. . . the audience reaction was enthusiastic and the actress not only gets an ovation at the final curtain, but also gets a hand at two points in the play, after scenes with Leif Erickson, playing her husband, and Anthony Perkins, the juvenile." -HOBE MORRISON, Variety

"Miss Fontaine plays with the tremulous delicacy, the compassion, and the understanding that are essential to the role... She brings a gentleness, a subtlety and luminosity of her own to the part."

-TOM DASH, Women's Wear Daily

Show Out of Town

All Summer Long

Washington, Sept. 6. Washington, Sept. 6.
Playwrights Co. production of droma
In two acts (nine scenes), by Robert Anderson, Features John Kerr, Ed Begley,
Grand College of the College of th

Robert Anderson's new drama.
"All Summer Long." opears to have the lasting of success on Broadway where it is called and use of film on a curtain before tween scenes to convey rippling Broadway where it is called and use of film on a curtain before tween scenes to convey rippling the state of the state of the mood. Incidental music by Albert Hague fits ent as June Walker, Ed Bedley, Incidentally, Anderson is also the author of the current Broading redients are there. But changes with, "Tea and Sympathy." This are needed in the lines and the earlier "All Summer Long" was direction to achieve the full measure of the play's idea.

Levy.

The drama, adapted from novel by Donald Wetzel, is essentially a mood piece revolving, around the efforts of an older brother, crippled by an accident, to guide his 12-year-old sibling through difficult adolescent phase. His efforts are complicated by the thin walls of their old house, through which the child hears the bickerings of his parents and learns of the disappointment of his vain, married sister upon becoming pregnant.

When to remtal rains threaten 1953 at the Arena Stage here. Levy.

Flat Rock's Best Season;
Plans Year-Pound Ste Hendersonville, N.C. Sept. 7 Robroy i Farquhar's. Flat Rock's hest Season;
Capture of the disappointment of a season of the disappointment of his vain, married sister upon becoming pregnant.

When to remtal rains threaten 1953 at the Arena Stage here.

Levy.

becoming pregnant.

When torrential rains threaten their house, situated near the riverbank, the boy undertakes to erect a retaining wall, aided by the older brother. They manage to get the wall built, but it is futile and the family leaves in panic as the house is about to crumble.

Director Alan Schneider has

the house is about to crumble.

Director Alan Schneider has succeeded in developing strong scenes from the context of the play and these hold the audience. But the drama's principal relationship, between the brothers, doesn't add up. There is too much drooling in the older youth's fondness for the youngster. At times, it's corny. The production can be

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theafrical shows for over 42 years. Ours is the oldest, most reliable and ex-perienced transfer company on the Wast Coast!

- Railroad privileges for hand shows and theatrical luggage.
- Complete warehouse faciliti
- Authorized in Californi Equipped to transfer and hauf anywhere in U. S.1
- RATES ON REQUEST !

Atlantic Transfer Company GEORGE CONANT 1100 East 5th Street

Los Angeles 13. Calif. MUtual 8121 or OXford 9-4764

strengthened here with little change in the lines.
Outstanding performances are given by Ed Begley as the irresponsible father. June Walker as his everything-will-turn-out-for-the-best wife, and Clay Hall as the bewildered boy. With the changes uggested. John Kerr's interpretation of the older brother might behighly accordable. Catroll Baker of the color of the color

Plans Year-'Round Sked

Plans Year-'Round Sked

Hendersonville, N. C., Sept. 7.

Robroy | Farquhan's Flat Rock
Playhouse near here closed last
night (Mon.) after the most successful season in its history. Anita
Grannis was resident director fora second year. Final production of
the 10-week season was "The
Guardsman," in which Miss Grannis doubled as director and actress.

Friendly relations between
Farquhan's Equity group and the
regional theatre were exemplified
when Bernard Szold, director of
the Asheville Community Theatre,
was invited to serve as guest director of "Family Portrait" at Flat
Rock.

Rock

Rock.

This year the Playhouse, a tent seating 450, took the first step toward its plans for a permanent year-round plant by erecting a new stagehouse with a larger stage, in the stage of the process of the player of the process of proved dressing rooms and storage space. Next step will be a perma-nent auditorium to replace the

Late in October the Vagabond Players, as the troupe is known, will reassemble at Flat Rock for a will reassemble at Flat Nock for a motorized tour of 10 southern states, to be followed in March with a spring tour over the same territory. Bookings have been ar-ranged by the Alkahest Celebrity Bureau of Atlanta.

BOOK YOUR ROAD SHOW

into Sacramento

SACRAMENTO CIVIC REPERTORY THEATER booking since 1949

> We maintain a year-round, centrally located, commercial BOX OFFICE to handle your ticket sales For information, write to

Ballet Review

Yugoslav Folk Ballet

Geneva, Aug. 26.
Company of 30 dancers, nine musicians under direction of Olga Skovran. At Grand Casino, Geneva, Switzerland, Aug. 25, '54; \$2.75 top.

Spai Mexico, Indi Japan, Austria and other countries have all made international publicity for themselves via troupes of sponsored "folk" dancers and sponsored. singers. This group from Belgrade is exceptionally lively, although its practiced professionalism in per-

practiced professionalism in performance hardly suggests the
"amateur" peasant status characteristic of the provincial entertainers from Spain that played
Carnegie Hall, N. Y. last winter.
As a showcase for the vigor and
color of Yugoslavia, this troupe is
a surefire concert package. If
economic and political obstacles
are not involved the Yugoslavs
clearly answer the current market
demand in the U. S. for "a lot of
activity" on the concert platform.
This is a fast and imaginationstirring spectacle.

Costumes make the spec, since

costumes make the spec, since only plain hanging pieces are used. The costumes are regional, varied and obviously authentic. Yougoslavia is a polyglot nation (Serbs, Croats, Slovenes, Montenegrans) and their native garb is further influenced by the long domination of the Balkans by the Ottoman Empire. The "art" crowd will dote on this melange should the company play the States.

the company play the States.
Most of the numbers are short.
Many end with the curtain just closing in. The men and women are probably quite youthful, but give a sense of maturity, partly because there are about 75% mustaches among the males—a truly Serbian touch and not the fashion with orthodox ballet.

with orthodox ballet.

Many of the numbers call for
the stylized waving of handkerchiefs. Holding onto each other's
belts is also characteristic. There
is plenty of "travel" in
troutines, also much variety and
drama. Indeed, some of the
mountain warrior and knife dancing is downright melodramatic.

Oriental touches abound Also.

Oriental touches abound. Also employed in a curious Balkan style are bass drums beaten on each side with different objects (the jawbone of a donkey for one), and a mountain flute solo is a wow.

Strawhat Tryouts

Strawhat Tryouts

(Sept. 6-19)

Dash of Bitters, by Reginald Denham and Conrad Sutton Smith Berkshire Playhouse, Stockbridge, Mass. (6-11) (Reviewed in VARIETY, Aug. 18, '54).

Happy Dollar, musical by Lee Falk and John Latouche—Spa Thetatre, Saratoga, N.Y. (6-11) (Reviewed in VARIETY, May 19, '54).

Happy Lollar, musical by Lee Falk and John Latouche—Spa Thetatre, Saratoga, N.Y. (6-11) (Reviewed in VARIETY, May 19, '54).

Play Abroad

The Matchmaker

Edinburgh, Aug. 28.

Edinburgh, Aug. 28.

Edinburgh Festival Society (in association with Tennent Productions) presentation of darce in four acts by Thornton of the Control of t

Thornton Wilder's refurbished "The Merchant of Yonkers," first

"The Merchant of Yonkers," first seen in N.Y. in 1938, emerges as a leading modern offering of the current International Drama Festival here. The once drab and sluggish first act has been pruned and brightened, piece shapes up as a four-acter with much charm and wit plus a strong femme appeal. In addition, it has the right proportion of comedy and some worthwhile acting. Tyrone Guthrie has directed with an imaginative touch.

A warm-hearted mixture of com-

while acting. Tyrone Guthrie has directed with an imaginative touch. A warm-hearted mixture of comedy and half-serious philosophy, this play has been considerably reshaped since its N.Y. bow. It's based on an old Austrian piece, "Einen Jux Will Er Sich Machen," by Johann Nestroy, staged in Vienna in 1842. Plot has familiar farce routines, from mistaken identities to frantic chases through doors, but Wilder has added such excellent characterization that it comes amusingly to life. His castably backs him up. If some of them overdraw their roles into caricature, the piece is none, the worse for it. The witty lines about femmes, money and love are all here. The Wilder flair for making his characters take the audience into their confidence is a clicko touch. This introduces the mock-serious moralizing and philosophy, as when Patrick McAlinney, as an Irishman, advises not to have more than one vice at a time.

than one vice at a time.

Set in Yonkers, N.Y., early in the last century, plot concerns a rich merchant, Sam Levene, who is a stickler for hard work and who confides that the world is made up largely of fools and that the others are always susceptible to infection. He plans to settle down by marry-nig, with his pursuit of a merry-widow, Eileen Herlie, who runs a hatstore in New York City, providing the material for many guffaws. But he hasn't reckoned with the scheming and talkative matchmaker, Ruth Gordon, who has set her own matrimonial hat for Levene.

Sideplots include the adventures

Sideplots include the adventures Sideplots include the adventures of two wideeyed, innocent clerks of Levene's from Yonkers, excellent characterizations as done by Arthur Hill and Alec McCowen. These are gems of let's-taste-adventure types.

venture types.

Play is excellently served by
Miss Gordon, U.S. actress making
her first British appearance since
she performed with the London
Old Vic in "The Country Wife"
back in the 1930's As the matchmaking Mrs. Levi, she scores

Current London Shows

London, Sept. 7.

London, Sept. 7.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
Angels in Love. Savoy (2-11-54).
Anna Fuscish New Watergalet.
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Pic'dlily (6-26-54).
Conscience & Dasira, Lindsey (9-2-54).
Dark Light Enough, Aldwych (4-30-56).
Dark Light Enough, Aldwych (4-30-56).
Dark Light Enough, Aldwych (4-30-56).
Dark Champagne, Pic'dlily (6-26-54).
Dry of a Nobody. Arts (9-1-54).
Dry Not, Whitehall (8-31-54).
Dry Rot, Whitehall (8-31-54).
I Am a Camera, New (3-12-54).
I Am a

\$CHEDULED OPENI Witch Errant, "Q" (9.7-54), Pet Shop, St. Martin's (9.7-54), All For Mary, Duke York (9.9-54), Old Vic Rep, Old Vic (9.9-54).

solidly, and garnered long, appreciative applause from a packed firstnight audience, including celebs and world crix. She never lets up the pace as the aggressive, worldly-wise woman. Role is a difficult one, but Miss Gordon seems an ideal choice for it. This looms as one of her finest chores to date. Deserting tragedy, Eileen Herlie, Scot-born actress, is lovely as the attractive widow. Her rich extraction (she was an O'Herlihy before taking stage appendage of Herlie) aids her diction. Although she hasn't nearly as much to do as Miss Gordon, Miss Herlie carries off the part with a distinctive, happy style.

style.

Same Levene, U.S. actor, cently seen in the London version of "Givs and Dolls," capably handles the longish, central male part of Horace Vandergelder. He is dignified and gruff but still human, His voice is always intriguing. Minor part of a cabman is richly portrayed by Peter Bayliss. Esme Church flutters as the placating Miss Flora Van Huysen.

Settings by Tanya Molselwitsch

Miss Flora Van Huysen.
Settings by Tanya Moiseiwitsch are imaginative and never cluttered. Play has been criticized here by some as too rowdy to tee off an international drama junket. But acting, direction and general entertainment value surmounts such barbs. Piece looks worthy of U.S. production.

Gord.

Scot Legit Bits

Edinburgh, Sept. 7.

Edinburgh, Sept. 7.

Thornton Wilder revising his "The Matchmaker" at Edinburgh Festival and attending first-night of the Old Vic's 'Midsummer Night's Dream' at the Empire Theatre here. Alexander Reid, Scot playwright, completed English version of his play "The World's Wonder." Alan Melwille's new comedy, "Simon and Laura," preemed at Opera House, Manchester, Eng., with tour to follow, "South Pacific' skedded for Christmas show at Empire Theatre, Edinburgh.

be an angel-

HERE'S YOUR CHANCE TO BACK A BROADWAY SHOW!



SHOW!

A last, the Broadway theatre is an investment within your reach. For only 50c a share, you can buy stock in a corporation that investment within your reach. For only 50c a share, you can buy stock in a corporation that investing the control of the corporation of the corpo

most down-to-earm measurement with the best assurance of bringing substantial relational part of the substantial part

BROADWAY AN	GELS, INC.	DEPT. V6	i
29 West 65th St. TR 4-1815			
Send Offering (or obligation.	Circular wi	thout cost	

ČITY		 ZONE
STAT	re	

Phone Number

NED ARMSTRONG

Theatrical Publicity Staff Account Executive S. RICHARD STERN ASSOCIATES 5 East 47th Street, New York, N. Y. PLaza 9-6460

CLOSED LAST WEEK Meat a Body, Duke York (7-21-54).

Sacramento Civic Repertory Theater 1419 H Street, Sacramento 14, California

*For the 4th year, presenting a 10 weeks summer season of musical comedy produced by Lewis and Young.

Literati-

British Vs. U.S. Humor

British Vs. U.S. Humor
British and American humor approach to subjects like courtship, motoring, the home scene, Army life and sport are contrasted in a new exhibition. U.K. and U.S. Laugh," current at the New Victoria Cinema, Ecuaburgh, duringr un of the International Festival. Display carries original drawings and enlarged reproductions by 115 British and American artists, including such contrasts as Peter Arno and Fougasse, James Thurber and Thelwell.

Sir Compton Mackenzle, w.k. British author and scripter of the pic "Tight Little Island," opening the exhibition, said he felt there was no such thing as an abstract sense of humor. "I have to be carried out almost in hysterics at the Marx Bros." performances," had also the people I knowestern business men—do not find them in the least funny." He thought it absurd to make a distinction between the American and the British sense of hui

Some Get Away With It

William J. Lederer, who wrote a book poking tongue-in-cheek, good-natured jibes at naval sacred cows "All the Ship's at Sea" (the apostrophe is in the right place), has just been promoted to the rank of Captain.

Lederer continues on as chief of public information on the staff of the Commander-in-Chief, Pacific Fleet, with headquarters at Pearl Harbor.

Aga Khan's Memoirs

Aga Khan's Memoirs

The Aga Khan, the Begum, Aly Khan and all the little Khans have been worldwide news, dating from the annual weigh-in bit in gold dit became diamonds on his 75th jubilee) to the Epsom, Longchamps and other racetracks. From the Paris and Rivlera playgrounds to the more than infrequent detours to Hollywood (Rita Hayworth, Gene Tierney, etc.), the Mohammedan ruler's memoirs almost come under the broad category of show biz. True, it is only in his relaxing moods and moments, and particularly as applied to the Aly & Rita two-act that the accent is more pronounced in that direction. For the Aga Khan also makes out a good case for his regal responsibilities.

It reads as if he really wrote it

bilities.

It reads as if he really wrote it by himself. There is an editorial acknowledgement to W. Somerset Maugham for his chatty intro, and to Miss Merioneth Whitaker "for her invaluable skill and patience in the preparation of this manuscript, without which it would have been a far more arduous labor." There was a time when ex-Sateve-post associate editor J. Bryan III undertook the chore but a schism arose because of the element of a refusal to be "frank." "The Memoirs of Aga Khan

refusal to be "frank."
"The Memoirs of Aga Khan
(World Enough and Time)" (Simon & Schuster; \$6) is a little folksy
for a spiritual leader of so many
millions of his faith. But he does
leaven the name-droppings of the
Elsa Maxwell sorority with some
serious perspectives on international relations. Abel.

Albany Historians Exit

Albany Historians Exit.
Julius 3, Heller, City Hall reporter for Gannett's Knickerbocker
News, has resigned as Albany city
historian, effective Jan. 1, and William W. Skirving, County Courthouse reporter for the same paper,
has resigned as county historian,
the same date. Heller served in
hi post for 10 years; Skirving,
four.

fil post for 10 years; Skirving, four. Mayor Erastus Corning, in accepting Heller's resignation "with regret," praised the care and accuracy which he had maintained the city's historical records, and also lauded his assistance in the recent "Cradle of the Union" celebration, marking the 200th anniversary of the Albany Congress.

Jewish Tercentary

Goinciding with the concurrent elebration of the Jewish tercentary in American life are two just-published books, "Adventure In Freedom (300 Years of Jewish Life in America)" by Oscar Handdlin (McGraw-Hill; \$3.75), and "The Jewish It earn leave it may be gathered items for his column, The brighter Sider," while on the providing the course of the seekers of religious freedom who first came to America in the Colonial times, and their integration into and contributions to the land of their doption. They are exhaustive, admerican history in the making in a manner that should give these

treatises wider appeal than among coreligionists.

Oscar Handlin is a professor of history at Harvard, whose last book, "The Uprooted," won the Pullitzer prize for history in 1952; it was a study of 19th century immigration.

Rufus Learsi, author of the other work, likewise taught history and languages in the N. Y. City high schools before devoting himself to writing on Jewish life and literature.

Perhaps by coincidence of the tercentary celebration, Dr. Samuel Rosenblatt, associate professor of Oriental Languages at Johns Hopkins Univ., and a former Baltimorerabi for 27 years, has authored "Yossele Rosenblatt," a biography of his father. Cantor Josef (Yossele) Rosenblatt was famed in the 1920s and 30s as "the Caruso," toured bigtime vaudeville and concert, and earned fabulous fees. His discoology of secular recordings for Victor and Columbia almost total 100, and still enjoy steady sales. Farrar, Straus & Young publishes at \$4.50.

Grandma Sentenced

Grandma Sentenced

Grandma Senteneed
Mrs. Fronia Sexton, 62-year-old
Ironton, O., grandmother who
pleaded guilty to embezzling \$142,598 from the Citizzens National
Bank, Ironton, of which she was
president, in an effort to continue
operations of the Ironton Courier,
a daily newspaper which has suspended publication, was sentenced
in U.S. District Court at Cincinnati
to two concurrent terms of a year in U.S. District Court at Cincinnation to two concurrent terms of a year and a day for embezzlement. She will serve her sentence in the women's Federal reformatory at Alderson, W. Va.

Mrs. Sexton had numerous real estate holdings, including theatres in Ironton, O., and Ashland, Ky.

No Jackpot Novel

No Jackpot Novel

The creeps and cretins on the giveaway circuit are a depressing lot, no matter how many times they fall to give the correct answer to the question who is buried in Grant's tomb, and placing them in a novel doesn't increase one's admiration for this monotonous breed of mankind. Steve Fisher has placed these characters in a rather dull piece of fiction tagged "Giveaway" (Random House; \$3.50).

Related in the first person, it tells of Eddie Shelton, a teen-aged runaway from Gary. Ind., who winds up in Hollywood where he encounters a mother daughter team living a scrubby existence by appearing on television shows for prizes and then selling the loot. The mother and daughter introduce the kid to every angle of the shoddy business. There are "pros," it seems, and they sniff at the amateurs. The highspot of "Giveaways" is the attempt of the pros to be married on a man-and-wife show in order to cash in on the numerous prizes and then have the marriage annulled.

At no time do any of Fisher's characters manage to come to full life. His Eddie is a feebly-drawn character, as are most of the other seedy types in this so-so fictional expose of the giveaway" for faintly reminiscent of the Salinger technique but doesn't quite hit the jackpot. Too bad that "Giveaway" should go thataway.

N. Y. Trib's 'Big TV'

N. Y. Trib's 'Big TV'

N. Y. Trib's 'Big TV'
New-York Herald Tribune, via
Donahue & Coe ad agency, is apparently grabbing what amounts to
every local tv period available for
a spot campaign. One pact, on
WCB5-TV, starts next Monday (13)
and embraces "dozens of shows."
Whether it's for a drive on given
features or general circulation
hypo is not known although it's
understood the sheet cryptically
advised the agency to "lay off" on
advance publicity.

Runyon To His Son

Damon Runyon Jr. is the author of "Father's Footstep's" (Random House; \$2.95), a short book about the laureate of Broadway's guys and dolls,
Interspersed between letters of

an oldtime westerner's touch of gallantry—and how he remonstrated with Milton Berle over some of the comedian's off-color jokes.

The younger Runyon spares himself and his family very little in this volume. Because it is starkly truthful, and because it is written from the heart, the book is both a proper eulogy and a perfect tribute to a gifted and a well-remembered gentleman of the press. Down.

CHATTER

CHATTER.

Bud. Goode succeeded Betty Mills as West Coast editor of TV-Radio Mirror mag.

J. P. McEvoy pinchhitting for Henry McLemore while latter is vacationing from his McNaught syndicated column.

Gordon and Mildred Gordon are novelizing Ul's "Crime in the Classroom" for publication when the picture is released.

Dwight Yellen, former circulation manager of McFadden Publications, has joined the promotion department of TV Guide.

Renee Houston, Scot-born comedienne formerly of the Houston Sisters, telling her lifestory in Sunday Mail, Glasgow, series.

Jim Richardson's "For the Life of Me," a book about his newspaper experiences will be published next month by Putnam.

Dennis The Menace Enterprises Inc. has been chartered to conduct an artists agency business in New York, c/o Post-Hall Syndicate Inc.

Inc. has been chartered to conduct an artists agency business in New York, c/o Post-Hall Syndicate Inc.

The Birmingham Post-Herald, the Birmingham News and the Sunday News have raised the combined circulation of the dailles to 490,000.

Women's News Service Inc. has been chartered to conduct a news service business in New York. Directors are Ernest Cuneo, John F. C. Bryce and John N. Wheelen. M. Catherine Babcock Inc. has been chartered to conduct a publishing and advertising business in New York. Directors are M. Catherine Babcock and Rhoda Valligny, Stamford, Conn.

Horace Sutton, travel editor of Saturday Review, planed in to Glasgow for quickie trek to Cowal Highland Games. Pitlochry, and Edinburgh for Saturday Review. Newspaper Syndicate.

Literary Guild announces as its December selection 'Mr. Maugham Himself," a 704-page collection of Somerset Maugham's works, which will be edited by John Beecroft, and published by Doubleday Nov. 18, William Holden subject of article, "That Marvelous Hunk of

18, William Holden subject of article, "That Marvelous Hunk of Man," by Dwight Whitney for the October issue of Pageant mag. It's on top of the recent Pete Martin Safevepost treatment of the Parstar

on top of the recent Pete Martin. Satevepost treatment of the Par star.

Iyor Brown, drama critic of the London Observer; presented with silver quaich (cup) by press colleagues at the Edinburgh Festival to mark his forthcoming retirement as asilesitter. He's being succeeded by Kenneth Tynan.

Jack Sullivan, former reporter on the Seattle Post-Intelligencer, is regional manager for Triangle's TV Guide Pacific Northwest edition, with first issue set for Sept. 19. Harvey Long is editor; Gene Brown circulation manager; Lois Gardner editorial assistant.

Walter Kaner, L. I. (N.Y.) Press and L. I. (N.Y.) Star-Journal columnist off to Havana and Miami Beach for combined hiatus and material gathering stint. Perry Como, Guy Lombardo, Steve Allen, Herb Sheldon and Eli Basse guesting byline columns while he's away. ing byline away.

Lewd Pix

Continued from page 1 =

of a showing of certain films in his court due to a lack of understand-ing of the laws and court pro-cedure. He said that under Chap ing of the laws and court pro-cedure. He said that under Chap-ter 751 of the code of Iows, the court issuing a search warrant is required to hold a hearing to deter mine whther the property or any part thereof seized under the search warrant is of the illegal na-ture of character alleged the

ture of character alleged the information.

The investigation brought out that despite balliffs ordered to stand on guard during the viewing of the pictures, some onlookers, including court and police reporters and one radio newsman, managed to get seats at the private showing. Judge Grund ordered the films, some of the pictures, booklets and other articles. devices and para-

COLLIANS CO-SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Cal. At first sight that might

Bob Hope is a happy man these days. At first sight that might sound like one of Lolly's exclusives that get a banner line. But it really has depth as well as width. He's finally got a picture that represents him as a married man with a family. And what a family. In all Hollywood none has topped this and only Johnny Farrow and Maureen O'Sullivan have matched it.

For Bob is playing Eddie Foy in "Eddie Foy and the Seven Little Foys." That seems like an impossibly long title for a theatre marquee, but it could have been longer because Eddie Foy's real name was Edwin Fitzgerald.

He changed it to Foy because way back there in 1873 he was a fan of the Foy sisters. Millie Vitale is playing the third Mrs. Foy, Madeline Mozando—the Italian prima ballerina who gave that up to become the mother of all those little Foys.

I had quite a chat with Madeline Foy O'Donnell on the set at Paramount while. Hope was simulating her father when tendered a banquet by the Friars. Jimmy Cagney, playing George M. Cohan, which by now is a character part for him, was presenting Hope with a cup from the Friars as "Father of the Year."

With Madeline was her daughter, a beautiful chick of 17, with the lighter coloring of the Milanese Italians. Madeline herself looks more like her mother, who was dark like the Neapolitans.

In fact, there were a lot of Foys around the set. Charlie was all over the place as technical advisor. Bryanie, now a producer at Columbia after years at 20th and Warners; fathered the whole deal but was smart enough not to produce this one himself, since there are five other Foys living and, brother, would he get it if he didn't give them proper billing! This way, after dividing up the money, he can claim the thing is out of his hands.

Eddle Foy Jr. wasn't around either, unless he hopped in from New York between performances of "The Pajama Game" while my back was turned. Mary was there, however. She performs at Charlie's nitery in the San Fernando Valley. Irving, who runs a dance school in Taos, NM, didn't show up while

Hope's First Blo

This is the first biographical role Hope has played in all his years in Hollywood, unless you include "Sorrowful Jones." Mel Shavelson and Jack Rose wrote "Jones" for Hope in 1948. Since then they have moved up to where now they are a producer-director-writer team. Hope told me that what he liked best about the pleture was that it released him from all that old leering, dame-chasing down various roads, and gave him an opportunity to act as a man of substance as well as humor. In appearance he and Foy are not too far apart. Whereas Bob has a ski-nose, Eddie had a crescent-shaped mouth. I remember when Bob, fairly fresh from Broadway and "Roberta," came out of Hollywood and did very nicely in a musical thing of Par's called "The Coconut Grove." That was the musical in which he first sang "Thanks for the Memory," and seemingly has never been released from expressing his gratitude in those four little words. Though it was in the midst of the depression, Par celebrated the preem with a supper-dance at (surprised?) the Coconut Grove. Bob emceed it, He-was gracious, funny and perfect for the cuffo part. That was the night he was dropped into ferrous mold called typecasting. After that he was always a best man, but never a bridegroom. He handed out more Oscars and more laughs for free than anybody in the business. He used to do some kidding on the square in relation to this and ultimately the Academy gave him one of those honorary Oscars. honorary Oscars.

Chance Now To Win An Oscar

He has a chance to earn one now, because this is the sort or preture that has everything, including the Iroquois Theatre fire when Eddie Foy calmed a terrified and overpacked house by continuing to perform while his wig, was being scorched from the flames. He saved a lot of lives that day and became one of the heroes of show biz.

In their picture, Messrs. Shavelson and Rose decided to stress the story of Foy in relation to his family more than his life before the footlights. It was their opinion that Foy was family man against his will.

footlights. It was their opinion that Foy was family man against his will.

In those days, wives and children of performers were neither nor heard. But Eddie Foy was proud of his, and took them on the road, and to the consternation of the Gerry Society, trotted them out in Brooklyn one night as "Eddie Foy and the Seven Little Foys." There was an attempt to stop the show as an "exploitation of child labor," but it was difficult for the bluenoses to convince any judge that these kids were not having a lot of fun and would have broken out of any cop's custody to join their old man in their act, for it was no longer his but theirs.

Joe Laurie Jr. "Vaudeville" is the authority for saying the Foys were talented, crazy and lovable. Joe says it was in Brooklyn that Eddie answered the Gerry Society by remarking, "If I lived in Flatbush, it would be a city." (The original town Eddie used as a butt for this gag was Bayside.)

Pled Piper Hope

for this gag was Bayside.)

Pled Piper Hope

Par has cast a great collection of kids to play the seven little Foys and Hope proudly goes around with a picture of himself and the kids, all of them wearing pearl grey derbies and tailor-made suits, which were tops in their era.

which were tops in their era.

Some of them have quite a background in show biz. Lydia Reed, nine, was the moppet who scored such a hit with Helen Hayes in 'Mrs. McThing.' She was in the show for 18 months and after it closed joined the cast of "Valiant Lady," a tv soap opera. She plays Mary Foy. (Seems to me there was a Catherine before Bryan and Mary Fo Charlie.)

Mary Foy. (Seems to me there was a Catherine before Bryan and Charlie.)

Billy Gray plays Bryan E. Foy. He is 16 years old. He danced with Dan Dailey i "The Girl Next Door" and more recently seems to have developed into a mooncalf, having played i "Moonlight Bay" and "By the Light of the Silvery Moon."

Charlie Foy is played by Lee Ericson. Lee is 13, and has appeared in around 100 video shows since he was 10. He began his career at nine in little theatre productions in Sacramento.

The late Richard Foy is played by Paul de Rolf, 11. He, too, has had most of his experience in lv shows, though he has also appeared in Par's "White Christmas" and "The Country Girl."

Madeline Foy is played by Linda Bennet, seven, who has had two years of tv experience and one picture, as the daughter of Glenn Ford in Columbia's "The Big Heat."

Eddie Foy Jr. is played by Jimmy Baird, seven, who hasn't been seen in pictures as yet but danced with Dan Dailey and Ethel Merman in "There's No Business Like Show Business." In that picture he played Johnny Ray as a boy.

Finally there is Tommy Duran, four, who portrays Irving Foy. Maybe "portrays" is stretching his role a bit because he wanders in and out of the show, being more or less his own director and dialog writer. Hope once had him on a tv show in a song-and-dance sketch with Margaret Whiting. In fact, if half his comedy gets on the screen he will be a panie.

with Margaret Whiting. In fact, if half his comedy gets on the screen he will be a panic.

Though Eddie Foy first made a hit in Dodge City, Leadville, Butte and other western towns, he actually was born in New York, and it is there I suspect that Hope will make his biggest hit in this picture. Eddie Foy had a thousand imitators, still has them, but Bob Hope has made a character-study of him, and character, not parody, is the thing that endures.

Broadway

Spencer Tracy in Gotham for an indefinite stay.

Elizabeth Taylor in and out on her way to London. Nola Luxford, Hotel Pierre pub-licist, back from a two-month Euro-pean tour.

pean tour.

Emerson Crocker, tv and screen writer, off to Europe last week to research a new play in Scotland.

Garry Moore, tv emcee; singer Eva Turner; and songsmith Harold Adamson in from Europe Friday (3) on the Caronia.

Mat Blussentiath Warner Book

Mort Blumenstock, Warner Bros.' pub-ad chief, returned to the stu-dio over the weekend following two weeks of homeoffice confabs.

Metro cameramen Gene Allen and George Huene stopped over in New York en route to Rome for preliminary camera work on "Bho-New York can preliminary can wani Junction.'

P. A. Jess Rand, now a Bevhills resident, marries Bonnie Byrnes, UCLA senior, Dec. 11 at the Brentwood Country Club and thus makes to official that he's "gone Southern California 100%."

Correct address for Benn Reyes & Art Shurgin, producers of "The Big Show" in Australia, 15 Broadway, Nustralia, 16 Broadway, Australia, 16 their Aug. 18 page ad in VARIETY, the name of the city was inadvertently omitted.

wertently omitted.

Robert Fellows, who is associated with John Wayne in Batjac. Productions, has delayed his return to the Coast for another week. He's huddling with WB homeoffice-execs on upcoming Batjac pictures to be released by Warners.

Robert Burton, BMI veepee, sailing for Europe today (Wed.) on the Queen Mary. Arriving on the Cunarder the previous day were Robert E. Sherwood, actor Robert Douglas and World-Tele & Sundrama critic William Hawkins.

Rose (Wrs. Jack) Robbins wife

drama critic William Hawkins.

Rose (Mrs. Jack) Robbins, wife of the music publisher, went to her first public restaurant, the Tavernon-the-Green, on Labor Day eve, since she suffered a stroke two years ago; had been convalescing since at their Mayflower Hotel apartment.

apartment.

Hazel Guild, ex-CBS scripter in Hollywood and New York, weds Dr. Rolf-Rudiger Stroth, German legal counsel-sfor Columbia Pictures, United Artists, Walt Disney and Samuel Goldwyn, in Frankfurt, Germany, Sept. 25, where the German barrister has his headquarters,

Paris

(28 Rue Huchette; Odeon 49-44) Ina Claire here for vacation and legit ogling.

Charles Boyer starting work on e Christian-Jaque pic, "Nana."

Tv actresses Lisa Ferraday and Hope Miller here for possible vidstints

Anne Baxter and Steve Forest here to start work in "The Paris Story" (M-G).

Zizi Jeanmaire will debut at the Opera this season in a ballet, "La Belle Helene."

Alec Guinness in for exteriors on English film, "To Paris With Love," with Odile Versois.

English film, "To Paris With Love," with Odile Versois.

Eighth Cannes Film Fest set for later starting date next year from May 3 to May 20.

Violette Verdy turned down offers of the Marquis De Cuevas and signed with the Anton Dolin London Festival ballet.

Henri Varna intends to convert the Palace film house back to musichall this season to swell the burgeoning variety house ranks to four.

Max Ophuls' next pic will be a Franco-Italo film made in Rome with Martine Carol and Vittorio De Sica after his current "Lola Montes" with Ludmilla Tcherina.

Charles Vanel back from Hollywood, where he had a role in Alfred Hitchcock's "To Catch A Thief" (Par), and into H. G. Glouzot's new film, "Les Diaboliques."

French pic production this year at good norm with 78 French pix, and 20 coproductions made entirely in foreign climes plus some more in production to bring the total past 100. "Year also saw 26 color pix made here.

Santiago

By Edythe Ziffren Malu Gatica off on South Ameri-

Malu Gatica on ou Sound rean tour.
Ruth Valentine, Chilean chirp, at the Grill Bolivar, Lima, Blanquita Amaro pacted for "Bim Bam Bum" revue.
Cuban National Ballet, headed by Alicia Alonso, due soon.
Helene Francois, Denice Darcel's sister, warbling at the Waldorf.
U. S. State Dept, awarded Maria Romero, editor of Ecran, film mag, trip to States. Ruth Valentine, Chilean chirp, at the Grill Bolivar, Lima, Blanquita Amaro pacted for "Bim Bam Bum" revue.

Cuban National Ballet, headed by Alicia Alonso, due soon.
Helene Francois, Denice Datcel's sister, warbling at the Waldorf, U. S. State Dept. awarded Maria Romero, editor of Ecran, film mag, trip to States.

Minina, mambo artist, and Zen-Minina, mambo artist, and Zen-Playhouse's concluding stanzas.

aida Gonzalez, Cuban singer, at the Violin Gitano.
Adolfo Jankelevich, director of Radio Cooperativa Vitalicia, to U.S. in December on State Dept, grant.
"Mapulat," musical drama, at the Satch, produced by Lucy Dunsmore, with book by Raul Aicardi and music by Tito Lederman,

Philadelphia

By Jerry Gaghan
Thieves broke into the Top Hat
Cafe, in Locust St. nitery sector,
and escaped with \$1,500.
RDA Club, private midtown spot,
installing "Mambo Carnival" with
Bobby Escoto's orchestra and Lee

Bondy Escotos orenestra and Lee Henderson line. Bandleader Bernie Berle signed as entertainment, director for the \$100 Adlai Stevenson dinner in Harrisburg, Pa. (8). Bill Mauldi, cartoonist and au-

thor, will be honored by Benjamin Franklin and Delaware Valley Chapters of American Veterans Committee at Warwick Hotel, Sept.

Irving Feld, of Super Attractions. Washington, D.C., opening jazz concert season with "Biggest Rhythm and Blues Show" headed by Roy Hamilton, the Drifters and Erskine Hawkins orch., at the Met, Sept. 10.

Barcelona

By Joaquina C. Vidal-Gomis (Angli, 43; Tel. 24-00-18) Calderon Theatre has revival of Munoz Seea's play, "My Father." "Anton Navarro and Co. doing musical revivals at Calderon The-

atre.

Montecarlo cinema closed to install CinemaScope and panoramic

screen.

Bagdad nitery has a Spanish dance show with Chiquita Herrada

starred.

Teatro Fontalba in Madrid, one of oldest legit houses, will become a pic house this month.

Tennessee Williams made a hurried visit to seaside resort of

Tennessee Williams made a hurried visit to seaside resort of Sitges on his way to Andalousia. Pancho Magalona and his wife, both Philippine film players, in town on their European tour. They also will visit Italy.

La Chistera Co. offered a new play, "Blum" at the Comedia. Pablo Garsaball and Mercedes Munoz Sampedro are starred. American pix on Barcelona screens are "Desert Legion," and "Borderline," both Universal; "Beyond Tomorrow" (RKO); "Scared

"Borderline," both Universal; "Be-yond Tomorrow" (RKO); "Scared Stiff" and "Dishonored," both Paramount, in first-runs, Second-Stiff and Disnonored both Paramount, in first-runs, Second-runs are playing American hits of

Australia

By Eric Gorrick
"Dear Charles" is a big click at
Comedy, Melbourne, for J. C. Wil-

liamson.

Johnnie Ray planes in here Sept.

10 for eight-day runaround under
Reyes-Gordon management.

Benny Reyes and Lee Gordon
expect to signature Frank Sinatra
for an Aussie trip before end of

year.
J. C. Williamson will do "Rose
Marie on Ice" at Her Majesty's,
Melbourne, with Pat Gregory

Melbourne, with Pat Gregory starred.

Metro will revive "Naughty Marietta" at Liberty, Sydney, shortly. Pic just about holds the reissue record here.

Columbia readying "Caine Mutiny" for extended runs over Greater Union Theatres circuit. Pic will be given terrific bally.

Vienna Boys' Choir will give extra concerts in Sydney to cope with sellout biz. Troupe here under the David. N. Martin-Robert Kerridige management.

the David N. Martin and the David N. Martin and Lewis Casson here for recitals of poetry and drama. Will also do a series of broadcasts for Asia Broad-

broadcasts for Australian Broad-casting Commission.

Back from British-U. S. looksee.
Norman Rydge, chairman of Great-er Union Theatres, said that 1954-5-would be the greatest in history of the film boxoffices.

Cape Cod

By Earl J. Dias

Pare Lorentz, documentary film producer, vacationing at Edgar-town.

Orson Bean and Maxine Sullivan completed week's engagement at Playgoers' Restaurant, Coonames-sett.

Richard Aldrich announced his

London

Bill Johnson arrived last week and started a British vaude tour on Mon. (6) at Coventry.

Al Berlin, who recently joined the Lew & Leslie Grade office, ap-pointed personal manager to Al Martino during his stay in Europe.

James Carreras and Marcel Hell-man nominated by the British film producers as their reps on the royal command film selection

panel.

Reg Connelly, head of the British music publishing house, Campbell, Connelly, planed to New York last night (Tues.) on a quickle business trip

ness trip.

Peter Duncan, producer of the BBC's "In Town Tonight" simulcast, authored "In Show Business Tonight" for publication at the end of the month.

of the month.

Sir Henry L. French, directorgeneral of the British Film Producers' Assn., cancelled his plans to
visit the Venice film fest and is vacationing in Cornwall.

cationing in Cornwall.

British femme batonner, Ivy
Benson, planes to New York next
Wed. (15) for a fortnight's trip during which she hopes to have confabs with the American Federation
of Musicians.

of Musicians.

Casey Robinson announced details of his plans for independent production with Bert Friedlob at a press reception last week. First film will be lensed in Hollywood and the second in Europe.

and the second in Europe.

Henri Caubisens, stage manager of the Broadway production of "Can-Can," has come to London to start rehearsals on the British edition while Jerome Whyte is recuperating from his recent heart attack. Mrs. Whyte flew in from New York to be with her husband.

Westport, Conn.

By Humphrey Doulens Jessie Royce Landis here: ditto

ill Berrian.

Dorothy Gish to the Coast.

Haila Stoddard visiting the Jus-

Hana
tin Sturms,
Tim Durant renting a house at
New Preston,
Frederick Loewe weekending at
Theresa Helburn's,
Lily Pons due in Norwalk next

Marion Marlowe and Frank Parker singing at Connecticut
"Pops" fashion concert Friday (10),
David Wayne has rented John
and Georgia Chapman's house for

the winter.

Country Playhouse shuttered (4) with turn-away audience for Thea-tre Guild breaking of "Home is the Hero."

Hero."
Mrs. John C. Wilson returned to Fairfield home over the weekend from trip to Venice.
Harold A. Rubin, vice prez of Universal, and author of "A Stone for Danny Fisher" has bought a house here.

Scotland

By Gordon Irving
"Dancing Years on Ice" skedded
for the Alhambra, Glasgow, Oct. 19.
CinemaScope bowed at Plaza
Cinema, Kilmarnock, via "The
Robe" Cinema,

Chema, Rilmarnock, via "The Robe."
The Errol Flynns grouse-shooting on the Duke of Montrose's estate in Scot Highlands.
Barbara Kelly and Henry Kendall to King's Theatre, Glasgow, in Hugh Mills' play "Angels in Love."
Rona Anderson, Scot actress, and her husband, thesper Gordon Jackson, to Biarritz for annual vacation.
Noble Wilson, tv stage manager, upped to post of second outside broadcast producer for tv in Scotland.

on setup for preem of "Knock on Wood" at Ambassador, Sept. 23.
Tyrone Guthrie signed by Radio Bireann to direct his radio play, "The Flowers Are Not For You To Pick," and two other productions in coming season.

BBC will produce feature recorded here, "Bernard Shaw in Ireland," Sept. 20, Michael MacLlammoir to London for role in "Hedda Gabler" with Peggy Ashcroft at Lyric.

Seattle

By Don Reed Bob Harvey orchestra into Magic

Inn. Hugh Becket set Mati & Harl at

the Palomar November 1.
"Seven Year Itch," starring Eddie Bracken, set for eight-day run at Metropolitan Theatre, beginning

oct. 1. "Caine Mutiny Court Martial,"
with Paul Douglas, Wendell Corey
and Steve Brodie at Orpheum,
Sept. 8 and 9.
Sophie Tucket headlining ban-

duet at national convention of Brotherhood of Painters, Decora-cors and Paperhangers in Civic Auditorium.

Portland, Ore.

Portland, Ore.

By Ray Feves
Mr. & Mrs. Herbert Yates In town for a few hours.
Latin Quarter in Nortonia Hotel drops floorshow policy.
Paramount field man Walter Hoffman in town for a few days.
Minsky's Follies held for a serond smash week at Amato's Supper Club.
Minsky's Follies held for a second smash week at Amato's Supper Club.
Minsky's Follies held for a second smash week at Amato's Supper Club.
United Artists Theatre went dark for indefinite period.
Move came unexpestedly.
Journal drama editor Arnold Marks back at his desk after two weeks at Seaview, Wash.
Paul Douglas, Wendell Corey and Steve Brodie in "Caine Mutiny Court Martial" inked for Auditorium Sept. 10-11. Eddie Bracken in "Seven Year Itch" set for Sept. 14-16 in same house.
Helene Hughes Variety Show at the Oregon State Fair (5-12) has Tred Mack as emcee with Wiere Bros., Stuart Morgan Dancers, Francis Brunn, Harris & Shore, Wes Harrison, Mason Kahn Dancers, Helene Hughes Line (12), and Jack Seltenridge Orch.

Birmingham

By Fred Woodress
Jim Walbert at Jack Caddell's
Little Southerner.
Gordon Currie, Los Angles
Mirror columnist, in with his Freedom Trailer exhibit.
Monsound Zanaty, owner of Lotus Night Club, pinchhitting for
Birmingham police judge.
Civic Theatre director William
Civic Theatre director William
Civic Theatre director William
Civic Theatre daram school.
Charles Grisham is new commercial manager at WABT-TV, replacing C. P. Persons, who left for
Tulsa, Okla.

Memphis

By Matty Brescia
Hoyt Wooten, owner of WREC, to Chicago on station biz.
Tys Terwey, WMPS newspieler, doing a nightly show from the Park Ave. eatery here.
Ike Myers, who annually brings the Met here, hosting the Youth Symphony at the Auditorium Nov. 23.

Sympnony at the Auditorium Nov.

Cathy Bauby, model and fashion commentator, returned from the U. of Indiana to resume her daily shows over WMCT.

Charles McElravy who's promoting the Sonja Henie show here for one week in October, pencilled in "The Seven Year Itch" at the Auditorium in November.

Leonard Graves, Memphis product, plays the lead in "The King and I!" when it opens a one-week stand at the Auditorium Oct. 26 under the Early Maxwell banner.

Jupped to post of second outside broadcast producer for ty in Scotland.

Separate radio series plainned for comedians Jimmy Logan and Stanley Baxter this fall. Pair have been teamed for three seasons.

Citizens Theatre launched fall season with James Bridie's lesser-known works. "Marriage is no Joke." with Andrew Keir in Sir Ralph Richardson's original part of John MacGregor, divinity student.

Ireland

By Maxwell Sweeney

Jack Miller named flack for Dublin Globe Theatre Co.

Ballets Basque pacted by Stanley Illisey for Olympia, Dublin, this month.

Gate Theatre will stage revival of Earl of Longford's play about Dean Swift, "Yahoo."

Continued from page 2

Duke and Duchess of York, the 1907 heavyweight title fight beward role 'in BBC production of G. B. Shaw's "The Doctor's Dilemma."

Maureen Potter has rejoined Jimmy O'Dea Co. for 'Old Acquaintance" revue at Dublin Gaiety. Ginger Roger's first British film, "Beautiful Stranger," is having censor trouble here and has been sent to Appeals Board.

John Upfold back to London after gabbing with Par's local office of the page of the gabbing with Par's local office of the page of the

Hollywood

Charles Vidor returned from Europe.

Gene Barry vacationing on Cata-lina Island.

Dennis Morgans celebrated their 22nd wedding anni.

Raymond Burr returned from a ng stay in Europe. Wilbur Clark reported on mend Cedars of Lebanon.

Spencer Tracy left for an exten-ve vacation in Europe.

Torin Thatcher back in town af-r five months in Rome.

Richard Todd in from London to report for work at 20th-Fox. Steve Allen and bride, Jayne Meadows, in town on vacation. Hon. John Hall, member of Par-liament, guested at Paramount.

James Mulvey in from N.Y. for conferences with Samuel Goldwyn. William Schallert joining U.S.C. drama department as an instructor. Dennis Morgan in town after vacationing back home in Wiscon-

Glorya Curran to Washington for a concert with the U.S. Army Band.

Adolph Deutsch to Europe in the interests of the Screen Composers Association.

William Holden appointed to L.A. City Recreation and Park Commission.

Stanley Hawes left for Australia, where he is in charge of government film production.

where he is in charge or government film production.

Kay Kyser made a trainer at Paramount for North Carolina's safe driving campaign.

Edmund Purdom planted his footprints in the cement forecourt of Grauman's Chinese.

Dorothy Maione returned from Dallas, where she was called by the death of her brother.

Aleon Bennett will deliver a course of lectures on public relations at Columbia (L.A.) College Motion Picture Relief Fund received 9,000 orders during the first week of its Chrismas card sale. Andy Rice has given up his post with a Bevhills liquor dispensary to return to scripting gags for radio and tw.

Grace and George Brown, back from their threemonth voyage aboard a Danish freighter to the Far East, readying to reopen their La Serena, Palm Springs hostelry.

Chicago

Chicago

Ed Baetzel left William Morris agency here last week to set up indie booking practice.
Pat Morrissey, Decca chirper, spending hiatus between cafe dates here with her husband.
Sylvia Syms currently warbling at Cloister Inn for four weeks alongside standby Lurlene Hunter.
Helen Gallagher wrapped Highland Park Music Theatre season last Sunday (5) with repeatperformance in "Finian's Rainbow."
Ballet Gulld of Chicago held benefit last Friday (3) at Cinema Annex Theatre with showing of Russian pic, "Stars of the Russian Ballet."
Raoul Pene du Bois to design costumes for Arthur Wirtz' 20th edition of Hollywood Ice Revue, which opens rehearsals at Chicago Stadium Sept. 15.
Jeapette MacDonald breaking hourse record in "Bittersweet" at Marshall Migatz' Fox Valley Music Theatre, now rounding out first year of operation in St. Charles, Ill.

Minneapolis

By Les Rees

OBITUARIES

BARNEY DEAN

BARNEY DEAN
Barney Dean, 50, comedy writer
and former actor, died of cancer
Aug. 31 in Santa Monica. He had
been with Paramount for 15 years
and was a close friend of Bing
Crosby and Bob Hope with whom
he worked on their "Road" pic-

tures.

A native of Russia, Dean, whose original name was Fratkin, spent several years in vaudeville before going into pictures. He first appeared with Eddie Leonard's minstrels and later formed a vaudeville dance team with Sid Tarradasch, known as the Dean Bros. He also appeared on the stage with Jim McConnell and Jay C. Flippen.

While needdling Christmes cards

Jim McConnell and Jay C. Flippen.
While peddling Christmas cards at Paramount he met Hope, whom he had met on the stage, and Crosby. They arranged a job for him as a gag writer and later helped to get him a contract, which lasted until his death. Whenever Paramount threatened to take him of salary between pictures, Crosby and Hope protested. Crosby in his autobiography referred to Dean as "pixie in human form,"
Details on page 2.

RICHARD MAXWELL

RICHARD MAXWELL
Richard Williams Maxwell, 58,
director of the sacred music division of Fred Waring Enterprises
Shawnee Press and a former radio
and concert soloist, died Sept, 4
in East Stroudsburg, Pa., after an
illness of several montes.

After study at the Chicago Musical College, he made his first apsical College, he made his first appearance on Broadway in the first and second "Music Box Revues." Maxwell's other Broadway appearances were in "Greenwich Village Follies" and "The Lady in Ermine." He entered radio in 1928, appearing as a tenor soloist on the "Seth Parker Hour." Later, he wrote, produced and performed in his own network program, "Cheer and Comfort." He headed his own music publishing firm, Maxwell-Wirges, and was the author of a

GRACE SULLY

(Aug. 28, 1954)

THE SULLY FAMILY

number of books, most recent of which was "Life Lines." He joined the Waring organization in 1951. Survived by wife, five children and a brother.

EUGENE PALLETTE

Eugene Pallette, 65, pioneer screen actor, died Sept. 3 in Hollywood after a long illness. He had been in retirement since 1945 when he was afflicted with a throat allment.

ment.

After his graduation from Culver Military Academy. Pallette appeared in stock and on the road in the south and midwest before moving to Hollywood where he began his career as a juvenile on the silent screen. From that time until his retirement he played in more than 100 pictures. than 100 pictures

Surviving are his widow, Mrs. Marjorie Pallette, and a sister, Mrs. Beulah Phelps.

GRACE SULLY

GRACE SULLY

Grace Sully, longtime vaude performer who started her career in 1892, died recently in East Meadow, L.I. She trouped with her husband, John, and four children in an act known as the Sully Family, playing the top Keith, Orpheum, Pantages and Loew vauderies. Mrs. Sully originally did a singing, dancing and comedy act with her husband, Known as Sully & Moore, they played such New York theatres as Hammerstein's Victoria, Tony Pastor's, the Atlantic Garden and others.

Surviving are two sons, William and John, and a daughter, Estelle.

LAWRENCE PERRY

LAWRENCE PERRY
Lawrence Perry, 74, drama critic and sports columnist for the North American Newspaper Alliance, died in Glen Ridge, N. J., Sept. 5. He conducted two sports columns in addition to his drama reviewing, and was the author of several novels with sports backgrounds.

Perry worked on the N. Y. Sun in 1901, the N. Y. Journal and the Post. He edited Yachting Magazine and was sports writer for the Consolidated Press before joining NANA in 1933. He was a member of the N. Y. Drama Critics Circle. Survived by wife and son.

FREDERICK E. WHITEHOUSE
Frederick E. Whitehouse, 70.
vaude performer, songwriter and died Sept. 5 in New York. Before Vargas.

recording artist, died recently in N. Y. after a stroke.

N. Y. after a stroke,
Whitehouse, who lived in Broo
lyn, was a member of ASCAP. I
wrote "I'm the Last One Left
the Corner of That Old Gang
Mine," and also the comedy h
"Sam, You Made the Pants T
Long," A tenor, he began maki
heart's around 1016 for Golumb Sam, You Made the Pants Too Long.' A tenor, he began making records around 1919 for Columbia, Pathe, Brunswick and others, He was one of the first singers on radio broadcasts. Survived by wife, two sons and

daughter.

a daughter.

BUD FISHER.

Cartoonist Harry Conway (Bud)
Fisher died yesterday (Tues.) in
New York's Rossevelt Hospital.
Death of the 69-year old creator of
the "Mutt and Jeff" comic strip
was caused by cancer.

After an abortive boxing career,
Fisher started in the art department of the San Francisco Chronicle. Fisher, a native of Boston, developed his strip soon thereafter,
and in 1913 the Bell Syndicate
guaranteed him \$1,000 weekly for
use of the comic. His cartoon has
also been a film shorts' series,
Survived by wife.

SALVADOR ROSAS

SALVADOR ROSAS
Salvador Rosas, 26, Mexican
radio-nitery tenor, drowned in the
Gazones River, near the Poza Rica,
Vera Cruz, oil fields, in attempting
to save Linda Faber, dancer at the
nitery in the oil town they were
playing. Miss Faber, who can't
swim, was caught in a current. The
current was too much for Rosas.
The dancer was saved by the club's
emcee and a comic, They couldn't
help Rosas.
Widow and two young children
survive.

JOS. RUSSELL LEVEE
Joseph Russell LeVee, 65, father of Paulette Goddard, a salesman for Warner Bros., died in a Denver hospital Aug. 31, following an operation. Miss Goddard, an only daughter, was christened Marion Goddard LeVee.
LeVee has been a Warner Bros. salesman for 25 years, being in the Denver territory about six years. He is survived by his wife and brother, Reginald W. LeVee, San Mateo, Calif.

MARTHA WAGNER

Mrs. Martha Wagner, 72, Milwaukee theatre operator, diet there recently after an extended illness. Mrs. Wagner and her husband, John, opened the second south side pie house, the Emporium, 48 years back. They also operated houses at Racine, Waukesha and Hartford. Following death of her husband in 1930, Mrs. Wagner handled operation of the Garden Theatre, South Milwaukee.

Survived by three daughters.

RENE BEDEAU

Rene Bedeau, 30, member of the Apache dancing trio, Lucienne, Bob & Astor, was swept out to sea and died Aug. 28 at Blackpool, Eng., after appearing in the Blackpool Opera House summer show, "Talk of the Town." He walked out from the theatre after being reportedly involved in a backstage argument, and was followed by his two partners.

LUCIUS ENGLE Lucius (Bert) Engle, 83, costumer Lucius (Bert) Engle, 83, costumer of pageants, circuses and sideshows, died in Columbus, O., Aug. 25. He had been associated with his son. N. Jim Engle in the Kampmann Costume Works there since 1921. The younger Engle bought the business from Karl Kampmann in 1919.

Survived by wife, son and three

EDWARD FELLIS

Edward Fellis, 66, a veteran motor picture exhib, died of a heart attack at his home in Hillsboro, Ill., Aug. 26. Fellis, who retired in 1947, succeeded his father who opened the first picture show in Hillsboro. He served two years as a State Representative in the Illinois legislature. Widow and brother survive.

KHJ-TV salesman.

Mr. and Mrs. George Gribble, daughter, Memphis, Aug. 29. Father in the sassist mgr. of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic office in Menphis.

Mr. and Mrs. Bob Cooper daughter, Hollywood, Sept. 1. Mother is June Christy, singer; father a musician.

Mr. and Mrs. Leglia Comments and Mrs. Bob Cooper daughter, Hollywood, Sept. 1. Mother is June Christy, singer; father a musician.

Mr. and Mrs. George Gribble, daughter, Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic office in Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic office in Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic office in Memphis.

Mr. and Mrs. Bob Cooper daughter, Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, mother is Betty Turpin, formerly with Republic Pic office in Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, with the picture shows the picture of Warner Theatre, and Mrs. Bob Cooper daughter, Memphis, Aug. 29. Father as assist, mgr. of Warner Theatre, with the picture shows the pictu

ALASDAIR URQUHART
Alasdair Urquhart, 41, actor, died suddenly in Glasgow, Scotland, Aug. 25, while on way home from a Citizen's Theatre rehearsal of Bridie's play, "Marriage Is No Joke." He had been with Citizens' Theatre since its earliest days and recently appeared in the film, "Rob Roy." He was brother of Molly Urquhart, Scot actress-comedienne.

JOE PRIORE

joining Film Daily, he had been with Box Office and Motion Pic-ture Daily. Survived by his parents, a broth-er and three sisters.

GERALDINE CARR
Geraldine Carr, 37, screen and television actress, was killed Sept. 2 in an auto accident near Hollywood. She was most widely known for her work in the "I Married Joan" teleseries. Her husband, Jess Carneol, also was injured in the crash.

Frans Mikkenie, 51, w.k. Dutch circus proprietor, died recently in hospital at Amsterdam. He had spent all his life in the circus world, and was honored by state authorities in Italy, France and Belgium.

Sigmund Schein, 78, retired mu-sician, died Aug. 24 in Chicago. He played violin and viola with the Chicago Opera Co. and the Chicago Symphony Orch for almost a quarter century. His wife, two daughters and a son survive.

Dave Thomas, vet roduction and distribution exec, died in Hoj-lywood, Sept. 4 of a bronchial ail-ment. He had been in semi-retire-ment for the past few years. Widow and two brothers survive.

Albert Franklin Cameron, 63, re-tired theatre manager, died in Dallas on Aug. 31. For many years he managed the Grove and the Urban Theatres in that city.

T. W. Lee, Texas financeer, 59, died in Gladewater, Tex., on Sept. 2. He was an oilman, rancher, cotton man, newspaper owner and owner of KSIJ, in that city.

Son, 20, of George Elrick, British tenpercenter and former dance-band leader, was killed at Catterick, Yorkshire, Eng., Aug. 30 after be-ing knocked down by automobile.

Carmen W. Fletcher, 61, song-writer, died Sept. 6 in San Jose, Cal. He authored "The Strawberry Roan," western ballad.

Antonin Welmann, comedy member of the Marzopini Trio, acro act died recently at Oslo, Norway, after long illness.

George R. Stratton, associate conductor of the London Symphony Orchestra, died Sept. 5 of a rare blood disease in London.

Father, 76, of vaude vocalist Joan Kaye died in the Palace The-atre, Preston, England, while wait-ing for show to commence.

William Maloney, 16, brother of actress Dorothy Malone, was struck and killed by lightning Aug. 29 on a Dallas golf course.

Mrs. Erma Abel, sister of Edwin Silverman, president of Essaness Theatre Corp., died Sept. 2 in Chicago.

Mother, 64, of tv writer Sydney Shaw, died of a heart attack Aug. 29 in New York.

George F. S. Dupont-Hansen, 83. blind organist and composer, died Sept. 3 in Chicago.

BIRTHS

Mr. and Mrs. Johnny O'Connor, son, Glasgow, Aug. 29. He's an Australian singer in 'Half-Past Eight" revue at Alhambra, Glas-

Mr. and Mrs. Frank Zarider, sc. Los Angeles, Aug. 27. Father Coast professional manager f Bourne Inc., music publishers, Mr. and Mrs. Guy. Reily, sc Los Angeles, Aug. 30. Father KHJ-TV salesman.

Vegas Puts It On The Line

Town's bookers, who have had a continuing headache since the boom began about seven years agare looking forward with trepidation to next year. Raiding already is commonplace as one hotel vies tion to next year. Raiding already is commonplace as one hotel vies with another for top names that will bring customers into the dining room which—by no curious coincidence—can only be reached by passing through the gambling casino. The Sands recently snared hat (King) Cole away from El Rancho Vegas, where he had played in years past, by offering him an additional \$5,000 per week—plus a contract for, three weeks per year for the next three years. This long-term contract arrangement is gaining favor among local hotels, particularly those which have launched new top name acts and are reluctant to chance having these acts return to town at a different hotel. The termers may yet become standard practice and there is talk that some of the hotels plant to spend time and money discoverners are recovered.

to spend time and money discover ing and grooming new young talent which can be signed to long-term pacts and maintained as a sort of stable from which shows can be

These measures are being dis-These measures are being discussed as cushions against the inevitably growing pressure of more hotels in town. But the new-comers are already making their potential felt. The Riviera, ninestory hotel now being built on the Strip, by Florida operators, reportedly has lured Lena Horne away from the Sands, on a five-year contract besig. Similarly, the Dunes

from the Sands, on a five-year contract basis. Similarly, the Dunes—which also is slated to open before: Christmas—is understood to have made a deal with Frankie Laine, who generally appears at the Desert Inn.

And although ground has hardly been broken for such other places as the Stardust, the Starlite and the Royal Mevada, their representatives are known to have launched discussions with the various agencies relative to working out a cies relative to working out a schedule of shows that will enable them to compete on an even basis with the other hotels in town.

Similar plans are being made for a new downtown hotel and the new Showboat, which opened last week on the highway to Boulder, already is bidding heavily for top talent. Complicating the bidding is the

is bidding heavily for top talent.
Complicating the bidding is the fact that plans have been completed for construction of a new hotel at the Salt Lake City highway edge of town which will be exclusively for Negroes. This hotel plans naturally, to book Negroenterta's ent only and will match the Strip hotels in salary. If successful, this could mean that such Strip regulars as Miss Horne, Billy Eckstine, Billy Daniels, Sammy Davis Jr., Pearl Bailey and others would be lost to the Strip spots and thus lessen the pool from which the hotels hope to draw a ending supply of talent.

An Anomaly
Froi every standpoint, Las Vegas continues to be an anomaly. Five years ago, when it had five hotels on the Strip and perhaps 75, motels, the Chamber of Commerce estimated that Las Vegas had a room shortage of around 1,000

with Republic Pic office in Memphis.

Mr. and Mrs. Bob Cooper, daughter, Hollywood, Sept. 1. Mother is June Christy, singer; father a musician.

Mr. and Mrs. Leslie Cooper, daughter, San Antonio, recently Father is operator of Club Hurricane, local nite spot.

Mr. and Mrs. Sam Levene, son, Aug. 31; N. Y. Father is the legithfilm actor, currently in "The Matchmaker," at the Edinburgh Festival in Scotland.

Mr. and Mrs. Marshall Schacker, daughter, New York, Sept. 1. Mother is a stress-comedienne Connic Sawyer; father is a film exec.

Mr. and Mrs. Lusi Peters, son, New York, Aug. 26. Father is Luis, Olivares of the Jose Greco Danc, ers; mother dancer. Malena Vargas.

the cases of Mae West, Tallulah Bankhead, Marlene Dietrich, Lauritz Melchior, Helen Traubel, Ezio
Pinza, Kathryn Grayson, Van Johnson, Teiry Moore, Shelley Winters,
Susan Zanuck, Nelson Eddy, et al.
And there's no stinting on the
part of hostelry entertainment diprectors; last week, for example,
Miss Trau'el and Jose Greco
opened in the hotel's cocklail
lounge. Five years ago, that would
have been enough entertainment
for the entire Strip.

Town's bookers, who have had a

Deen staked off for them.

Meanwhile, the pessimists—who have been predicting a bust for the last five years—continue to insist that the end is in sight. They'r drowned out, however, by the pleasant clink of the slotmachines and the grunting of the steam-shovel digging out a new hotel foundation. foundation.

Big-Income Films

Continued from page 1 = these didn't make any money for

these didn't make any money for theatrenern anyway.

With "On the Waterfront" and "The Caine Mutiny", now in release, "Miss Sadie Thompson" already distributed and a flock of other potential biggies either being sold or upcoming, Columbia should have about seven on the \$2,000,000,and-up list. Col had two in this class in 1949.

Some Tipoff

and-up list. Col had two in this class in 1949.

Some Tipoff

It obtains with Col and all other companies, of course, that there's no way of predicting the b.o. on pix in advance. But casts, credits, production values and story properties can be the tipoff to some extent on whether the \$2,000,000 mark will be reached, at least.

At United Artists, "Apache" is certain to go well into the bluechips category. Of the 16 pix to be released in September through December, the distrib might have another four, for a total of five blockbusters, UA had two in 1949.

20th-Fox's CinemaScope will be well represented on the \$2,000,000 roster with a total of 14, at least. It could be higher. Same outfit had 10 in 1949.

RKO has "French Line," Pinocchio" (reissue) and "Susan Slept Here" in the tall money division this year. Balance of the year could bring one or two more, such as the epic-sized "Conqueror" it's tossed into release. Also there's Walt Disney's "20,000 Leagues Under the Sea," set for Christmas and possibly via RKO. Metro, with 14 productions of \$2,000,00 caliber in 1949, looks to have the same number this year, as minimum: It could go to 17.

Par's Likely 13

Presuming that the as-vet unveleased "Sabrina Fair," "Country Girl" and "Ulysses" don't unexpectedly collapse at the bo., Paramount likely will have about 13 in the hit money class. "White Christmas" apparently can't miss. "Rear Window" and "Living It Up" have reaped enough coin in early dates to assure substantially over \$2,000. 000. Par had 10 among the 1949 winners.

Warners will have at least seven films grossing \$2,000,000 or over. winners.

Warners will have at least seven Warners will have at least seven films grossing \$2,000,000 or over. WB's current click is "Dragnet," which is going out on the heels of "High and the Mighty." Latter also is in the top bracket. WB had three high b.o. performers in 1949.

three high b.o. performers in 1949.
Universal might have six on the \$2,000,000 list. Company's biggest so far this year has been "Glenn Miller Story." U's current top contender is "Magnificent Obses-" Company had two majormoney items in 1949.

MARRIAGES

Patricia Criffith to Bob Pearson, Chicago, Sept. 4. He's a Chi NBC-TV camerman.
Natalie Levinson to Judd Bernard, Beverly Hills, Sept. 5. He's Hollywood publicist.
Susan H. Mingins to Frank Bibas. Greenwich, Conn., Aug. 23. He's in charge of tv film production for McCann-Erickson's Coast office.
Dorothy Gray to Harry Joe



RUSSELL ARMS

AND WELCOME TO GUEST STAR

Your Lucky Strike Hit Parade is coming back SATURDAY NIGHT-SEPT. II

on NBC Television 10:30 P.M. (N.Y. Time)

Here are the Lucky 7 tunes that you would have heard last week, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



"IT'S TOASTED"

to taste better!



- 2. The High and the Mighty
- 3. The Little Shoemaker
- 4. Sh-Boom
- 5. In the Chapel in the Moonlight
- 6. Little Things Mean a Lot
- 7. Hernando's Hideaway

RAYMOND
SCOTT
plus
THE HIT PARADERS
AND DANCERS



46th Sircet, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. December 22, 1955, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC., ALL RIGHT'S RESERVED

VOL. 196 No. 2 NEW YORK, WEDNESDAY, SEPTEMBER 15, 1954

PRICE 25 CENTS

LOVE THOSE U.S. PIX A

Matty Fox Petitions FCC to OK Toll-TV BIZ REACHING As Aid to 'Plight' of UHF Telecasters

Pointing up the economic plight of the UHF broadcasters, Matthew Fox's Skiatron TV Inc. yesterday (Tues.) asked the Federal Communications Commission to authorize a "supplementary" system of subscription tv, limited for the first three years to UHF stations only.

only.

The petition, which stressed the need for speedy FCC action as a means of alleviating "the present plight of the UHF stations," urged modification of the Commission's rules to allow UHFers to carry toll-tv shows on a commercial basis "for a period not to exceed 35 hours per week."

Peculing for the FCC that

hasis "for a period not to exceed 35 hours per week."

Recalling for the FCC that "presently the UHF channels in the major markets are going begging," Fox declared, "If subscription television service is made available to UHF operators who are given an advantage or a 'head start' for a period of three years in order to build up an audience and perfect their techniques in servicing the public with this supplēmentary service, then those who now have UHF construction permits will be anxious to build and complete their stations quickly. New applicants will have a sound reason for applying for those UHF channels which are now open and available."

Fox, who's prexy of Skiatron TV, sponsor of the Subscriber-Vision method of pay-as-you-seet twishich was developed by the Skiatron Electronics & TV Corp., said FCC action authorizing toll-tv for UHF not only would spell out survival for these i operators, but would speed the installation of converters.

A compact unit, combining both (Continued on page 61)

A compact unit, combining both (Continued on page 61)

S-Bomb Explosion At Steve Allen Show Linked to Crusade

An unknown person or persons set off stink bombs Monday night (13) during Steve Allen's WNBT, N.Y., late night show at the Hudson Theatre in an apparent aftermath to Allen's "Tenth Commandment" show on crime in N.Y. two weeks ago.

Presence of the odor became known during the show, and although Allen and the staff couldn't trace the culprits, it was believed they were in the balcony. Allen said on the air that they could continue to harass him, but he wouldn't back down from his public stand vs. crime and juvenile delinquency. He warned the culprits that they'd be caught if they did it again. Allen's crime show touched off some national publicity when he announced he had been "pressured" against stating the name of Benjamin (Benny) Levine in connection with criminal elements in the city.

Columbia U's Jive Course

Columbia U's Jive Course
Following the lead of several
other schools, Columbia Univ., is
launching a complete course in jaza
appreciation this fall. Unique
switch is that this course on a
fundamentally American musical
form will be headed by a Britisher,
Sidney Gross, who has been in
America for the last couple of
years as a disk jockey on ABC
and WNYC. Latter station may
pick up part of the Gross lectures
and disk demonstrations in the
classroom.

Gross, incidentally, is also a jazz guitarist who has been playing in several Greenwich Village spots with a group called The International Jazz Club Sextet.

The Play, But CBS **Gets the Ratings**

The competitive Trendex ratings tell the story on "wha' hoppened" to Max Liebman, Betty Hutton and NBC-TV's "Satins and Spurs" colorspec on Sunday (12). The "Zanuck Story" on Columbia teevee's "Toast of the Town" delivered a kingsized drubbing to Hutton & Co., winding up with an overall 344 to the rival's slim 16.6 on the overnight 10-city Trendex covering the 8 to 9 competing span. NBC figures declined as sets-in-use rose. "Satins," teeing off at 7:30, drew the first blood—19.7 to 13—but this was against Ann Sothern's "Private Secretary" which resumed on the Paley-Stanton web after a summertime hop ton web after a summertime hop (Continued on page 34)

\$2,000,000,000 Tint TV Sales by '58; 10,000,000 Sets by '59-RCA's Folsom

Sets by '59—RCA's Folsom

Consumer public will invest some
\$2,000,000.000 in color tv sets by
the end of 1957, and by 1959 there
will be 10,000,000 tint receivers in
use, Radio Corp. of America president Frank 'M. Folsom predicted
yesterday (Tues.). He made his
forecast to a luncheon meeting of
the mercantile section of the N.Y.
Board of Trade on the eve of
RCA's demonstration of its new
21-inch receiving tube.
Folsom, pointing out that color
broadcasting must keep pace with
tint manufacturing, said that NBC
is developing additional studio
facilities which will permit the
(Continued on page 48)

American film industry's foreign American nim industry's foreign biz this year is seen setting a new record both in terms of gross and remittances.

Survey of the first half-year's re-turns abroad sees practically every one of the companies ahead of the comparable period in 1953 and ex-pecting to fmish out the year

pecting to finish out the year strongly.

A contributing factor is an unusually active summer season in Britain, the Scandinavian countries and other parts of Europe, where summer customarily means a sharp drop in business. Explanation for this year's strong summer b.o. is that the Continent has experienced a very rainy summer, with Britain particularly hit by gray skies.

At the remittance end, the continuing economic recovery of Europe is an important factor in helping Hollywood bring out those dollars. What with compensation deals and generally liberal schedules of "permitted uses," U. S. distribs aren't accruing any very large amounts of coin in any of the important markets. Good example is Britain where, for all intents and purposes—and within certain limits—there now exists free convertibility. 'Certainly the companies left there.

Even in some of the tougher markets, such as Argentina, progress is being made in the unfreezing of funds. Coin from another (Continued on page 54)

Fed. Agents Probe Music Biz Payola

Washington, Sept. 14.
Payola has reached official Governmental attention.
A legal representative from the Bureau of Investigation of the Federal Trade Commission called at VARIETY's capital bureau to look up the "payola" editorials, armed with a roundrobin complaint signed by a "group of smaller writers and publishers." That is all the FTC agent would tell VARIETY, excepting that the antitrust division of the Justice Dept. has also received a similar complaint. However, in the interests of efficiency and economy, when both agencies receives similar complaints, the Justice Dept. refers it to Federal Trade of Commission to explore the values for both.
FTC investigator hesitatingly admitted that "the allegedly illegal promotion of songs by record companies" was the basis of his probe. The Variety of the committed that "the companies" was the basis of his probe. The Variety series was mentioned specifically.

Berlin's 'Count Me Out' On Doing Original Book Musical For TV

Gloria Turns Down N. Y. For More Tour Polish

Gloria Vanderblit, who recently made her acting debut in guest appearances in Molnar's "The Swan" in two strawhat engagements, is turning down approaches for Broadway and Hollywood in favor of winter stock 'or road engagements. Heiress-wife of symph conductor Leopold Stokowski feels she needs considerably more stage experience before attempting bigstime legit, so she declined a possible "Swan" appearance this winter at the N.Y. City Center.

Actress signed an agent contract

Actress signed an agent contract last week with Gloria Safier.

N.Y. Police Blast **Crooked Cop Pix:** 'Juve Crime Aid'

Recent cycle of pix built around the crooked cop theme has law enforcement authorities and policemen doing a burn at Hollywood. Police, who for years have fought the film industry's tendency to present them as dumb flatfoots or nincompoop Keystone cops, feel that pixites are rendering the nation a disservice in showing policemen as shady characters. With juvenile delinquency at a peak throughout the inquency at a peak throughout the country and crime flourishing at an unprecedented pace, the law enforcers contend that the crooked cop pictures tend to foster disrespect for the law and make the job of the policeman tougher.

Recent rash of films in which policemen are seen as villains include Columbia's "Pushover,"

(Continued on page 54)

"Maybe some day some genius may do it, but I never will," says Irving Berlin, referring to the proposition of writing an original book musical for television. "Songs proposition of writing an original book musical for television. 'Songs must be heard more than once to be appreciated, and within the confines of an hour or a 90-minute videomusical it's too much to ask anybody—the performers or the public—to click with a onetime song performance. In a Broadway musical we first get a smattering of the most listenable tunes in the overture, and whatever are the plug songs, be it the boy-girl ballad or some unique novelty which calls for extra choruses, there is always a reprise. It's picked up again the second act, and on the way out the pit orchestra plays it over and over as exit music.'

This is just about the general

This is just about the general Broadway show biz perspective on the idea of trying to create original tv spectaculars, and hoping that a first-time-out score will

"If, as they say," continues Ber-lin, "they put \$250,000 and \$300,000 in these one-shot spectaculars, (Continued on page 63)

Columbia Pix Branch Picketed in Mpls. As Beef Vs. 'High' Terms

Minneapolis, Sept. 14.

Two pickets employed by North Central Allied are carrying banners in front of the local Columbia branch calling the company unfair to independent theatreowners. They'll continue to picket the exchange indefinitely, announced NCA president Bennie Berger.

Neither picket is an exhibitor or connected in any way with the film industry, but NCA takes full responsibility for their presence.

industry, but NCA takes full sponsibility for their presence. (Continued on page 63)

CHEZ PAREE

MONTREAL, CANADA

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Theatre TV Comes of Age Tonight With Champ Fight; Back to \$1,000,000 Gate?

Large-screen theatre tv, particularly as a boxoffice entertainment medium, reaches its greatest height tonight (Wed.) when 70 theatres in 50 cities, a new record, will carry the closed-circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight from Yankee Stadium, N. Y. The fight, prompted by the International Boxing Club and set for closed-circuiting by Nate Halpern's Theatre Network Television, is expected to draw over 200,000 viewers to the theatres and drive-ins with the gross seen as exceeding \$500,000. The admission tab, depending on the situation, will vary from \$2.50 to \$6.60.

Previous high for the medium was set last June when the telecast of the first Marciano-Charles clash piped to 61 theatres in 45 cities, grossed an estimated \$450,000. Possibility of \$1,000,000 gate, first ince the lush-days of boxing, is anticipated for tonight's events, between theatre tv and park.

The June fight brought in slightly over \$500,000 at the Yankee Stadium, and if this figure is duplicated and the theatre take lives up to expectations, the \$1,000,000 mark can be reached.

The current lineup of theatres, which includes eight drive-ins, represents 98% of available closed-circuit situations, according to Halpern. New York and New England, under an agreement between the BC and TNT, will both be blacked out, with theatres in a 50-mile radius in both areas denied the, attraction. In addition, theatres in certain cities—such as Fortland, Ore.; Seattle, Wash., and Binghamton, N. Y., for example—could not obtain the event because the AT&T could not clear the necessary long lines. Large-screen theatre tv. partic ENTRATTER-SINATRA

Ozoner Readies Walk-Ins

Ozoner Readies Walk-Ins
The development of the closedcircuit medium, especially as an
outlet for championship fights, is
sharply pointed up by the fact that
seven theatres in six cities carried
the Joe Louis-Lee Savold fight in
1951. Since that time, the medium
has been building rapidly, with
fights still the biggest drawing
(Continued on page 34)

Dubuque's Hot Election Over Which Community Closed-Circuit TV Wins

Closed-Circuit TV Wins
Dubuque, Sept. 14.
This conservative lowa town has just gotten over one of the hottest local elections in years. A slambarg campaign brought a total of 8,147 voters to the polls, the largest turnout on a local issue in the city's history. This proves the power of television, for the election was to determine which of two competing companies would bring a closed-circuit community antenna system to Dubuque.
Winner by nearly a five-to-one nargin was the Dubuque-Jerrold Television Cable Corp., a firm owned by Jerrold Electronics Corp., which has outfitted 262 or approximately 80% of all the community antenna systems in the country and has management or stock interests in 18 of them. Jerold Called 5610 to 1577

stock interests in 18 of them. Jer-rold polled 6,610 to 1,537 for a lo-cal group, the Dubuque Cable (Continued on page 61)

VIDPIX FOR INDIES

VIDPIX FOR INDIES

Jack Entratter, impresario of The Sands, Las Vegas, quickied to New York on the vidpix series, which Official Films may distribute, titled "Frank Sinatra Presents." They are 30-minute musicals, on film, with Sinatra presenting people like Lena Horne, Billy Eckstine, et al., primed for the indie video markets. They will also be productioned with a line of girls, etc.

While east, Entratter wanted to finalize Marilyn Monroe, who is locationing east with "7 Year Itch," but that will have to wait until a more propitious time. She wants to play The Sands—Entratter's original \$15,000 a week has now been upped to \$25,000—and while 20th-Fox still is saying no, its objections aren't as great. On the docsn't want to "insist" unless she has to.

Another iffy potential for The

Another iffy potential for The Sands is Maurice Chevalier at \$45,000 gross for three weeks, as and when he comes to the States.

Mex Fight-Mat Nitery Resumes

Mexico City, Sept. 7.

Mexico City, Sept. 7.

Mexico's most original nitery, El Golpe, here, has resumed after long shuttering, ordered by the city amusements supervision department for the announced reason that the spot's novel floor shows had become immoral. El Golpe The Blow, or The Sock) did landoffice biz two years ago with the innovation of four-round proprize fights, alternated with prowrestling, as its floor shows.

Things went fine until when

wrestling, as its noor should.

Things went fine until, when hints of novelty tarnishing began, the management used femme matter.

That was a hypo. Then the management used femme mat-men. That was a hypo. Then when customers began to get jaded, mixed man-femme grunt-groan shows were presented. Then the department ordered closure, contending that man vs. femme mat shows were "immoral exhi-bitions."

Resumed spot presents three fights and one mat show nightly. Newest novelty is a revolving floor-

JANE POWELL JOINS TREK TO BRIT. VAUDERS

Glasgow, Sept. 14.

Trek of U. S. artists to Auld Lang Syne vauderies is being con-tinued this fall, with Jane Powell making her British bow at the Em-

Bill Johnson is pacted for Oct. 4 Bill Johnson is pacted for Oct. 4 week at the same theatre. Frankie Laine tops at the Empire, Ediburgh, Sept. 27, with a one-night concert at Dundee in October. Georgia Gibbs, Deep River Boys and Myles Bell are recent U. S. successes at the Glasgow Empire, still regarded as the best Moss' Empire tryout date out of London.

Subscription Order Form

Zone.... State...

Enclosed find check for \$ Please send VARIETY for Two Years

То

Street

Regular Subscription Rates One Year-\$10.00 Two Years-\$18.00 Canada and Foreign—\$1 Additional per Year

VARIETY Inc.
New York 36, N. Y. 154 West 46th Street



HORACE HEIDT Currently On Tour
Under Personal Management
WALTER PLANT

H'wood 'Sluff' To Foreign Picture Stars Deplored

Hollywood's "splendid isolation" when it comes to using foreign film stars was deplored last week by agent Paul Kohner on, his return from Europe. He blamed "inertia" rather than any deliberate policy vs. personalities from abroad.

abroad.

Kohner observed that where the

rate policy vs. personalities from abroad.

Kohner observed that where the European industry was becoming increasingly international-minded, with stars from different countries well known all over the Continent, Hollywood was standing aloof. "It's a difficult thing to understand," he said. "The producers know perfectly well that if they use a foreign name in a part it'll do them a lot of good in Europe and also in the U.S., where audiences are looking for new faces. Still, it's more difficult than ever to sell a foreign personality to Hollywood." Hollywood prefers to use established U.S. names over and over again rather than try to introduce a new element, Kohner complained. "It's even difficult to get people to look at films with these foreign players," he said.

Kohner, who attended the Venice film fest, said he strongly favored an international film festival in Hollywood. "That's the logical place for it." he maintained. Everyone in the world would flock there." He reported that U.S. representation at the Venice affair was unimpressive and haphazard as far as talent showing was concerned. If don't quite see why the American companies continue to participate in these festivals," he opined. "They're all pre-arranged, anyway. It's politics, pure and simple. Prizes aren't really given to pictures because they have outstanding merit. It's deplorable."

He said he would attempt to rouse interest in Hollywood in an international competition to be held there.

Mozart Pumpernickel Mixes With Opera For Salzburg's Big Splash By SIMON BOURGIN

By SIMON BOURGIN

Salzburg, Sept. 7.

It's been said that Bayreuth lives for Wagner, and Salzburg lives off Mozart. This is worth some thinking, now that Salzburg has again held the annual musical orgy devoted to its favorite son. This city has Mozart's birthlouse and his sister's grave. It also has, after the composer, a Mozart bridge, square, hotel, cafe, laundry, bathhouse pastry shop and musical college. There are Mozart cigarets, Mozart balls (chocolate), and there even Mozart pumpernickel.

With the Salzburg Festival, there's again Mozart opera, principally a "Don Giovanni" conducted on the enormous stage of the old Archbishops Riding School by Wilhelm Furtwangler, the celebrated German maestro.

helm Furtwangier, the ceremated German maestro.

Let it be said at once that mu-sically it's inferior Mozart to what the Viennese public hears on any good weeknight. For, except for (Continued on page 63)

U.S. Takes It on Chin Again at Venice In Raucous Fest; Aud's 'Bran-do' Chant

TOP STARS TO RALLY ROUND AFL FOR TY

Television industry will salute the American Federation of La-bor's 73d annual convention in Holthe American Federation of Labor's 73d annual convention in Hollywood next Monday (20) with a full-hour NBC-TV special from 8 to 9 p.m. Some 22 top stars, members of the AFL via their American Federation of Television & Radio Artists and Screen Actors Guild affiliations, will salute the union in a program that will include speeches by Army Chief of Staff Gen. Matthew B. Ridgway and AFL president George Meany.

Set to perform are Bob Hope, Jack Benny, Danny Kaye, William Holden, Frank Sinatra, Dorothy McGuire, Tyrone Power, Ray Milland and Ronald Reagan, Holden, Reagan and Power will emcee. Program will originate from the Coast, with Robert Welch producing and William Kayden directing. NBC-TV is providing the time as a public service.

Show was worked out by AFTRA exec secretary George Heller, AFL radio-tv consultant Morris S. Novik and NBC exec Jack Rayel Novik has been working on such a one-shot for the past three years, and he and Heller stafted work on getting the show off the ground in February.

Nickelodeon Back **As Museum Exhib**

Philadelphia, Sept. 14.
The Nickelodeon, humble forerunner of the film palaces of today,
is being reconstructed as an exhibit
at the Franklin Institute. In surroundings largely devoted to scientific matters, the Nickelodeon, a replica of the converted stores in
which the film industry had its first growing pains, will present the si-lent pix of Pearl White, Mary Pickford, Douglas Fairbanks Sr., Theda Bara, et al. Philadelphia, Sept. 14

ford, Douglas Fairbanks Sr., Tneua Bara, et al.
Project is being sponsored as a nostalgic gesture by William Goldman, independent exhibitor who got his start 40 years ago with a tent film show in St. Louis. The Nickelodeon, which will be ready for debut early in November, is 22 feet wide, 58 feet long and 20 feet high.

for debut early in November, is 22 feet wide, 58 feet long and 20 feet high.

Inside there will be seats for 130, with paddle wheel fans hanging from the ceiling. Outside a wooden marquee, emblazoned with Gay '90s gold lettering, will hang over an old-fashioned cashier's booth. There will be a gas street lamp and a mural depicting Philly in the early days of the century.

Nickelodeon will use another dated device of film biz. Wooden sidewalk will be torn up from time to time to be replaced with concrete blocks for foot imprints of visiting personalities.

Major concession to the passage of years will be the admish price, probably a dime. Proceeds from the admissions and the advertising on the old-style curtain will go to the Franklin Institute.

Problems of a Censor, Or Keep Your Black Hand Off

Keep Your Black Hand Off
Vienna, Sept. 7.
Regretting having given his consent as member of the censorship board of Kalsdorf, near Graz, to the showing of the Swedish picture, "Lovers of Bjoenrvalley," the censor brooded over the possibilities of making good this mistake. Being also a member of the church council of this town, he knew that not only objections had been raised, but that the other members of the council would try to prevent the showing of certain too sexy scenes.

The censor had an idea, He bribed the operator and was in the cabin whenever the picture was shown. Whenever one of those objectionable scenes would appear, he covered the lens with his hand. Protests by the audience induced the manaiger to investigate. Pic is now shown without the "black hand." The censor was fired from the church council.

Venice, Sept. 14.
Nobody but a square would think
that film fests always reward the
most worthy in their kudos. Like
most international manifestations,
sensibilities are at stake as well as
the usual log-rolling and diplomatic sleight-of-hand that leads to
appeasement and a "kudo for all"
policy.

policy.

An Italian-British film version of "Romeo and Juliet" won the Golden Lion of St. Mark—grand prize of Venice's 15th International Film Pactival which wound last Transport of Prize Prize Programme 15th Prize P of Venice's 15th International Film Festival, which wound last Tues-day (7). The American film, "On the Waterfront" (Col), won one of the four second-place Silver Lions, The others went to an Italian film, "La Strada" ("The Street") and two Japanese films, "The Seven Samurai" and "Functionary Sun-sho"

Samurai" and "Functionary Sunsho."

U. S. companies have not hit the grand prize at Venice since the war, and this year looked set to win it with "On the Waterfront," but internal necessities and jury opinion swung the prize to the Italo-English "Romeo And Julier" of Renato Castellani. This "led to vociferous outbursts from the aud during prizegiving time, but the most flagrant bit, and the one which started a veritable chant protest, was denying the thesp prize to Marlon Brando for "Waterfront," and giving it to France's Jean Gabin for two pix, "Touchez Pas A Grisbi" ("Don't Touch The Dough") and "L'Air De Paris." Crowd took up the scream of "Bran-do-Bran-do" for minutes.

Comment ran hot after the show and Sam Spiegel ("Waterfront" producer) was coldly furious at being denied a prize he felt undeniably his. A pointed speech he decided to make at the winduparty was curtailed a bit when "Waterfront" was handed two more kudos, the Italo crix prize and the Catholic prize.

kudos, the Italo crix prize and the Catholic prize. However, Spiegel got over his point in his acceptance speech by inferring that these latter prizes meant more to him than the Silver Lion won at the

than the Silver Lion won at the fest proper.

Offbeat aspect was that "Romeo" was entered in the fest only during the last week and shown in the English version as an English entry. Fest authorities had to put pressure on the Rank company to send the pic, and it was bruited about early that it would cop the top prize. So it wasn't too much of a surprise.

However, Cannes and Venice are still two tremendous storehouses

However, Cannes and Venice are still two tremendous storehouses for largescale publicity, with over 500 scribes attending and sending material to all the important European papers every day. It is a p.a.'s dream and this too seemed sadly neglected this year. There were hardly any U. S. celebs present this year and none artistically connected with the pix. Haying someone from each film on hand (Continued on page 61)

Berlin's Quickie Flight To Plug 'Xmas' in London; Yens to Do Legiter Now

Irving Berlin is flying to London early in November for five days as part of Paramount's "White Christmas" ballyhoo,

Otherwise, the songsmith states he is "through with Hollywood for a while," and would like to tackle the James A. Michener "Sayonara" musical which Joshua Logan has on the tops. on the tapis.

For the past two-three year Berlin has been shuttling between both coasts in almost coincidental process working on the Par Bicture, and the also soon due "No Business Like Show Business" for 20th-Fox.

U. S. Pianist Wins

U. D. FIAINST WINS

Milan, Sept. 7.

Aldo Mancinelli, young pianist, won the first prize at the international competition held this week in Bolzano (North Italy) at, which 60 competitors from 23 countries participated. Mancinelli wow \$1,000 in cash and a contract for 10 concerts in Italian towns.

Second prize went to Gabriel Tachino (French) and third to Ludwig Gunter (German).

HOW TO WIN (WALL ST.) FRIENDS

Coast Council to Probe Peck on O'Seas NATL, SKOURAS Films; Plans Drive on 'Runaway Prod.'

Hollywood, Sept. 14.

Herb Aller, chairman of the AFL Hollywood Film Council committee on runaway production, said Sunday (12) he plans confabling with the Screen Actors Guild as first step of an investigation of Gregory Peck, who has been starring in a number of pix abroad. "Peck continues to make every picture outside this country. If we find no satisfaction in the investigation, we will bring the case to the attention of the American people," said Aller.

Aller, business agent for IATSE Cameramen's Local 659, said the Peck case was part of a projected seven-point program to curb runaway production. Conceding his views differ from IA prexy Richard Walsh's, he said nonetheless that he is launching an aggressive campaign to stop such production. "I believe such a campaign should be built on constructive ideas rather than mud-slinging," he added.

Aller also hit at the use of a

added.
Aller also hit at the use of a Mexican locale for "Sitting Bull," but blames the distributor, not the producer. Consequently, he plans inviting United Artists prexy Arthur B. Krim, releasing the film, before the Council to state wheth-(Continued on page 61)

What's Hughes To Do With Gina?

Arrival in N. Y. yesterday (Tues.) of Gina Lollobrigida, Italy's top glam star, has raised the question of her contract with Howard Hughes and what disposition the RKO topper intends to make of it

RKO topper intends to make of it.

Miss Lollobrigida, Italy's answer to Marilyn Monroe, is here in connection with the opening of her picture, "Bread, Love and Dreams," at the Paris Theatre, N. Y. Her trip was arranged by Goffredo Lombardo, Titanus Films prexy.

It's her second visit to the U. S. Her first trip was made in 1950 at the beckoning of Hughes, who kept her in seclusion in L. A. and signed her to seven-year deal which still has more than three years to run. Miss Lollobrigida, who'd like to make film in Hollywood, can't do so until and unless there's an understanding with Hughes.

Agent Paul Kohner, back in N. Y. from a European trip last week (11), said he planned to talk with Hughes regarding a settle-(Continued on page 16)

Edna More Ladylike Than Carol, But Cuts Chunk Out of Prov. Boxoffice

Providence, Sept. 14. Providence, Sept. 14.
Hurricane Edna cut another
chunk out of the usually busy Saturday (11) business at downtown
firstruns here this week. Threats
of high tide floods had police keeping everybody out of the downtown area. However, most firstrun
theatres came through with big
totals.

However, the late arrival of the However, the late arrival of the furricane caught the city in a low tide which virtually wiped out a threat of flood conditions. In contrast, Hurricane Carol, about 10 days ago, reached the city almost at high tide, which flooded the entire downtown area and made transportation then virtually impossible in much of the district.

Par Aids Steeple Fund
Paramount is taking part in the
drive for funds to rebuild the
steeple of Boston's historic Old
North Church, which was toppled
by Hurricane Carol. Proceeds from
the opening of the company's
"Sabrina" at the Astor Theatre in
the Hub Sept. 23 will be donated.
Martha Hyer, featured player in
the pic, was in Boston Monday
(13) to assist in the campaign.

July Stockholders' Pix Melon Up to \$1,834,000

Meion Up to \$1,034,000

Washington, Aug. 14.

The improvement at film theatre boxoffices is reflected in the dividends paid out by the industry.

July meion for stockholders, as reported to the U.S. Dept. of Commerce, came to a fine \$1,834,000, well over the \$1,267,000 for July, 1953. The aggregate of reported dividends for the first seven months of this year was \$13,551.000. This kept comfortably ahead of the \$12,375,000 for last year.

MPAA Deal Halts German Move To Cut U. S. Entries

Possibility of a serious drain on Yank earnings in Western Germany, which is now regarded as second in importance only to England as a foreign source of money for American film companies, has been averted. Eric A. Johnston, president of the Motion Picture Export Assn., disclosed in N. Y. this week a new agreement with W. G. government officials from which threatened curbs and imposts on U. S. pix are absent.

Accord, which runs to September, 1955, provides that the American distributors will voluntarily limit themselves to the sale of 200 films in the year to that territory. This is the same number which had been sent over the past year. Spurred by local W. G. film interests, a move had been underway to cut the imports from the U. S. to 160 and to levy taxes of up to 50% on American film earnings.

COIN PROBLEMS STALL FRENCH BALLY SETUP

The French seem to have some difficulty making up their mind on whether or not to establish a pro-motional office for their pix in

One of the problems, it appears, is the amount of money handed to the French government by the Mothe French government by the Mo-tion Picture Export Assn. under the last French film deal. It came to \$350,000. That, the French are said to feel, leaves them with hands tied since it's not enough to engage in any kind of extensive promotional activity in the U. S. Coin is paid out over a two-year period.

According to Jean Goldwurm indie distrib just back from Paris indie distrib just back from Paris, the French have definitely decided against establishing an office in N. Y. The \$350,000 is to be used for a fund to guarantee bank loans (Continued on page 54)

5-Month Shooting Sked On 3d Cinerama Film

Start of a five-month shooting hedule to complete "Seven Start of a five-month shooting schedule to complete "Seven Wonders of the World," third film in the Clnerama process, started this week in Cardiff, Wales. Low-ell Thomas, who with Merian C. Cooper produced the current "This Is Clnerama" as well as the early footage of "Seven Wonders," is supervising the completion of the latter film.

Group of key members of

Group of key members of Thomas' staff flew out of New York over the weekend. to be on hand for the first "take." New film is described as "a series of dramas involving the peoples of the earth," and the Thomas expedition will

(Continued on page 53)

A group of Wall Street brokers were surprise recipients last week of an invitation to join Charles P. Skouras, president of National Theatres, at cocktails. The circuit chief exec, who is now at his Coast

Theatres, at cocktails. The circuit chief exec, who is now at his Coast headquarters, sent out the bids without comment, other than saying he and his chief-officers would like to meet "selected members of the financial community." Get-together is scheduled for Sept. 23 at the Waldorf-Astoria, N. Y.

Couple of the Wall Streeters admit they're intrigued and, in the absence of official information, are conjecturing that Skouras might be fearing a proxy fight for control of management and wants to win friends in the right places before it starts.

It's underlined by broker sources that National's issue on the N. Y.
Stock Exchange has been unusually heavy over a recent period and the trading fits the "accumulation pattern." This is a financial district term meaning that the buying individual or group is building up a meaningful block of the stock. Maneuvering to win representation (Continued on page 51)

Court Test Looms on 'Mom'; N. Y. Censor Wants Scene Of Birth of Baby Nixed

Another court test looms on the legality of New York's censorship in connection with the film "Mom and Dad." N. V. censor has objected to a scene in the film show-

jected to a scene in the film showing the birth of a baby. (First twick show with a near-realistic birth sequence is the "Medie" series which opened Monday (13) on NBC.)

Hugh M. Flick, the N. Y. censor, has called for elimination of the sequence on the grounds that it's "indecent." Attorney Ephraim London, repping Capitol Enterprises, distributor of the film, said last week that the Flick ruling would be appealed to the Board of Regents in Albany and that, should (Continued on page 16)

Revised Pix Code OKs Miscegenation, Drinking, Smuggling, If 'In Good Taste'

Goldwyn Holds Off On 'Guys and Dolls' Distrib

Hollywood, Sept. 14.

Although he usually releases through RKO, Samuel Goldwyn has not made any arrangements to date for the distribution of his forthcoming musical, "Guys and Dolls."

Understood the producer will not make any definite decision about the release of the film until he determines what process he will use. It may be CinemaScope, Vista-Vision or Todd-AO.

20,364 **Cinemas Of All Kinds Now Operating In U.S.**

Number of operating theatres in the U. S. today is 20,364, which takes in both regular theatres and drive-ins, according to a corrected 20th-Fox survey. Figured in terms of overall population, that's one theatre to each 7,390 persons. The tabulation by 20th in last week's VARIETY gave a higher total of 23,330 houses by including both operating and closed situations.

Overall count of 20,364 operating theatres includes 16,079 four-wall houses and 4,285 cozners. The last such survey, made by the Motion Picture Assn. of America in 1947, put the number of operating indoor theatres at 18,351, or some 2,000 more than are in business today.

The MPAA survey didn't include Number of operating theatres in e. U. S. today is 20 364 which

more than are in business today.

The MPAA survey didn't include drive-ins, of which there were few in 1947. Ozoners have more than made up for the 2,000 closings, which involved mostly fringehouses. Result is that the seating capacity of America's exhibition plant today is greater than ever before since the drive-ins alone offer a very large number of "seats," (Continued on page 53)

tion Code, after more than a year of hesitation, finally put their formal stamp of approval on changes in the screen's set of standards at a N. Y. meeting Monday (13). The manner in which the revising was done and the unusual length of time involved were taken to reflect the regard which the industry leaders have for the Code and their fear that any rewrite might suggest "liberalization." Depiction of miscegenation,

fear that any rewrite might suggest "liberalization."

Depiction of miscegenation, smuggling, drinking and apparent cruelty permissible if handled in "good taste" under the new changes. Actually, these shifts were given an informal okay last year. It was pointed out then, however, that board members of the Motion Picture Assn. of America were fearful of reaction and stalled on taking an official vote on the new Code policy. MPAA at the time was in the middle of a kingsize hassle over its nix of producer Otto Preminger's "The Moon Is Blue." In light of this, the producer-distributor association felt that adoption of changes would (Continued on page 16)

(Continued on page 16)

Dewey Headed For Key MPAA Post?

N.Y.'s Gov. Thomas E. Dewey is headed for a key post in the Motion Picture Assn. of America, it's reported in the film industry's upper-echelon circles. He recently announced intentions of retiring from public life upon windup this year of his current term.

Reports of the status he'd have at MPAA are unclear but it's emphasized that in no case will Dewey change Eric A. Johnton's role as president. An important spot now open is head of the producer-distributor association's Hollywood office. Johnston, as president also (Continued on page 14)

(Continued on page 14)

National Boxoffice Survey

Post-Holiday Trims Biz; 'Egyptian' Champ, 'Dragnet' 2d; 'Window' 3d, 'Brides' 4th, 'Cinerama' 5th

Usual letdown after Labor Day week is not nearly as severe as had been expected, attesting to the innate strength of the current film boxoffice. Besides having to contend with the usual slump after a holiday session, opening of schools in many key cities and the hurricane along the Atlantic seaboard trimmed totals, especially in New York and Boston.

"The Egyptian" (20th) is nosing out "Dragnet" (WB), winner last week, for the No. 1 spot. Playing in some 15 keys covered by VARIETY, this spectacular drama ranges from nice to wow in most spots. "Dragnet," which is playing currently in some 21 keys, wound up close second.

"Rear Window" (Par) edged up to third position, gaining strength from additional blaydates. James

to third position, gaining strength from additional playdates. James Stewart starrer was smash to great in majority of engagements. "Seven Brides" (M-Cl), second last session, is winding up fourth. "Cinerama" (Indie) is taking fifth money.

money.

"Gone With Wind" (M-G) is landing in sixth as against ninth a week ago. "On Waterfront" (Col) is pushing up to seventh position, passing "Caine Mutiny" (Col) in standings. "Broken Lance" (20th) is taking eighth spot while "Magniffcent Obsession" (U), high on the list for over six weeks, is capturing ninth place.
"Caine" is winding 10th with

"Caine" is winding 10th, with
"Living It Up" (Par) in 11th.
"Apache" (UA) rounds out the
Golden Dozen for the week. It had

Usual letdown after Labor Day been high on the list for many eek is not nearly as severe as ad been expected, attesting to the inate strength of the current film woxoffice. Besides having to conduct the usual slump after a bliday session, opening of schools and with the usual slump after a bliday session, opening of schools and the burnium nix in that order. up pix in that order.

up pix in that order.

"Sabrina" (Par), which comes into the N. Y. Criterion shortly, is rated nice in Toronto this week.
"Brigadoon" (M-G), another new entry which opens at the N. Y. Musie Hall tomorrow (Thurs.), shapes smart in L.A. "Bounty Hunter" (WB) looms okay in Chi. "Betrayed" (M-G), also new, is sock in N. Y. at the State, trim in Philly, nice in Cleveland but not so good in L.A.
"High and Dry" (II) continues

"High and Dry" (U) continues smash in second week at N. Y. Sutton. "Hobson's Choice" (UA), good in Balto, looks okay in N. Y. and Portland. "Ugetsu." Jap import, was rated socko opening week in N. Y.

"Weak and Wicked" (AA) shapes tidy in Philly. "Duel in Jungle" (WB) is rated okay in Cincy. "Francis Joins Wacs" (U) is fancy in Louisville. "Valley of Kings" (M-G), good in Boston, looms oke in Cleveland. "Malta Story" (UA) is fairish in Balto.

Matta Story (CA) is fairish in Balto.

"Karamoja" (Hall) looks to land a huge total in Indianapolis, "Knock On Wood" (Par) is big in Seattle. "Bullet Is Waiting" (Col) is rated dull in Cleveland.

(Complete Boxoffice Reports on Pages 8-9)

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
154 West Silves Weekly 155
154 West Ath Silves Weekly 156
Hollywood 28
6311 Yucca Street
Hollywood 28
11920 West Silves West Silves
1292 West Silves West Silves
1292 West Silves West Silves
161 No Michigan Ave.
DEINVARD 7-4584
8 St. Martin's Pl. "Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION \$10 Foreign \$11 25 Cents Single Coples

ABEL GREEN, Editor Vol. 196 0 120 No. 2

INDEX

Chatter 62 Film Reviews House Reviews Inside Legit Inside Pictures Inside Radio-TV 56 7 34 12 55 61 40 International Legitimate Literati Music Music
New Acts
Night Club Reviews
Obituaries 53 52 63 3

Radio-Television Radio-Television
Radio Reviews
Record Reviews
Television Reviews
TV-Films
Unit Review

Vaudeville DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year. \$20 Foreign

Kohner Preps O'Seas Service for U.S. **Pixers; More Settled Interchange Due**

Increasing foreign demand for American talent has cued formation of Paul Kohner International with branch affiliates i all key European capitals. New outhit will look after the interests of U. S. actors, directors, writers, etc., working abroad and will be active also in arranging coproduction and package deals. In reporting this on his return

also in arranging coproduction and package deals.

In reporting this on his return from Europe last week (11), Coast talent agent Kohner explained that the expansion and consolidation of his European representation was made necessary by the increasing exodus of Hollywood talent abroad and the fact that inadequate arrangements exist there to look after the Americans' interest.

Kohner said he had found a great deal of interest among European producers in the use of American talent, not only for the marquee value of the names in the U. S., but also in other countries. One of the services his new outfit, will perform will be to popularize ctrain players

Europe where, Kohner found, only a handful of stars are actually well known, Booklets will be prepared with pictures and screen credits to indicate to European producers who's available and where they have appeared.

Adjunct to U. S. Scene

available and where they have appeared.

Adjunct to U. S. Scene
Kohner firmly believes that the foreign market is now an important and necessary adjunct of the U. S. show biz scene and financial returns, and that it needs a more settled interchange now. He proposes to have a service for foreign producers which would analyze scripts and suggest appeal for U. S. narket and then supply English script for pre-dubbing (i.e. shooting specially synched closeups and medium shots) which would lend an English version palatable for the American market. He also believes that most pix of U. S. potential would be immeasureably aided by a big American name in the cast, and he says that this will also work for the benefit of the star and U. S. companies in mak-(Continued on page 14) (Continued on page 14)

IA Won't Sign Non-Raid Pact

The International Alliance of Theatrical Stage Employees will not sign the AFL-CIO non-raiding part as it now stands, according to prexy Richard F. Walsh.

part as it now stanos, according to prexy Richard F. Walsh.

"We don't think the agreement practicable as far as our organization is concerned," he declared. "If it is put on a practicable basis we might consider it."

Walsh pointed out the danger in the pact as far as it applied to IA's relations with NABET, a CIO affiliate: "That organization never did have jurisdiction over films," he said, "They've been in it just a year and have been trying to take over in television."

The IA chief said there was no bitterness resulting from Roy Brewer's challenge of the Walsh slate at the recent convention. "It was fought out at the convention," he said, "and when the delegates left, it was with a good feeling. Everything worked out satisfactorily."

PAR'S 'SABRINA' BOWS AS LOCAL BENEFITS

Paramount will ope "Sabrina" in 17 key cities between Sept. 21 and Oct. 6, all as benefits for local causes, including Community Chests, Variety Clubs, Cerebral Palsy units, etc. In addition to building goodwill, the plan is figured to pay off via focusing attention on the film.

thed to pay our wa focusing attention on the film.

Company's experience has been that a benefit preem for certain pix results in a heavy publicity play in the press, radio and tv. N.Y. is, not on the benefit-opening list; for the reason that an usually long time period is needed to build such an unveiling in Gotham and the "Sabrina" dating was on short notice. Other complications prevented it in such other towns as L. A. and Chicago.

UP COMPANY STOCK

Washington, Sept. 14. August report of the Securities Adgust report of the Securities Exchange Commission, issued last week, shows asquisitions by Harry, Jack and Albert Warner of 19,000 shares of Warner Bros. stock dur-ing July. This brought the hold-ing of the three Warner to 603,749

Report showed purchase of 5,000 shares in RKO during July by Sol Schwartz, doubling his holdings RKO officers Arthur E. Bell and Louis Joffee together bought 600

Sale of 800 shares in Paramount by Barney Balaban, company prexy, during July, leaving him with 22,-700 shares, was recorded.

Report also showed acquisitions by George D. Burrows of 3,700 shares of Allied Artists in July, bringing his holdings to 3,736 shares, and of 1,300 shares of Trans-Lux in June by Harry Brandt, bringing his holdings to 123,815 shares.

20th, Rank Row **Shaping Over Reorg Setup**

Row is shaping up between 20th-Fox and the J. Arthur Rank Or-ganization over the latter's plans for a corporate reorganization.
Otto E. Koegel, general counsel of 20th, sailed from N. Y. last week for London to oo. the situation and watch out for 20th's interests. While no details are available, it's understood that what 20th execs know of the reorganization plans isn't to their liking and that the company intends to make a stand against parts of the scheme.

against parts of the scheme.

Detailed plans for modernization of the Gaumont-British articles of association are to be submitted to a stockholder meet Oct. 8, 1954.

However, the new articles for Gaumont-British and Odeon require board approval prior to the stockholders powwow.

20th as a major Bank share.

holders powwow.

20th, as a major Rank shareholder, is repped on the GaumontBritish directorate by prexy Spyros P. Skouras, Lawrence R. Kent
and William C. Michel. Both
Skouras and Michel are permitted
local deputies in their absence.
Skouras arrived in London from
Paris Monday (13) night and spent
all of yesterday huddling with
Koegel.

Investment of 20th in the Rank

Roegel.

Investment of 20th in the Rank outfit is said to run to over \$20,000,000. Company holds 4,900 "A" voting shares out of a total of 10,000 in the Metropolis and Bradford Trust Co., which controls Gaumont-British, along with 500,000 of the 1,000,000 "B" ordinary nonvoting shares.

Polistionship between 20th and

voting shares.

Relationship between 20th and Rank isn't the best due to their differences over CinemaScope. Rank chains aren't playing the 20th CinemaScopers since 20th insists on having the pix run as long as they stand up at the b.o. 20th is now playing ball with the British indies, but is expected to take a severe drubbing in Britain this year as a result of the switch.

KATZ BACK TO EXHIB FOLD WITH L. I. HOUSE

David Katz, former managing director of the Roxy Theatre, N.Y., is returning to the exhibition fold via the operation of an 800-seat house in Hollis, Long Island.

A corporation, headed by Katz, has acquired a lease on the Island Theatre, formerly operated by the Laurelton Amuse. Co., an affiliate of the Interboro Circuit. Berk & Krungold, theatre real estate brokers; arranged the deal for a longterm lease.

Theatre is presently being renovated and refurbished, including the installation of CinemaScope and stereophonic sound.

See \$1,000,000 for Israel Via Balaban Tribute

With the testimonial dinner for Paramount prexy Barney Balaban set for Sept. 26 at the Waldorf-Asortia, N. Y., American Broadcasting-Paramount Theatres veepee Robert M. Weitman this week accepted chairmanship of the entertainment and program committee for the event. At the same time he disclosed that Eddie Fisher and Grace Kelly will take part in the Grace Kelly will take part in the

Tribute to Balaban is sponsored Tribute to Balaban is sponsored by the Metropolitan Council of B'nai B'rith in recognition of his "thirty-five years of dedicated service to B'nai B'rith and to his fellow man." Participation in the salute will be by purchase of \$1,000 in State of Israel Development Bonds. It's expected that \$1,000,000 will be raised for the new state through the fete.

Hecht Answers 'Ingrate' Charge From 'Child' Book; H'wood Made Coin on Him

In answering charges of "ingratitude" which were hurled at him upon publication of his autobiography, "Child of the Century," Ben Hecht makes the point that Hollywood studios came out on toy pinancially from their association with him. "Century," which was sharply critical of the picture business, drew some press barbs on the grounds that Hecht collected tall coin from films and his blasts were unfair and unwarranted.

Appearing on the Dave Garro-

were unfair and unwarranted.

Appearing on the Dave Garroway "Today" show on NBC-TV
Friday (10), Hecht stated that Paramount made \$2,000,000 on a film
for which he was paid \$10,000;
Howard Hughes netted \$3,000,000

(Continued on page 16)

CEA RAPS 20TH-FOX'S C'SCOPE EXPLOITATION

London, Sept. 14.
A sharp rap on the knuckles has been administered to 20th-Fox by technical experts of the Cinematograph Exhibitors Assn., who criticize the company's methods of CinemaScope exploitation. A report submitted to general council last week on the recent demonstration with the new Bausch & Lomblens admitted that there was a much higher quality of definition and improved color reproduction. It was unfortunate, the report adds, that the demonstration was marred by "spurious comparisons" with pictures of other aspect ratios and by the improper use of stereo-

and by the improper use of stereo-phonic sound recordings. The en-hanced quality of magnetic record-ing was destroyed by excessive vol-ume or loudness. The report also complains of the "exorbitant price" still being charged for anamorphic

lenses.' CinemaScope, the report con-cludes, has a long lead over other systems, but when VistaVision films are available it will be found that they can be shown in large and small theatres with "equal fa-cility and much less cost."

L. A. to N. Y.

Leon Ames Maxwell Anderson Edward Arnold Maxwell Anderson Edward Arnold Walter Branson John P. Byrne Richard Dablos Jack Donohue Betty Furness Don Gordon Herb Greenblatt Joseph Hayes Joseph Hayes Joseph H. Hazen Sam Katzman Arthur Kennedy Jessie Royce Landi Nat Levy Joe E. Lewis Robert L. Lippert Hugh Marlowe Terry Moore Barron Polan Charles M. Reagan Casey Robinson Richard Rodgers E. M. Saunders Martha Scott Si Seadler Red Skelton Ann Sothern Red Skelton
Ann Sothern
Kay Starr
James Stewart
Maury Suess
Nita Talbot
Lurene Tuttle
Ned Washington
Douglas Whitney

Hot TV Doesn't Dent B.O.

Film theatre business around the country Sunday night (12) was normal, i.e., consistent with the boxoffice action of the recent past. The number of stout moneymakers in release continued to show drawing power and the milder programs reeled in just about the amount of coin expected.

All of which sounds routine except for one factor. In a large sense, late Sunday was getaway time for television's new season. It was the first weekend following Labor Day and the public had made its summer-to-fall transition. Two tv shows in particular—Ed Sullivan's "Toast of the Town" salute to Darryl Zanuck on CBS, and the season's first spectacular, Max Liebman's "Satins and Spurs," 90-minute original musical starring Betty Hutton—were highly touted and, as anticipated, shared a kingsize living-room audience.

were highly touted and, as anticipated, shared a kingsize livingroom audience.

Video programming of this type not long ago was murder on
theatremen. But now, states RKO Theatres president Sol A.
Schwartz, the public is "picture minded." There are many clicks
among the Hollywood releases and now "we're in the race, whereas
a few years ago we weren't even running. This is encouraging,"
sums up Schwartz.

Reports from many key points mirrored the normalcy in ticket
sales. Broadway firstrun managers said, they virtually were unaware of any tv competition. Ditto for neighborhood spots i
Manhattan, Brooklyn and the Bronx. Only Chicago reported some
softness, a slight dip in nabe revenue. No apparent effect was
found in L.A. Minneapolis and in the south.

New England was unique. Business was off, but this
the wake of hurricane Edna.

N.Y. circuit owner Harry Brandt provided this footnote: "We
were frightened because we didn't have any big pictures. But
comparison with last year showed that the drop in business
substantially less than what we expected."

B&K Gets Legal Freedom After 8 Years From Jackson Park Decree Hobbles

NEW UA SALES DRIVE OFF TO BOFF 750G START

United Artists' sales drive, which opened last week, got off to a ro-bust start with billings in the U.S. and Canada of a reported \$750,000, This is the highest initial week for any sales campaign in the company's recent history.

Tallest moneymaker in the UA current release lineup is "Apache," Burt Lancaster starrer. Drive carries board chairman Robert S. Benjamin's banner.

Mpls. Nabes Eye **Weekends Only** In Pic Dearth

A number of local neighborhood and suburban houses are considering restricting their operations during the coming winter to weekends because of the film supply shortage. Under a proposed plan, they'd operate only for Thursdays or Fridays through Sundays, instead of seven days a week as at

These are theatres which require two or more weekly changes and which are now confronted with an insufficiency of pictures, according to North Central Allied.

to North Central Allied.

Inasmuch as these houses do the bulk of their business during weekends they probably wouldn't be hit financially by the limited operation, it's pointed out. At present the boxoffice take on most of the nights which would be eliminated is negligible and it decreases as winter's rigors increase, says S. D. Kane, NCA executive counsel.

N. Y. to Europe Somer Alberg

George Cukor Audrey Dalton Bill Gass Jack Gordean Wanda Hale Howard Keel Evelyn Keyes Jock Lawrence Laudy Lawrence William Levy Moura Lympany Andrew Marton Richard Murdock Pat Purcell Lucille & Eddie Roberts
Spencer Tracy

Balaban & Katz circuit yesterday (Mon.) obtained permanent legal freedom from what has been

a thorn in its side of eight years standing. Federal District Court Judge Michael Igoe scrapped three standing. Federal District Court
Judge Michael Igoe scrapped three
major restrictions of the Jackson
Park decree that had handcuffed
B&K operations since 1947. Chain
now has complete relief from playing time restrictions both in loop
and nabe houses, where heretofore
it has had to request court permission for more than two weeks on
downtown firstruns and more than
one week in outlying situations.
Additionally, the court lifted the
ban on B&K film clearances, except where the plaintiff Jackson
Park theatre is concerned.

Tabs were lifted by agreed order, with Jackson Park Theatre
attorneys concurring as long as the
house is accorded the same protection as normally under the JP
decree. Jackson Park has preferential run of a pic and freedom from
B&K uniform clearances without
hampering B&K operations elsewhere in the city. B&K at present
has no theatres in competition with
JP, but protective clause was inserted in what remains of the decree in case rezoning should force

cree in case rezoning should force

(Continued on page 14)

Europe to N. Y.

Fayette Allport Michael Benthall Rudolf Bing Butty Box
Sydney Box
Joe E. Brown
Edward Dmytryk
Geraldine Fitzgerald
Paul Graetz Paul Graetz
Olivia de Havilland
Lennie Hayton
Robert Helpmann
Stanley Holloway
Lena Horne
Sol Hurok
Edward R. Kingsley
Paul Kohner
Robert J. Landry
David Lewis
Gipa Lollobrigida
Dino di Luca
Obernkirchen, Chole
William Ray Obernkirchen, Che William Ray David E. Rose Cesare Siepi Moira Shearer Gloria Swanson Marilyn Taylor Blanche Thebom Hal B. Wallis Jack L. Warner Robert Young

N. Y. to L. A.

N. Y. to L.
Abe Bloomberg
Courtney Burr
Hernando Courtnight
Nanette Fabray
Percy Faith
Bernice Kamber
J. H. Stodel
Jule Styne
Elizabeth Taylor
Charlie Warren
Michael Wilding

BULLISH DAILIES AID PIX B.O.

Are Exhibs Entitled To Profit? Allied Decrees Sale Chiefs' 'Negative' Stance

Are exhibitors entitled to a profit? According to Allied States
Assn., film companies sales chiefs
Al Lichtman (20th-Fox), Charles M.
Reagan (Metro), and Charles Boasberg (formerly RKO) are apparents
ly in the affirmative based on a
"reasonable interpretation" of their
remarks;
Superior Court against John

ly in the affirmative based on a "reasonable interpretation" of their remarks:

However, Abe Montague (Columbia), Ben Kalmenson (Warner Bros.). Alfred Schwalberg (Paramount), and Bernard Kranze (United Artists) "made no statement that could be tortured into recognition that an exhibitor is entitled to a profit."

According to Allied's report on its discussions with the film sales, managers, the exhib org's committee gained the impression that those taking the so-called "negative" would make adjustments only in cases where the exhibitor could prove a loss. These sales managers, it is pointed out, used the words "hurt" and "loss," "indicating that adjustments would not be made in order to yield the exhibitor a profit on an unprofitable deal."

Hiding Out

Hiding Out

Kranze is accused of hiding behind the circumstance that UA acts merely as a distributing agency. Allied has this to say concerning Kranze: "He will hear any exhibitor who will come forth with (Continued on page 51)

So Where Are The 'Starving' Exhibs?

Are there any starving exhibitors? If there are, Columbia and Wanner Bros. sales chiefs. Abe Montague and Ben Kalmenson, respectively, would like to see them and Montague would like to talk to them personally.

The subject of indigent exhibs came up in the recent talks between the special Allied States. Assn. committee and the film company sales managers. It is fully recorded by Allied board chairman Abram F. Myers in a voluminous report on the proceedings.

"Montague and Kalmenson scoffed at the idea that any exhibitors are suffering." Myers says. "Each expressed the wish to see some of the 'starving' exhibitors, Montague adding that he would like to talk to them firsthand and not through us (the committee)". This aspect is only a small part of Myers' detailed breakdown of the talks with the exhibitor sales managers. The Allied leader flatly

or myers detailed breakdown of the talks with the exhibitor sales managers. The Allied leader flatly states that "no general sales man-(Continued on page 6)

TEXAS FILM EXECS JOIN **NEW INSURANCE SETUP**

NEW INSURANCE SETUP

Dallas, Sept. 14.

Midwestern Security Life Insurance Co., of Texas, which will cater to people in the film industry, has been formed here, according to John J. Houlihan, prez. He is local branch manager for Republic Pictures. A site is being selected for either purchase or to build a local office. Temporary offices will be at the film distributing center here.

Should Midwestern become a national company, as is expected, it will continue to make its headquarters here. It will engage in life, health and accident, and hospitalization insurance coverage.

Stock will be offered primarily to people in the motion pic biz, and the first 50,000 shares will be sold at \$10 per share. William J. Garrett Co., local securities firm, will handle stock sales.

Other members of the film industry on the board of directors are Claude Ezell, prez of Claude Ezell & Associates, John Franconi, prez of Capitol Pictures; E, V. Green, prez of Texas Theatres, and C. V. Jones, yeepee of Rowley United Theatres.

Sues For 7G On Note

Los Angeles, Sept. 14.
Popcorn concessionaire Sam
Goldberg filed suit for \$7,168 in
Superior Court against John Wolfberg, former lessee of the Imperial
Theatre in Inglewood, which folded July 27.

After being granted concession rights to the house, Goldberg claims, he loaned Wolfberg, \$5,668 on a promissory note and was left holding the bag. He also wants \$1,500 for attorney fees.

'Leagues' Distrib **Selling Plans To Be Set This Week**

Distribution outlet and sales and merchandising plans for Walt Disney's "20,000 Leagues Under the Sea," reputedly the producer's costliest pic to date, are to be blueprinted in a series of Coast conferences this week.

Leo Samuels, global sales topper, headed a homeoffice contingent of execs who winged to the studio. over the past weekend to confab with Walt and Roy Disney, Group included Irving Ludwig, domestic sales chief; Ned Clarke, foreign manager, and Mort Myerson, advertising exec.

Indications so far have been that the Disney epic, which represents a negative cost of over \$5,000,000, will be released through RKO, thus continuing the indie filmmaker's tieup with that company. However, no deal has been set as yet.

Key RKO h.o. execs also are on the Coast this week for confabs which could well have a bearing on a new pact with Disney. Walter Branson, worldwide general sales manager; Herb Greenblatt, domestic sales head, and Nat Levy, eastern-southern division sales manager, are conferring on the RKO lot in Hollywood with James R. Grainger, president, and C. J. Tevlin, in charge of studio operations.

Schlesinger's Stodel And Bloomberg in U. S.

And Bloomberg in U. S.

J. H. (Jack) Stodel, director of the sundry Schlesinger organizations in South Africa (Insurance, banking, orange groves, etc., besides theatre interests) is in America for the first time in his long career. Accompanied by his wife, and Mr. and Mrs. Abe Bloomberg, M.P., who is legal representative for the Schlesinger show biz and industrial interests, they head for the Coast today (Wed.), thence Honolulu, and back to Hollywood and New York before returning by air to Capetown.

The Stodel-Bloomberg party has been getting the VIP welcome from Spyros Skouras, Murray Silverstone, George Weltner, Arnold Picker, Danny Kaye, et al., absorbing American atmosphere; tradewise and otherwise. They arrived from Europe buffeted by Hurricane Carol two weeks ago, but "American hospitality has been such a terrific antidote," says Stodel, "that we have all but forgotten it."

Barrister Bloomberg was Mayor of Capetown when British royalty visited South Africa in '47. It's his first U.S. journey too. Danny Kaye hosted them last week at the "White Christmas" preview at Radio City Music Hall, N.Y.

RKO UPS LAYMAN

Dudley G. Layman, member of th board of RKO Theatres, is tak-ing an active role in management. He has been named financial

QUALITY FILMS DRAW SUPPORT

Quality pix are accomplishing what the industry's 1952 "Movies Are Better Than Ever" campaign failed to do.

The b.o. is zooming in all parts of the country, and what's more, the nation's editorial scribes are catching on and are giving films the kind of support which millions of dollars couldn't buy.

Survey of editorial comment shows the papers intent on the upbeat angle, singing Hollywood's praise and observing wistfully that the prophets of gloom were dead wrong when they predicted the demise of films.

"Maybe it's a renaissance, or maybe the critics who said the motion picture, industry was dying were wrong," commented the New Orleans Times-Picayune. "Whatever the explanation, New Orleans largest theatres have been doing record business at their boxoffices the past couple of weeks. Perbaps this experience simply reaffirms what many veterans of show business have insisted all along, 'Give'em good pictures and you'll, draw good crowds."

And the Lexington (N. C.) Dispatch opined: "The motion picture has a definite place in American life and recent developments in the industry indicate its importance. But that place cannot be properly filled by 'playing down' to the intelligence of the people. Fortunately, those who direct the great motion. Better motion pictures are (Continued on page 16)

(Continued on page 16)

Allied Feels Talks With Distribs Sales Mgrs. Pay Off; Cites 'Fairer' Terms

Off; Cites 'Fairer' Terms

Allied States Assn. feels that its
recent meetings with distrib sales
managers is paying off to a degree.
At the three companies where it
received a friendly reception—
20th-Fox, Metro and RKO—the
exhib org believes it has made
some progress relating to concessions on rental terms and sales
practices. The sales chiefs of the
three companies listened sympathetically and gave assurances thatevery attempt would be made to
work out satisfactory terms. The
result of these assurances, according to an Allied leader, is already
manifesting itself via "fairer"
terms in certain situations.
The fact that only 20th, Metro
(Continued on page 6)

(Continued on page 6)

Walsh Reveals Bid To MPAA For Labor Rep In Confabs On Foreign Pix Pacts

MPAA Shifting Corwin To Coast in New Spot

Alfred F. Corwin, information director of the Motion Picture Assn. of America's N. Y. office, will shift to the Coast early next month to work on a new overseas information program, MPAA president Eric A. Johnston announced yesterday (Tues.).

Corwin will be associated with Clarke H. Wales, secretary of the Studio Publicity Directors Com-mittee of the Assn. of Motion Pic-ture Producers and with the stu-dios' International Committee.

Allied Prez Gets 'Caine' Despite Assn. Stance

While Columbia has been one of the prime targets of the Allied States Assn. blasts about film particularly (concerning terms for "The Caine Mutiny," it was disclosed this week that Ben Marcus, president of Allied, has contracted for the film at Col's terms. "Caine" was made available to him in three situations in Beaver Dam, Appleton and Menomonie, Wis., and he accepted deals based on the 70-30 split for each of them.

It's common practice for thea It's common practice for thea-tre men to beef about the costs of pix but still buy them, of course. Marcus' position is not the usual case, however, considering that numerous Allied national and regional leaders have singled out "Caine" for particularly unfavor-able spotlighting. North Central Allied picketed Col in Minneapolis this week protesting high terms

Allied picketed Col ire Minneapolis this week, protesting high terms (see separate story).

Formula in licensing "Caine" provides for 70% of the gross to the distributor, 30% to the exhibitor and a guarantee that the exhibits net profit will be a minimum of 10% of the gross. Howebver, there's a reverse guarantee to Col which directs that the distributor will receive a minimum of 50% of the gross. Thus, if business is slow this reverse guarantee could cut in on the theatreman's 10% profit guarantee.

Allied Kudoses Montague on Courage But Raps 'Appalling' Terms of 'Caine'

Columbia sales chief Abe Montague, Allied States Assn.'s main target in its blast at distrib sales policies, is nevertheless kudosed by the exhib org for "his courage in taking full responsibility for whatever Columbia does in pricing and selling pictures." While Allied notes, in its comprehensive report on the recent talks with the film company sales managers, that several "hid behind the circumstance" that the terms were being fixed by an outside producer, it points out that Montague "declared firmly that he would not handle a picture for another producer unless he was given a free hand and could sell upon any terms he deemed advisable." Columbia sales chief Abe Mon- | mands in addition to 70% of the

able."
Montague's courage, however, did not stop Allied from terming his "Caine Mutiny" policy "as the most appalling terms ever demanded" and one which "ill stand manded" and one which "ill stand in motion picture history as a mon-ument to that company's greed ..." Col is asking a 70-30 split for "Caine" with an indicated 10% profit to the exhibitor, but de-

mands in addition to 70% of the gross, that the exhibitor give it a 50% minimum guarantee.

"This creates a precedent," says Allied, "to which the exhibitors dare not accede, or allow to spread. If the picture does not measure up to Columbia's exalted notions concerning it, the exhibitor's 10% profit stands to be wiped out by the 50% minimum guarantee, and he will have played 'Caine' to the glory and enrichment of Columbia and the impoverishment of himself."

The report, compiled by board chairman Abram F. Myers, notes that a recent complaint has been the raising of the floors and lowering of the ceilings in a revision of percentage scales. The popular scales of 25% to 40%, it's claimed, are being raised to 30% and 35%. minimums. In addition, it's pointed out that the scales are becoming useless with the sudden increase of 40%. 50% and 70% pictures. The distrib argument in favor of raising the floors is based on the (Continued on page 14)

Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, disclosed this week that the IA has already approached Eric Johnston, president of the Motion Picture Assn. of America, about labor representatives taking part in negotiations with foreign governments on film agreements. Walsh said that the MPAA topper thought it was a good ide: but that nothing had been worked out yet.

In revealing this bid to Joh aton, Walsh vigorously endorsed the idea of a labor seat at the conference table as expressed by Tom O'Brien, British labor leader and MP, during his recent visit to the U.S. "That's been our idea for some time," Walsh said. While referring specifically to Anglo-American talks, Walsh also feels, that labor reps of other countries should participate in joint talks to serve as advisors on "anything that comes up affecting labor in both countri." He pointed out that the U.S. Government in talks with foreign governments and in matters dealing with the United Nations usually has a labor advisor present. Walsh stressed labor's role as an advisor rather than as an actual participant in negotiations.

an actual participant in actual tions.

Commenting on the visit of O'Brien, who came with a mandate to speak for the four British entertainment unions, particularly in reference to the IA's stand on soc alled "runaway production."

Walsh said that friendly relations had been established and that the British and American show biz

Reds Woo India Via Moscow Fest

Soviet courtship of the Indian film industry is being intensified via an Indian film festival skedded soon in Moscow and several other Russian cities. Reds are purchasing five Indian government documentaries which are now being dubbed into various Russian dialects.

Festival was arranged by N. P. Kulebiakin, Sovexportfilm rep in India, who also arranged the purchase of the Indian exhibits at a cost of 300,000 rupees (\$63,000).

An Indian delegation will visit Russia coincidant with the festival, Composition of the group hasn't

Russia coincidant with the festival, Composition of the group hasn't been announced yet but is likely to include personnel connected with the making of the festival entries. This is the latest move in the Soviets' "cultural offensive" in India. The Russians sent a large delegation to the last Indian file festival, at which time they garnered plenty of newspaper space with offers to ald the Indian industry. Soviet- Indian coproduction is again on the agenda of the Indian group, which is to go to Russia for the forthcoming event.

STATEWIDE ITO MEETS ON HIGH FILM PRICES

Columbus, Sept. 14.
A series of five meetings in Ohio's largest cities is being run off this week by the Independent: Theatre Owners of Ohio in a specific effort to acquaint its members about ways and means of overcoming high film prices and equipment problems.

ing high film prices and equipment problems.

TTO President Horace Adams met with exhibitors yesterday (Mon.) in Cleveland, today (Tues) in Columbus and will meet with them tomorrow (Wed.) in Dayton, Thursday in Cincinnati and Friday in Toledo, The meetings are open only to exhibitors. Theatre owners who do not buy their own films were warned to have their buyers in attendance as well as themselves, "in order to understand the reason for your buyer's subsequent action."

The Human Jungle

Hard-hitting police story which can be exploited for strong grosses.

Hollywood, Sept. 11,
Allied Artists release of Hayes Goetz
production. Stars Gary Merrill, Jan
Sterling; features Paula Raymond, Regis
Toomey, Emile Meyer, Chuck Connors,
Directed by Joseph M. Newman. Associate producer, Marvin Minanel Fuchs,
1942, William Sackhentz, Ellis Carles,
1943, William Sackhentz, Ellis Carles,
1947, The Connormal Control of the Connormal Control
1948, Running Sacken Previewed Sept. 10,
294, Running time, \$2 Mins.

Gary Merrin
Jan Sterling
Paula Reymond
The May Mayor
Paula Baymond Emile Meyer
Chubby Johnson
Clarkby Tohnson
Chuppy Johnson
Don Keefer
Teo Cleary
Florent Ames
Florenz Antes
Florenz Ames Claude Akins Hugh Boswell
1 05 1
: 1.85-1)

Allied Artists can very legitimately give the same type of heavy exploitational campaign to this film to back saturation bookings, already announced, as it accorded its "Riot in Cell Block 11" earlier, this year. Picture is a sock bigcity police story packed with sex as well as violence and excitement and should be a hefty grosser for the studio, particularly in situations leaning toward strong melodrama.

drama.

Authoritatively produced by Hayes Goetz, who gives it honest treatment straight through, film is a welcome switch from the current trend of bad-cop pix. The politics of a metropolitan police department backdrop an almost documentary narrative which has been imaginatively directed by Joseph M. Newman with punchy overtones. William Sackheim and Daniel Fuchs' hard-hitting screenplay, based on former's original, also carries femme appeal via Jan Sterling.

Feature is marked by standout

Fuchs' hard-hitting screen, based on former's original, also carries femme appeal via Jan Sterling.

Feature is marked by standout portrayals of a hand-picked cast I who insert forceful realism into natural characterizations. Gary Mertill, a police captain who had passed his bar exams and is about to leave the force, is prevailed upon to head the notorious Heights district of the city, where conditions have reached the point that no one is safe. In his revitalization of his department and attempts to solve a murder he meets with opposition both from some of his own men and those above him, but finally cracks the case and whips the district into shape.

Merrill gives true meaning to his part and Miss. Sterling belts over the role of a tough blonde who is used as an alibi by Chuck Commors, excellent in his characterizing of the murderer. Actress stages a clever striptcase which can be used for potent promotion. Regis Toomey as Merrill's second-in-command, Lamont Johnson as a vet detective at first antagonists to his new captain. Pat Waltz as a new plainclothesman who accidentally shoots an innocent by stander to bring city wrath down upon the captain, and Emile Meyer, the police chief, score heavily. So, too, do Paula Raymond as Merrill's patient wife, Florenz Ames, as underworld leader, and James Westerfield, aging police captain succeeded by Merrill.

Technical credits match up, Ellis Carter's cameras aiding the fast action and Lester Sansom and Samuel Fields' editing being tight. Music by Hans Salter catches the pace and David Milton's art direction gives story fine backing.

Jesse James' Women (COLOR—SONGS) Exhib-made western with fair returns indicated in program market.

United Artists release of Panoram rictures (Lloyd Royal, T. Y. Garraway) roduction. Stare Peggie Castland Royal of Carraway of the Castland Royal of Carraway of C

Jesse James Don Barry Frank James Jack Beutel Waco Gans Peggie Castle
Frank James Jack Beutel
Waco Gans Peggie Castle
Caprice Clark Joyce Rhed
Cattle, Kate Kennedy Betty Bruck
Angel Botts Lee
Cole Younger Sam Keller
(Aspect ratio: 1.75-1)

Hello Elephant!

Hello Elephant?

"Hello Elephant!" Italian import which opened at the Fifth Avenue Cinema, N. Y., Thursday (9), was reviewed by VARETY, Aug. 20, 1952 at the Locarno film festival under its original title of "Buongiorno, Elefante!." Arian Pictures is distributing the Vittorio DeSica starrer in the U. S.

Hawk, in appraising the Rizzoli-DeSica production, opined that "under the DeSica banner, and with word-of-mouth aid, it should get a run in the special spots in America." Picture concerns an impoverished schoolteacher who tries to keep his family going in face of economic adversity. "DeSica is fine as the teacher," reviewer opined, "but the film's value lies in its story and the warm, optimistic humor it produces."

presentation has some sexy angles that offer an exploitation twist. Peggie Castle and Lita Baron, accorded star billing, are pleasant to look at in a flock of loweut gowns that point up their visual assets. Mississippi terrain, where the film was lensed, plus the accents of most of the supporting players, add up to sales appeal in the south. But for the general market, 'James' Women,' will best fit as a companion feature to stronger product. The. D. D. Beauchamp screenplay is a contrived yarn minus the majestic mountain scenery found in most oaters. Moreover, a chase through a Mississippi cornfield lacks the glamor and excitement that's conjured up when hard ridin' hombres head the stage off at Eagle Pass.

Story has Donald Barry the title role on the lam in a small Mississippi town, along with brother Frank (Jack Beutel) plus a number of other cohorts. In rapid succession Barry is enamoured of saloonkeeper Miss Castle, songstress Miss Baron, banker's daughter Joyce Rhed and cattle owner Betty Brueck. Taunted by his followers, he asserts he's merely using the femmes as a means of stealing enough coin to make the trek back west. The footage becomes rather tedious before the James boys finally hit the homeward trail. Performances under Barry's direction are hardly credible and the film takes on the aura of a satine, although the cast was probably playing it straight. Barry portrays James much too broadly. Beutel, however, is believable as Barry's first lieutenant. Miss Castle deserves better material than she was handed here. Her knock-down and drag-out brawl with Miss Brueck, for example, is more ludicrous than dramatic.

Miss Baron, aside from her decorative values, warbles as brace of so-so romantic ballads—"Careless Lover" by George Antheil and "In the Shadows of My Heart" by Stan Jones. Other players, most of whom utilize the Southern vernacular, are fair.

United Artists release was produced by Mississippi theatreowner Lloyd Royal and T. V. Garraway, a businessman from the same state. Camerawork of Ken Peac

Sitting Bull (C'SCOPE—COLOR)

Overlong cavalry-Indians yarn, for dual situations.

Hollywood, Sept. 10.

United Artists release of W. R. Fyank production. Stars Dale Robertson, Mary Murphy, J. Carrol Naish; features John Litel, Iron Eyes Cody, Douglas Kennedy. Directed by Sidney Salkow; associate producer. Afred Strauss. Screenplay, Jack DeWitt, Salkow; camers (Essimancolor), Charles, Van Enger, Victor Breviewed Sept. 7, 54, Running time, 105 MiNS.

Parrish	Dale Behertson
Tuttion	Date Moderation
Kathy	Mary Murphy
Sitting Bull	J. Carrol Naish
Crazy Horse	Iron Eves Cody
General Howell Wentworth	John Litel
Wentworth	Bill Hopper
Colonel Custer	. Douglas Kennedy
O'Connor	Bill Tannen
Sam	Joel Fluellen
President Grant	
Webber	Tom Brown Henry
Young Buffalo	Felix Gonzalez
Swain	Al Wyatt
(Aspect ratio	

VARIETY

ness generally will be spotty.
Filmed in Mexico, the W. R.
Frank production has the benefit
of vast numbers of Mexicans playing Indians and U.S. cavalrymen,
but static direction by Sidney Salkow, who co-scripted with Jack
DeWitt, fails to make any spectacular use of such possibilities,
the effect being so much useless
movement. Narrative is further
weakened by liberal liberties taken
with history.
Plottage deals with the efforts
of Dale Robertson, a cavalry major

movement. Narrative is further weakened by liberal liberties taken with history. Plottage deals with the efforts of Dale Robertson, a cavalry major who believes in fair treatment of the Indians, trying to keep peace between the redskins and whites. On the Indians' side, there is also Sitting Bull, who has the same idea; even after many of his people have been killed by the whites. For recusing to fire on some Sioux escaping from an Indian agency, Robertson nearly is drummed out of the service, but is saved by the Intervention of President U. S. Grant, with whom he served in the Civil War.

Assigned by the President to arrange a meeting with Sitting Bull, Robertson returns west and makes the contact, but while awaiting the arrival of the President, war breaks out when Custer disregards orders and moves in on the Indians. Robertson is courtmartialed and sentenced to death by a traitor when he prevents further bloodshed by leading the Indians saway from the cavalry, but is again saved by Grant when Sitting Bull arrives at the fort to explain the young officer's actions.

Robertson is okay and J. Carrol Naish well-cast in the title role but Mary Murphy is lost in femme lead. Iron Eyes Cody makes a favorable impression Chief Crazy Horse, the Sioux war leader. Balance of cast are stock, Charles Van Enger and Victor Herrera handled the cameras, Whit.

Two Guns and a Badge

Okay Wayne Morris entry for the oater market.

Hollywood, Sept. 9.
Allied Artists release of Vincent M.
Fennelly production. Stars Wayne Morris; features Morris Ankrum, Beverly
Garland, Roy Barcroft, William Philpss.
Garland, Roy Barcroft, William Philpss.
Dan Ullman; camera, Joseph M. Novacuditor, Sam Fields; music, Raoul Kneushaar. Frevlewed Sept. 8, 54. Running
time, 48 MiNS.

Jlm Blake	. Wayne Morris
Sherlif Jackson	Morris Ankrum
Gail Sterling	Beverly Garland
Bill Sterling	Roy Barcroft
Dick Grant	. William Phipps
Wilson	Damian O'Flynn
Allen	Stanford Jolley
Moore	. Robert Wilke
Val Moore	Chuck Courtney
Sharkey	John Pickard

This Wayne Morris western stacks up as standard fare for the giddyap trade, its catchy title offering exploitation potential. While long on dialog, in its action scenes there's plenty of punch.

In a case of mistaken identity, Morris rides into the outlaw-ridden town of Outpost and is immediately made a deputy sheriff, It's believed he's the gunman the sheriff has summoned to rid the town of its vicious element and clean up rustling activity which has been depleting ranchers' stock. Although his true identity is revealed, hero stays to accomplish the job and is kept on as sheriff. Morris delivers rather woodenly, but gets by in role with the able support of Morris Ankrum, as the sheriff, Roy Barcroft, a wealthy rancher under suspicion of heading the rustler operations, and Beverly Garland, who provides the romantic interest as latter's daughter. William Phipps is okay as the real outlaw leader and Robert Wilke scores as his aide.

Vincent M. Fennelly provides film with suitable values and Lewis D. Collins' direction is as good as the Dan Ullman script will allow. Joseph M. Novac's lensing is up to the requirements of piece and balance of lechnical credits also rate.

Whit.

The Angel Who Pawned Her Harp (BRITISH)

Simple fantasy of angel on goodwill mission to earth, For supporting situations.

	London, Sept. 2.
Ì	Aritish Lion release of Sidney Cole
	production Stars Felix Aylmer, land Cilento; features Jerry Desmonde. Di
١	rected by Alan Bromly, Screenplay by
d	Charles Terrot and Sidney Cole; camera Arthur Grant; editor, John Merritt
9	music. Anthony Honking At Pialto Ton
	Joshua Webman Fellx Aylme Angel Dlane Cliente Volce Robert Eddio Parker Jerry Desmond
	Angel Dlane Cilente
	Parker Ladison
ď	Jenny Lane Sheila Swee Len Burrows Phillp Guard
Ì	Mrs. Burrows Genitha Halse
ľ	Mrs. Lane Elaine Wodson
	Mrs. Lane Elaine Wodson Lennox Alfie Bas

Ugetsu

"Ugetsu." Japanese produc-tion currently at the Plaza Theatre, N. Y., was reviewed in Variety Sept. 9, 1953. The Daiei production is being re-leased in the U. S. by Harrison & Davidson.

Beviewer. Mesk. onlined "Bev

& Davidson.

Reviewer Mosk opined "Recent Japanese participation in film fetes has made them aware of Occidental film tastes, and their big films are now being made with a more direct story and greater movement. This, plus the brilliant thesping, direction and technical qualities should make this of curio appeal for arty houses in the U. S."

kindly spirits, and there is insufficient novel treatment in this one to create much of a stir. It is handled with a light touch, with pleasing human background, but lacks suspense interest or element of surprise. Good camerawork, plus a compact script, makes this a pleasing second feature for local houses.

pleasing second feature for local houses.

In a drab area of London a benign old man runs a pawnshop with a multiplicity of oddments and a rare collection of old musical boxes and figures. He is confronted by a ravishing blonde in floating draperies who wants to hock her harp. It had been revealed through cloud shots and vocal commentary that an angel had been granted permission to visit mortals on a goodwill trip, and her first need is cash. She goes to a dogtrack, where she makes enough to live on, and proceeds to exert her benevolent influence and smooth out troubled paths in the "Passing of the Third Floor Back" tradition.

Diane Cilento, who won a film

paths in the "Passing of the Third Floor Back" tradition.

Diane Cilento, who won a film contract with Sir Alexander Kordafter her performance in "The Big Knife" last year, has no great strain put on her acting abilities in this, her first screen role. She looks ethereal and attractive as the heavenly messenger, tempering her beatific demeanor with an occasional impish twinkle. Felix Aylmer is superb as the old pawnbroker and Jerry Desmonde brings a sparkle of worldly trickery as a livewire salesman. Shella Sweet and Philip Guard give a good account of themselves as the lovers, and Apyllis Morris contributes an excellent character study of a venomous busybody. Supporting cast makes a realistic framework to the story, and direction by Alan Bromly is simple and well defined.

'Starving'

from page 5 =

ager was willing to define his company's selling policies. Boiled down, their statements amount to this: They try to get all they can for each picture in every situation."

Montague, who bears the brunt of the Allied attack, is charged with stating that Columbia is entitled to a share of the profits of the theatres' concession business. "These profits," says Myers, "have served to keep many theatres open that would otherwise have failed due to decil ing theatre attendance and increasing film costs. While repudiating any partnership with the theatres when it comes to sharing losses (as witness the 50% minimum guarantee on 'Caine'), Moning losses as witness the 30% minimum guarantee on 'Caine'), Montague professes to regard the profits from concessions as the fruits of the distributor-exhibitor 'partnership.'

Allied Feels

Continued from page 5

and RKO were cited as the "cooperative" distribs in Allied's recent "declaration of emergency"
does not condemn Universal, Paramount or United Artists, it's pointed out. Latter trio, it's noted,
have had good relationships in recent dealings with exhibitors.

cent dealings with exhibitors.

Allied is bitter at Columbia and Warner Bros. and its recent declaration sharply blasted sales chiefs. Abe Montague and Ben Kalmenson. While denying any intention of a fullscale boycott of Col or WB pix, Allied nevertheless will caution its member units to follow a "selective" policy in the buying and booking of Col and WB pictures. A full report of the talks with Montague and Kalmenson as well as with 20th's Al Lichtman, M-G's Charles Reagan and RKO's Charles Boasberg is currently be-

Columbus Entdeckt Krachwinkel (GERMAN) (Columbus Discovers Krachwinkel)

Berlin, Sept. 1.

Buropa release of Real production. Stars Cherlie Cheplin 3r., Sidney Chaplin, Paola Logw and Eva Kerbier, Directed by Paola Logw and Eva Kerbier, Directed hy Screenplay, Azel von Ambesser after an idea by Alexander Paul; camera, Etch. Claunight music, Michael Jary; sets. Herbert Kirchhoff and Albrecht Specker. At 31 MiNS. Walen, Berlin, Running time, 33 MiNS.

Susi	i Merznein	1	Paula	Loew
Eva	Wagner .		Paula Eva K	erbler
l Jim	my Hunter		barlie Chan	lin Jr.
Clar	k Hunter	44244444	Sidney C	hanlin
Mal	AM .	- 1	Boul Wester	
Mer	zheim		Carl Paul He	Werv
Was	mer		Paul He	nckels
Ton	i Wagner		Harald M	bresch
Lue	ttgen		, Rudal£ Josef	Platte
) Wie	bel		Josef	Egger

Alexander Paal's "Columbus Discovers Kraehwinkel"—a tale of two ex-GIs who, without success, try to Americanize a "gemuelliche" Teutonic small town—turns out to Teutonic small town—turns out to be rather disappointing film fare, Admittedly, it has a basically origi-nal story which might have fur-nished the basis for a witty film. But this one has completely been overdone, That primarily concerns

(This is the picture upon which Americans in Germany look askance as not being designed particularly to cement German-American relations. Variety Berlin mugg, Hans Hoehn, footnotes: "Columbus' is frankly just a poor film. In the first place, it is overdone all through. In many instances it merely reveals the filmmakers' bad taste. It's so bad it almost doesn't deserve any fuss being made over its misguided attempts at hunor or satire or whatever, Alexander Paal & Co were trying to prove. Local press reaction was only so. So. Crix didn't join in any arguments. As to the lay public, I feel most of the locals don't take this film with any degree of seriousness. The audiences I've surveyed consisted more of yawning than laughing people, despite the fact the picture is doing business. In short, it's one of those pix which once seen is quickly forgotten."

is quickly forgotten."
This is in contradiction to news reports from Frankfurt that Americans in Germany look askance at "Columbus", and that the indiginously "Yankee ideologies" (which Hoehn's review details herewith are not likely to hold Americans up to favorable reaction.—Ed.).

this German pic's two American characters, portrayed by the Chap-lin boys (Charlie Jr. and Sidney). Although both remain sympatheti all through, their portrayals of "typical" Amis are more a thing of stupidity than genuineness. It's hard to believe that modern Americans would operate silly displayed in "Columbus."

Despite being a substantial money-maker here, pic's chances in the U. S. appear limited. Th Chaplin names may lur curious customers to the boxoffice.

Story sees two ex-GIs return to Kraehwinkel where both have a fraulei Their idea is to turn this cozy little town into a modern place, strictly after the American cozy little town into a modern place, strictly after the American pattern. In less than no time they open a drugstore, but they soon have to realize that the people here just can't take a fancy to anything that bears the U. S. label (which in this instance, includes juke-boxes, slot machines, obscene neckties, boogie, jazz, etc.). So they finally give up their venture. One of the boys gets his German gal while the other one has to face a total defeat: the fraulein he loves 'prefers a young German who, just recently returned from "those United States," has become Kraehwinkel's buergermeister. It's actually very hard to say anything positive about this film and even hard to classify it. As a satire, if intended, it merely reveals the filmmakers' abad taste. As comedy, gags are rather lifeless and seldom click. It's practically neither fish nor fowl. Moreover, the direction by Paal and Ulrich Erfurth is often very dragging. Number of dull moments almost makes patrons long for the pic's fadeout.

It's said that 'U. S. circles in Germany are raising evebrows over.

fadeout.

It's said that U. S. circles in Germany are raising eyebrows over this film, calling it a degrading picture of America. To a certain extent, this may be true. However, this will only affect a small group of very provincial-minded picture-goers. In all, "Columbus" is just too silly in plot and treatment to hurt the German-American relationship. Of course it won't make any friends for the U. S. either.

Wall Street Marks Time But Amuse. Shares Still Push to Higher Levels

Both For and National Theatres registered new stock highs for the year in trading yesterday (Tues.) as well as Monday. Gain by the former Monday. Gain by the former at one time Monday ran better than one point. 20th-Fox had been tipped as likely to have a record earnings statement for the first three quarters.

In a week which saw few stocks substantially moving up substantially higher, film shares and pic theatre issues continued to whet the interest of Wall Street traders. Net result was that five stocks in these two categories moved into new high ground for the year, while the others did much better than the rank-and-file shares in last week's stock market. Many radio-ty issues also perked up noticeably.

also perked up noticeably.

Loew's, National Theatres, Universal common and preferred and Warner Bros. were the five to register new highs. Boosting of the Loew's stock divvy to \$1 annual basis (it had been 80c.) was the signal to lift the shares to 19½. Loew's wound up at 18½c, selling ex-divy, and unchanged on week.

National Theatres pushed up to a new high of 97%, and even at, its closing quotation for last week of 91%, it was up 11%. WB hit a new 1954 peak of 20, closing with a 50c

1954 peak of 20, closing with a 50c gain on the week.
Universal common advanced to 29%, new high ground for the year, while the preferred's new peak was 78. Latter price was an advance of one point. Deca held steady near the old high of 14¼ on declaration of the usual divy. The advance of National Theatres was unusual and persistent,

(Continued on page 16)

Reade's Gunsberg Appt. Seen Cued to Intensive Drive for Foreign Prod.

More intensive effort to line up foreign product cued by the Walter Reade circuit via the appointment of Sheldon Gunsberg as managing director of specialized theatre operations. Gunsberg, formerly on the ad-pub staff of Universal, started on the job this week (13).

Apart from screening available foreign product for Reade's arties, Gunsberg will also supervise opera-tion of the Baronet Theatre, N. Y.,

tion of the Baronet Theatre, N. Y., and other of Reade's specialized situations, and he'll concern himself with their ad-pub activities.

Appointment of a N. Y. rep was made necessary in part by the Reade chain's move to Deal, N. J. At U, Gunsberg specialized in adpub activities for the J. Arthur Rank pix released through U, working with Jeff Livingston. Prior to that, he spent three years with United Artists, working on "Henry V."

At U, Gunsberg is succeeded by Maurice Segal, who recently resigned as account exec with the Norton & Condon public relations agency. He'll work with Livingston as a publicist for the Rank product.

High Ct. to Rule on Philly Consent Decree Quirk

Washington, Sept. 14.
Supreme Court was asked last week to decide whether a consent decree against a major picture producer can be related to a local situation in a private antitrust case. Question was posed in a petition filed by Miss F. E. Harrison, owner of a theatre in the Philadelphia Main Line suburb of Bryn Mawr, for review of lower court decisions against her in a suit charging eight major distributors, Warner Bros. Circuit Management Corp. and Stanley Co. of America with conspiracy in giving the Warner theatre in the area firstrun preference. Miss Harrison contended the lower courts should have allowed evidence the Paramount consent decrees, The distribs, in opposing review, said the Paramount case had been fully explained to the District Court jury and evidence had shown that the distributors acted independently. The Court of Appeals, Third Circuit, upheld the District Court.

Monthly 'A' Production Set as New AA Policy

Hollywood, Sept. 14.

New policy of Allied Artists calls for the release of one "A" production every month, it was announced by Walter Mirisch, executive producer, who recently returned from England where the

turned from England where the company's first \$1,000,000 production, "The Black Prince," is nearing completion.

New release schedule starts this month with "The Human Jungle." Others: are "Tonight's the Night." "Danger Point" and "Target Earth," in October; "The Bob Mathias Story," November; "The Big Combo," January; "Shotgun," February; "The Annapolis Story," March, and "The Black Prince," April.

D.C. Loew's Pacts **Metop Opener**

Washington, Sept. 14, Loew's 3,400-seat Capitol Theatre here has signed with Theatre Network Television to carry the closed circuit telecast of the opening of New York's Metropolitan Opera on Nov. 8. The house is to be scaled from \$3 to \$5 for the event.

evant.

Telecast here will be sponsored jointly by the Metropolitan Opera Guild of New York and the National Opera Guild of Washington, with each organization to receive a share of the proceeds.

The Capitol is also carrying the closed circuit telecast of tomorrow night's (Wed.) heavyweight championship fight

night's (Wed.) heavyweight championship fight.
Thus far, no Washington theatre equipped with largescreen television has taken the closed-circuit telecast of the New York Philharmonic Orchestra next month, Loew's has turned it down; the Warner Theatre, converted to "Cinerama," could not fit in the event. This leaves Keith's Theatre as the only equipped midtown theatre which is still a possible buyer.

Albany Corp. in \$825,000 Antitrust Suit Vs. Majors

Albany, Sept. 14.

An \$825,000 treble damage antitrust suit was filed in Federal
Court at Utica Wednesday (8) by
the Central Amusement Company
inc. and J. Stephen Holt, owners
of the now-closed Colonial Theatre,
against the sight major distribuof the now-closed Colonial Theatre, against the eight major distributors, Fabian Theatres, Fast Theatres and Copia Realty Co. (Fabian subsidiaries), Warner Bros. Circuit Management Corp., Stanley Mark Strand Corp. and RKO-Keith Orpheum. In all, 18 companies were named defendants.

named detendants.

Jacob M. Olshansky, Albany attorney and an officer of the amusement company, filed the suit. He operated the Colonial for a time. Holt, a New York lawyer, is president of the corporation.

corporation.

The Colonial, a three-floor thea-The Colonial, a three-floor theatre located on uptown Central Ave, had a variety of policies in its 40 years of operations, vaudeville, stock and motion pictures. In recent years, it had chiefly played pictures, although the last operator, Malcolm Atterbury, presented stock. He leased the house for one season, lowering the curtain in the spring of 1953, after staging repertoire at his downtown Playhouse (now the site of a parking lot) for five seasons.

80% of Pix Exhibited In Spain Are U.S.-Made

In Spain Are U.S.-Made
Hollywood, Sept. 14.
More than 80% of the motion
pictures seen in Spain are made
in Hollywood, according to editor
Horatio Saens Guerrero and radio
executive Alfonso Banda; visiting
here as part of the U. S. State
Dept.'s. foreign program.
In addition to U. S. films, Spanish radio offers American orchestras and news, while the Voice of
America still services that country.

Adler's 4 for 20th

Hollywood, Sept. 14.

Hollywood, Sept. 14.

Buddy Adler has four pictures on his production schedule at 20thFox, starting with "Soldier of Fortune," the Clark Gable starrer which goes before the cameras Oct. 20.

Second is "The Left Hand of God," starting Nov. 20 with Gregory Peck starring. Third is "Violent Saturday" and fourth is a untitled original to be scripted by Harry Kleiner.

UA Back in MPAA Fold; Firm Backing Of Code Assured

United Artists, which had been outside the fold since 1947, has returned to the membership ranks of the Motion Picture Assn. of America. Corp any's return was formalized at a MPAA board meeting in N. Y. Monday (13).

Only departure from the standard membership commitments made by UA stemmed from the Production Code. In the event the distribution commany wants to how

Production Code. In the event the distribution company wants to bow out of MPAA it will be called upon to serve an advance notice of only three months. A sixmonth notice of resignation is required of other companies. companies

The angle here is that UA would The angle here is that UA would want to disaffiliate pronto if unsurmountable differences over the Code develop in the future, as they have cropped up in past. The company released Otto Preminger's production of "The Moon Is Blue" last year despite the pic's Code nix. Now, and for as long, as the (Continued on page 14)

SURPRISE TURNOUT FOR MIDNITE 'XMAS' N.Y. BOW

MIDNITE 'XMAS' N.Y. BOW

Although the curtain time was midnight, over 3,000 persons turned, out for the private N.Y. unveiling of Paramount's "White Christmas" at Radio City Music Hall last Wednesday (8). No formal invitations were sent out, Par reps having tipped off some reporters and columnists via telephone calls.

Barney Balaban, film company prez, surprised by hefty patronage, commented: "What were we giving away? I said okay to Jerry (ad-pub v.p.) Pickman when he suggested a midnight preview on account of VistaVision requiring the Music Hall screen, But I never expected such an all-inclusive show business turnout."

Among attendees were prominent figures in the various entertainment fields, including members of current legit shows, music, radio-ty and the agencies. Irving Berlin, who did the "Christmas" score, and Danny Kaye, who costars with Bing Crosby, also were present.

M-G Mulls Return To Exhib Forums: **Revising Its Trade Showing Policy**

Metropolitan's 909G Antitrust Suit Opens

Los Angeles, Sept. 14. Trial of the \$909,000 antitrust suit filed by Metropolitan Theatres against seven major companies opened in Federal Court with Judge Harry C. Westover on the bench.

Plaintiff claims its Orpheum Plaintiff claims its Orpheum Theatre was the victim of discrimi-nation in obtaining firstrun films. Named as defendants were Colum-bia, Loew's, Paramount, RKO, 20th-Fox and Universal-Interna-

Metro Releases

slates is pointed up by the completion of Metro's slate for the 1954 calendar year. Adding six new pictures and four reissues to its pre viously announced January viously announced January to September slate, the company will have a total of 29 pictures in dis-tribution, exclusive of "Julius Caesar" and "Brigadoon," which are receiving "special handling." For the calendar year of 1954, Meto released a total of 46 pic-tures, including the general lease of "Quo Vadis."

Twenty of the current year's films are in color as compared to 19 for the previous year. Four of the 1934 pix are in CinemaScope as compared to two 3-D films in 1953.

compared to two 3-D films in 1953.
The new pix added to the sked are "Rogue Cop" and "Bead Brummell" for October. "Athena" and "The Last Time I Saw Paris" for November. and "Crest of the Wave" and "Deep in My Heart" for December.

The two reissues for October-will be "A Woman's Face" and "Dr. Jekyll and Mr. Hyde," while the pair for November will be "Tar-zan and the Ape Man" and "Tarzan Escapes."

Disney Names Margolies To Special Ad-Pub Post

Cut Down To 31

Cutdown in film company release

Albert Margolies & Co. has been named special ad-pub consultant for Walt Disney Productions. Margolies has worked with the Disney office before, but on a per-pic assignment basis.

In addition to participating in future film campaigns, he'll also be available to the company's character merchandising division.

Inside Stuff—Pictures

"The glorification of youth by Hollywood not only reflects current "The glorification of youth by Hollywood not only reflects current attitudes in society but does a great deal towards intensifying them. If we can motivate picture makers to examine this problem themselves, progress will be made." This was the reply made Thursday (9) by Al Abrams, research specialist and executive assistant to N.Y. State Sen. Thomas C. Desmond, chairman of the Joint Legislative Committee on Problems of the Aging, whose recent report, "Growing With the Years," criticized Hollywood's approach to senior citizens. The Motion Picture Assn. of America was one of those making a quick response to and a sharp denial of the committee's complaint. A letter to Senator Desmond at Newburgh, asking how he would suggest that motion picture producers change their slant on the aging, brought the comment by Abrams.

He wrote: "The only psychological method of altering attitudes is not by speeches or statements, but by having the individual's whose

not by speeches or statements, but by having the individual's whose attitudes are sought to be changed motivated toward studying the problem themselves. Through the use of self examination and research have come changes in attitude."

Marilyn Monroe arrived in N.Y. for "Seven Year Itch" locationing last week and bowled over the N.Y. press. Greeted by some 500 people on her arrival, including about 60 scribes and photogs, the 20th-Fox star landed on Page 1 with pix and stories in every afternion daily, reviving memories of another day when such attention to Hollywood players was more commonplace. It was La Monroe's first visit east in three years. Novel touch was added by the coverage of her arrival by tv cameras sent to do a remote for the Dave Garroway "Today" show on NBC. Since Miss Monroe's contractual obligations limit her tv appearances the typhore kept at a respectful distance. tv appearances, the tv boys kept at a respectful distance.

National Council of Women of the United States, with a membership of 5,000,000, has become the 12th national organization to join the Green Sheet, which previews and rates pix. Council's decision to join brings to over 45,000,000 the aggregate membership repped by the organizations participating in the reviewing service. Mrs. Dean Gray Edwards will serve on the Green Sheet committee as national motion picture chairman for the Council.

Revising its entire policy of tradeshowings; Metro reportedly is weighing a return to exhibitor forume as means of contacting theatremen both on sales policy and the exploitation of upcoming M-G ams. While formal trade showings, which have been costly and poorly attended, will be dropped, the film company is nevertheless considering ways to best present its product to exhibs. Success of the special showings of such pictures as "Seven Brides for Seven Brothers" and "Kiss Me-Kate" has given the company an idea that perhaps this technique is the best for introducing product to theatremen as well as to the vast number of opinion molders, as represented by the press, radio-tv, civic officials, and club men and women. In the case of "Brides," the invitation to the employees of rival film companies not only paid off in goodwill but also provided a potent word-of-mouth force.

Revival of the forum, policy M-G discontinued two or three years ago, perhaps stems from the recent talks between sales chief Charles M. Reagan and a committee from Allied States Assn. Reagan was commended for the manner in which he received the group, and this give-and-take session may have given the sales topper the idea that closer contact between exhibs and distribs, via a thorough thrashing out of the problem of both buyer and seller, may lead to better relations and bring to an end the bitterness that now exists.

Others To Follow?

Reagan, assistant sales manager;

M. Saundeus, eastern sales chieft, John P. Byrne, and advertising manager Si Seadler returned this week from Coast confabs relating to Metro's upcoming release slate. The divisional manage. (Continued on page 14)

(Continued on page 14)

Minn. Exhib Maps C'Scope For 13 Ozoners Despite **Boycott' in Territory**

Boycott' in Territory

Minneapolis, Sept. 14.

While there has been what's tantamount to a "strike" by this territory oconers against one-track optical sound C'Scope because of Insability to buy pictures flat or what they consider a reasonable percentage. Eddie Ruben has announced that he'll install the equipment in all of his 13 outdoor theatres before next season's start.

Included among th Ruben drive-ins will be three new ones at Devils Lake, N. D., and at Montevideo and New Ulm, Minn.

By the end of this summer's outdoor theatre season, within the next four to six weeks, there will be only four of the territory's 86 ozoners that have converted to one-track optical sound C'Scope.

Despite indications that unless they qualify for C'Scope, the drive-ins may be faced with a product shortage next year, and that such a condition is likely to become increasingly worse during near-term subsequent seasons, many operators still are insisting they'll remain off the C'Scope bandwagon until there's a change in sales policy.

These operators claim they can't play pictures profitably at the percentage terms being demanded for even the C'Scope offerings later runs.

runs.
With 19 more installations—nine
of them in Minnesota—C'Scope to
(Continued on page 14)

Fisher Named to 2 Odeon Posts: Stern Toronto Mgi.

Toronto Sept. 14.
Frank H. Fisher, Canadian film industry vet and general manager of J. Arthur Rank Film Distributors (Canada) Ltd., last week was anmed a director of Odeon Theatres (Canada) Ltd. and Odeon Theatres Ltd. His appointment was announced by Leonard W. Brockington, who heads both companies.

Brockington, who heads both companies.

At the same time Fisher disclosed that as of last week (Mon.) Irving Stern became Toronto branch manager for J. Arthur Rank Film Distributors. Associated with the JARO company since its inception in Canada some 10 years ago, Stern replaces J. S. Mc-Pherson, resigned.

B.O. Blues on B'way As Edna Blew; 'Betrayed' Hot 42G, 'Passage'-Vaude Click 26G, 'Brides' \$1,352,000 in 8

Already suffering from the usual post-Labor Day holiday lull, Broadway first-runs were delivered a body blow by Hurricane Edna Friday night and particularly Saturday (11). Heavy rainfall, high winds and constant reminder by radio and to about the storm kept thousands home and cut deeply into attendance. Brisk, clear unusually big uplift at the box-office, but further inroads were suffered Monday-Tuesday (yesterday) with the reopening of schools. Launching of two prize tele shows Sunday night meant little or nothing to the Broadway box-office, biz running almost the same as the Sunday of a week ago which was just prior to Labor Day.

Lone newcomer, "Betrayed," wound up its initial week last night

was just prior to Labor Day.

Lone newcomer, "Betrayed,"
wound up its initial week last night
(Tues.) with a smash \$42,000 at
the State. New vaude topped by
Harvest Moon Ball winners and
"Southwest Passage" looks to hit ai
g\$26,000 at the Palace.

While all first-runs were hit by
the hurricane, the storm was particularly harsh with the Music
Hall which depends so much on
out-of-town trade. "Seven Brides"
with stageshow was hurt Friday
and especially on Saturday, usually Hall which tepenus a much out-of-town trade. "Seven Brides" with stageshow was hurt Friday and especially on Saturday, usually the prize day of the week. Despite-this, the combo will finish the eighth week at \$117,000 or near. very good considering length of. run. This figure means "Brides" will wind its eight-week run with \$1,352,000, not far from the record money high held by "Great Caruso" of \$1,391,000. Latter was made in the summer of 1951.

Third week of "The Egyptlan" finished with a solid \$63,000 at the Roxy, which also was very hard hit by the storm. Second round, of "Private Hell 36" looks to be off to fair \$27,000 at the Paramount. "Duel in Sun" likely will hinish its second stanza with a good \$14,000 at the Mayfair, also down sharply from first week. "High and Dry" managed to hold at a great \$15,300 in second round at the arty Sutton.

It's much the same story at every theatre. Top longrun continues to be "On Waterfront," with a socko \$41,000 in the seventh frame at the Astor. "Vanishing Praire" still was sterriffic with \$13,500 in fourth week at the arty Fine Arts.

"Rear Window" battled the

at the arty Fine Arts.
"Rear Window" battled

at the arty Fine Arts.

"Rear Window" battled the storm as well as any pic with a great \$39,000 in prospect for the sixth session at the Rivoli.
"Dragnet" still was in the chips with around \$19,000 probable for fourth week at the Victoria.

Estimates for This Week
Astor (City Inv.) (1,300, 50-\$1.75).
"On Waterfront" (Col) (8th wk).
Seventh session ended last night (Tues.) slid a little but still socko at \$41,000. Sixth week was \$49,000. Stays on until sometime in October or later.

Baronet (Reade) (430; 90-\$1.55).
"Man Between" (UA) (reissue).
Opened last Friday (10). Third week of "Fallen Idol" (Indie) (3d wk), fair \$2,800.

—"Caine Mutiny" (Col) (12th wk).
Present round ending today (Wed.) looks like good \$23,000, with pic starting to taper. The 11th week was \$32,000. Stays on until "Bare-foot Contessa" (UA) opens Sept. 29.
Criterion (Moss) (1,700; 50-\$1.85)

29. Criterion (Moss) (1,700; 50-\$1.85)
—"Living It Up" (Par) (8th wk).
Current stanza ending tomorrow
(Thurs.) is heading for neat \$19,000 or near after \$23,000 for sevtenth. "Sabrina" (Par) follows with
formal preem next Tuesday night
(21)

(21). Fine Arts (Davis) (468; 90-\$1.80)
—'Vanishing Prairie'' (Disney) (5th wk). Fourth frame ended Sunday (12) held with terrific \$13,500 after \$14,700 for third. Gives pic biggest four weeks ever at this house. Continues indef. Globe (Brandt) (1,500; 70-\$1.50)
—'Three Hours To Kill' (Col) (2d wk). Down to slow \$5,000 after \$10,000 opening week.

Guide (Guide) (456; \$1-\$1.80)—
"Mr. Hulot's Holiday'' (GBD) (5th wk). Fourth round ended Sunday (12) was anexy \$9,000 after \$10,500 for third week.

Mayfair (Brandt) (1,736; 79-\$1.80)
—'Touel in Sun'' (SRO) (2d wk). Mayfair (Brandt) (1,736; 79-\$1.80)
—'Touel in Sun'' (SRO) (2d wk). Tritial holdover session ending today (Wed.) looks to get stout \$14-000. First week was \$26,000.

Normandie (Trans-Lux) (592; 95-\$1.80)—(Congacciro'' (Col) (2d wk). Second week ending today (Wed.) is heading for fine \$5,500 after \$7,500 opener.

Palace (RKO)) (1,700; 50-\$1.60) Fine Arts (Davis) (468; 90-\$1.80)

"Southwest Passage" (UA) and vaude headed by Harvest Moon dancers. Heading for big \$26,000 in week ending tomorrow (Thurs.). Last week, "Down 3 Dark Streets" (UA) and vaude, \$28,000.

Paramount (ABC-Par) (3,664: 70-\$1.75)—"Private Hell 36" (FM) (2d-final wk). Initial holdover round winding tomorrow (Thurs.) is heading for fair \$27,000. First week was okay \$40,000. "Rogue Cop" (M-G), first Metro film to play house in many years, opens Friday (17).

Paris (Pathe Cinema) (568; 990-\$1.80)—"Hobson's Choice" (UA) (14th-final wk). The 13th frame ended Sunday (12) was okay \$5,500 after \$5,700 for 12th. "Bread, Love and Dreams" (Indie) preems Sept.

and Dreams" (Indie) preems Sept. 20. Rivoli (UAT) (2,092; 85-\$2). Hear Window" (Par) (6th wk). Present round ending today (Wed) looks to reach sock \$99,000 after last week; \$47,000. Stays on indef. Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"7 Brides For 7 Brothers" (M-G) and stageshow (8th-final wk). Present session concluding today (Wed.) looks to reach \$117,000, okay for length of run but way off from last week's \$165,000. The eight-week run will have amassed \$1,320,000 registered by "Great Caruso" (M-G) opens tomorrow (Thurs.).

Per (M-F) (5,717-65.\$2.40)

Caruso" (M-G) in 10 weeks. "Brigadoon" (M-G) opens tomorrow (Thurs.).

Rosy (Nat'l. Th.) (5,717; 65-\$2.40)

—"Egyptian" (20th) (4th wk). Third round ended last night (Tues.) hit solid \$63,000 after \$100,000 for second week. Stays indef. Best first three weeks here since "The Robe" (20th). "Woman's World" (20th) set to open Sept. 28.

State (Loew's) (3,450; 78-\$1.75)

—"Betrayed" (M-G) (2d wk). Initial frame ended last night (Tues.) hit smagsh \$42,000. In ahead, "Magnificent Obsession" (U) (5th wk), \$25,000 which wound up a highly successful run here.

Sutton (R&B) (561; 90-\$1.50)—

"High and Dry" (U) (3d wk). Second stanza ended Monday (13) held at smash \$15,800 after \$18,600 opening week, one of outstanding intial weeks at this house. In for longrun.

Trans-Lux 60th St. (T-L) (453:

ing week, one of outstanding initial weeks at this house. In for longrun.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50) — "Little Kidnapers" (UA) (3d wk). Second session ended last night (Tues.) held at big \$8,500 after \$11,000 opening week.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Little Kidnapers" The '79th week ended Monday (13) was sturdy \$6,100 after '\$6,200 for '8th round.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Dragnet" (WB) (4th wk). Current stanza ending tomorrow (Thurs.) looks to reach big \$19,000 after \$30,000 for third week. Stays until end of this month at least, with "Star Is Born" (WB) due in next and to play day-date with nearby Astor.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama" (Indie) (67th wk). The 66th round ended Saturday (11) off to \$38,000 after \$48,000 for 65th week, Stays on. Storm naturally hurt.

'Dragnet' Sockeroo 14G, Indpls; 'Karamoja' Wow 12G, 'Window' \$12,500, 2d

Indianapolis, Sept. 14.
Biz is spotty at first-runs here
this stanza, with off-beat pix getting the big play. "Dragnet" is
leading the city with a sock week
at Circle. "Karamoja" at Lyric also
is extra stout. "Rear Window" is
solid in second stanza at Indiana.
"Valley of Kings" shapes slow at
Loew's.

'Francis' Fancy \$7,000, L'ville; 'Brides' 11G, 2d

L'ville; 'Brides' 116, 2d

Louisville, Sept. 14.

Cooler temperatures are made to order for first-runs this week. Only new entry is "Francis Joins Wacs" and "Monsters" at the Kentucky, with favey total. Mary Anderson; is okay holdover with "Dragnet." Rialto's "Egyptian" and State's, "Seven Brides" both are brisk in second rounds. Loew's State has offered its house to the Loulsville; Philharmonic Society for it's chidrens' concerts this winter. Since Memorial Auditorium is now undergoing alterations this is rated a civic-minded gesture.

Estimates for This Week Kentucky (Switow) (1,000; 50-75)

—"Francis Joins Wacs" (U) and "Bowery Boys Meet Monsters" (AA). Only fresh product on mainstem. Fancy \$7,000 or near. Last week, "Magnificent Obsession" (U) (6th wk), \$6,500.

Mary Anderson (People's) (1,000; 78-51)—"Pragnet." (WB) (2d wk).

week, "Magnificent Obsession" (U) (6th wk), \$6,500.
Mary Anderson (People's) (1,000; 75-\$1)—"Dragnet" (WB) (2d wk). Good \$8,000 but down considerably from \$12,000 of opening week.
Rialto (Fourth Avenue) (3,000; \$1-\$1.25)—"Egyptian" (20th) (2d wk). Still profitable at \$12,000.
Last week, \$19,000.
State (Loew's) (3,000; 50-75)—"Seven Brides" (M-G) (2d wk). Neat \$11,000 following \$15,000 first week.

'Window' High 18G

San Francisco, Sept. 14.
Downtown sector is loaded with
holdovers this stanza, but biz continues brisk. "Rear Window" shapes
standout of holdovers with fancy
second week at Paramount. "Drag" "till is good in initial hold" "Seven standout of holdovers with fancy second week at Paramount. "Drag-net" still is good in initial hold-oyer frame at Golden Gate. "Seven Brides" continues big in fourth round at Warfield. "Pushover," one round at Warfield. "Pushover," one of few newcomers, is only fair at St. Francis. "Mr. Hulot's Holiday" is heading for a fine session at the Bridge while "Man With Million" at the Stagedoor is getting hefty crowds.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)
—"Dragnet" (WB) (2d wk). Good
\$17,000 but down a great deal from
opening week's \$34,000.
Fox (FWC) (4,851; \$1,25-\$1.50)—
"The Egyptian" (20th) (3d wk). So\$517,000. Last week, \$27,000.
Warfield (Loew's) (2,656; 75-\$1)
—"Seven Brides" (M-G) (4th wk).
Big \$13,000. Last week, \$16,000.
Paramount (Par) (2,646; 90-\$1)—
"Rear Window" (Par) (2d wk). Fast
\$18,000. Last week, \$26,500.
St. Francis (Par) (1,400; 90-\$1.25)
—"Pushover" (Col). Fair \$10,000.

St. Francis (Par) (1,400; 90-\$1.25)
— "Pushover" (Col). Fair \$10,000
or less.
 Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cirerama (Indie) (37th wk). Solid \$34,000.
 United Artists (No. Coast) (1,207; 000. Last, week, \$32,000.
 United Artists (No. Coast) (1,207; 0-\$1)—"Duel in Sun" (SRO) (reissue) (2d wk). Okay \$7,700. Last week, \$9,000.
 Stagedoor (A-R) (400; \$1-\$1.25)—"Man With a Million" (UA). Smash \$5,800. Last week, "Hobson's Choice" (UA) (6th wk), \$2,400.
 Larkin (Rosener) (400; \$1)—"The Red Inn" (Indie) (2d wk). Mild \$2,000 after \$3,100 opening frame. Vogue (S.F. Theatres) (377; \$1)—"Madame De ..." (Indie) (3d wk). Okay \$2,800. Last week, \$2,000.
 Bridge (Schwartz-Reade) (399; \$1-\$1.20)—"Hulot's Holiday" (GBD). First week, 10oks like fine \$4,500.
 Last week, "Maîta Story" (UA) (3d wk), \$2,200.

Natchez' Nice \$8,000,

D. C., 'Window' 11G, 2d

Washington Sept. 14.

First-runs remain steady despite virtually a total holdover situation. Lone new entry, "Gambler from Natchez," is surprisingly nice at Loew's Columbia. Still smash is "Rear Window" in first holdover session at Playhouse, after record first week.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—
"Seven Brides" (M-G) (4th wk).
Slipped to good \$13,000 after \$19-000 in third. May hold another.

Columbia (Loew's) (1,174; 60-80)

"Gambler from Natchez" (20th).
Very brisk \$8,000. Last week, "Valley of Kings" (M-G) (3d wk), \$6.000.

Dupont (Lopert) (372: 65-81)—

"Valley of Kings (ba-c, 56,00).

Dupont (Lopert) (372; 65-\$1)—
Vanishing Prairie" (Disney).
Bright \$7,000 after \$8,000 last week. Stays.
Keith's (RKO) (1,939; 75-\$1.25)—
"Caine Mutiny" (Col) (10th wk).
(Continued on page 16)

Chi Okay Despite Post-Holiday Dip; Bounty' Big \$16,000, 'Window'-Stage Wow 70G, 'Wind' Hot 35G, Both 2d

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; 1, e, without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement

Duel' Bright 9G, Mpls.; 'Apache' 8G

Minneapolis, Sept. 14.
Newcomers and holdovers are showing downtown biz currently, but latter continues to command the major share of attention. Still riding high, wide and handsome are "Seven Brides" in fifth week while "The Egyptian" and "Dragnet" in their second rounds continue well. "Apache" and reissued "Duel in Sun" loom nicely among newcomers, "Cinerama" still is longrun champ with another smash newcomers. "Cinerama" still is longrun champ with another smash total in 22d week at Century.

Estimates for This Week Century (S-W) (1,140; \$1.75-\$2.65) —"Cinerama" (Indie) (22d wk). Gigantic \$25,000. Last week, \$27,000.

—"Cinerama" (Indie) (22d wk).
Gigantic \$25,000. Last week,
\$27,000. Toll \$8,000. Last week,
Gopher (Berger) (1,600; 65-85)—
"Apache" (UA). Tall \$8,000. Last week, "Valley of Kings" (M-G) (2d wk), \$3,200.
Lyric (Par) (1,000; 65-85)—
"Duel in Sun" (SRO) (reissue). Much made of widescreen presentation. Hitting socko \$9,000. Last week, "Westerner" (Indie) and "Dead End" (Indie) reissues), \$4,-500 at 75c top.
Radio City (Par) (4,100; 85-\$1)—
"The Egyptian" (20th) (2d wk). Fat \$12,000. Last week, \$24,000.
RKO-Orpheum (RKO) (2,890; 65-85)—"Dragnet" (WB) (2d wk). Solid \$9,000, but down sharply from opener. Last week, \$16,000.
RKO-Pan (RKO) (1,600; 50-75)—
"Tanganyika" (U) and "Monte Carbiback week, "Blaok Shield Falworth" (U) (2d wk), \$5,000 at \$1 top.
State (Par) (2,300; 85-\$1)—
"Seven Brides" (M-G) (55+ wk).
Strong \$8,000. Last week, \$12,000.
World (Mann) (400; 65-\$1,20)—
"Her 12 Men" (M-G), Moderate \$3,000. Last week, "About Mrs.
Leslie" (Par) (2d wk), \$2,200.

Toronto B.O. Picks Up; 'Waterfront' Fast 18G, 'Susan' 10G, 'Shield' Same

With the annual Canadian National Exhibition over, film biz is beginning to boom again, with "Waterfront' leading city in returns. "Susan Slept Here" is okay to pace newcomers. Still in lead, however, on holdovers, is second sock stanza of "Seven Brides" and third frame of "Magnificent Obsession." Second hound of "Sabrina" is rated nice.

Estimates for This Week
Downtown, Glendale, Scarboro,

"Estimates for This Week
Downtown, Glendale, Scarboro,
State (Taylor) (1,059; 955; 698; 694;
40-70)—"Black Horse Canyon" (U)
and "Return from Sea" (AA), Light
\$12,000. Last week, "Crossed
Swords" (UA) and "Gog" (UA),
\$13,000

1 \$12,000. Last week, "Crossed \$words" (UA) and "Gog" (UA), \$13,000.

Hyland (Rank) (1,354; 60-80)—
"Doctor in House" (Rank) (2d wk).

Imperial (FP) (3,373; 60-\$1)—
"Waterfront" (Col). Very big \$18,1000. Last week, "High and Mighty"

(WB) (3d wk), \$13,500.

Loew's (Loew's) (2,090; 65-80)—
"The Brides" (M-G) (2d wk). Sock \$18,000. Last week, \$24,000.

"Odeon (Rank) (2,390; 75-\$1)—
"Magnificent Obsession" (U) (3d wk).
Holding at big \$13,000. Last week, \$14,000.

Shea's (FP) (2,386; 50-85)—
"Susan Slept Here" (RKO). Okay \$10,000. Last week, \$11,000.

"Susan Slept Here" (RKO). Okay \$10,000.

"Uptown (Loew) (2,745; 60-\$1)—
"Black Sheid of Falworth" (U) (2d wk). Nice \$10,000. Last week, \$15,000.

Chicago, Sept. 14.

Normal post-Labor Day slack has put the brakes on accelerating grosses. However, first-runs are still doing staunch biz. Holdover fare is mainly sturdy. Sole new entry this round, combo of "Bounty Hunter" and "Dawn at Socorro" at Roosevelt, is shooting for a good \$16.000.

"Rear Window" shapes smash in the second round at the Chicago, with Howard Miller heading stage-show. At United Artists, "Gone With Wind" again is tapping a hotsy take. "Her Twelve Men" is brisk at Monroe.

brisk at Monroe.

"Broken Lance" looks stout in third session at the Oriental. Fourth week of "Vanishing Prairie" at the Loop also shapes sturdy. "Susan Slept Here" is rounding out a plump fifth week at Woods while "Black Shield of Falworth" is still buoyant at the Grand.

Another terrise total and the control of the co

"To brides for 7 Brothers" in seventh and final week at McVickers. "Cinerama" is mighty in 59th week at the Palace.

Estimates for This Week

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)
—"Rear Window" (Par) with deejay Howard Miller topping vaude
(2d wk). Wow \$70,000. Last week,
\$80,500 over hopes.
Grand (Nomikos) (1,200; 98\$1.25)—"Black Shield of Falworth"
(U) (5th wk). Tidy \$9,000. Last
week, \$10,000.

Loop (Telem't) (600: 90-\$1.25)—
"Vanishing Prairie" (Disney) (4th wk). Fine \$9,500. Last week, \$14,000.

McVickers (JL&S) (2,200; 65-\$1.25)—"7 Brides for 7 Brothers" (M-G) (7th wk). Fast \$22,000. Last week, \$31,000. Monroe (Indie) (1,000; 65-87)— "Her 12 Men" (M-G) (2d wk). Light at \$6,500 after \$15,000 last

Oriental (Indie) (3,400; 98-\$1.25)
—"Broken Lance" (20th) (3d wk).
Spearing big \$27,500 after last
week's \$44,000.

week's \$44,000.

Palace (Eitel) (1,484; \$1.25-\$3.40)

"Cinerama" (Indie) (59th wk).
Socko \$40,000. Last week, \$45,000.

Roosevelt (B&K) (1,400; 65-88)
"Bounty Hunter" (WB) and "Dawn at Socorre" (U). Okay \$16,000.
Last week, "Duel in Jungle" (WB) and "Outcast" (Rep) (2d wk), \$16,000.

State-Lake (B&K) (2,700; 98-\$1.80)—"Caine Mutiny" (Col) (11th wk), Good \$18,500. Last week, \$22,000

Surf (H&E Balaban) (685; 95)—
"Daughters of Destiny" (Indie) (2d
wk). Moderate \$3,000. Last week, wk). N \$6,000.

United Artists (B&K) (1,700; 98-\$1.25)—"Gone With Wind" (M-G) (reissue) (2d wk). Torrid \$35,000. Last week, \$40,000.

Last week, \$40,000.

Woods (Essaness) (1,198; 98\$1,25)—"Susan Slept Here" (RKO)
(5th wk). Brisk \$23,000. Last
week, \$30,000.

World (Indie) (697; 98)—"La
Ronde" (Indie) (6th wk). Nice
\$4,500. Last week, \$5,000.

'EGYPTIAN' HUGE 21G. PROV.; 'DRAGNET' 15G

Providence, Sept. 14.

Providence, Sept. 14.

Hurricane Edna cut into the generally busy Saturday first-run biz as threats of high tide floods saw the police keeping everybody out of downtown district. Late arrival of storm caught city at low tide which wiped out the flood threat. Hence, most houses did well. Majestic is terrific with "The Egyptian." RKO Albee's "Dragnet" also is a mighty lure. Loew's looks happy with "Seven Brides." The Strand is closed for repairs.

Albee (RKO) (2,200; 50-70)—
"Dragnet" (WB) (2d wk). Started
Monday (13). First week was nifty
\$15,000.

Majestie (Fay) (2,200; 70-90)— "The Egyptian" (20th) (2d wk). Began Monday (13). First session was tremendous \$21,000.

was tremendous \$21,000.

State (Loew's) (3,200; 50-70)—
"Seven Brides for Seven Brothers"
(M-G). Very solid \$19,000. Last
week, house was dark because of
Hurricane Carol.
- Strand (Silverman) (2,200)—Under repairs as a result of previous
hurricane 10 days ago.

One of the Greatest Money-Reviews Ever!

... from Newsweek

MOVIES

Suddenly (United Artists) is as simple and startling as a good scream. The box moe star in its ook & Frank Sinatra, chiefly known until recently of teen-age youngsters' songs. Its setting is just a humdrum town on a humdrum Saturday aftor but suddenly very first credit-unfolding moments, in fac "Suddenly" seizes audience nerves and begins, quietly and motion point. It leaves them, at best, limp, w me uneventfullooking town of Suddenly, Calif. The President of the United States decides to

visit it, and an attempt is made to assau mate him. Foot by thrumming foot, the film's tension accumulates, with never Allen's superb direction, everyday incidents-the television-repair man's arrival, the newsboy's daily round of deliveries -are astutely set against the epochal fact

As the assassin in the pie e, Sinatra of what impends. perbly refutes the idea that the suaightrole potentialities which earned Lternity" were one-shot stuff. In "Sud-Academ denly," the happy-go-lucky soldier of "Eternity" becomes one of the most repellent killers in American screen history. arrogant in the brokenly whimpering at the finish, Sinatra will astonish viewers who flatly

resent bobby-soxers' idols. Sterling Hayden also does well as the ambushed sheriff who tries to persuade Sinatra that nobody ever got away with an assassination. This killer weakens not a whit: "If Booth wasn't such a ham, he'd have made it."

Decorated for his killing of 27 Germans during the war, he looks forward to his latest assignment with particular pleasure: "I never killed a President before." Watching him go about it is one of those occasions that make your theater's arting times important

Summing Up: Sure scorer

The Academy **Award Winner** of "From Here To Eternity" scores a new hit!



uddenty

H.O.'s Load L.A.; 'Brigadoon' Bright \$18,000; 'Egyptian' Sock 27G, 'Dragnet' Same, 'Shield' 14G Plus Ozoners, 2d

PICTURE GROSSES

Los Angeles, Sept. 14.
While the post-holiday lag and school reopening are having some effect on first-run grosses, the bit level still is encouraging here, even with only one newcomer this week. "Brigadoon" is shaping smart \$18,000, showcasing at the Warner Beverly, being the lone new entry.

smart \$18,000, snowcasing at the Warner Beverly, being the lone new entry.

Topping second-week films is "Egyptian" with sock \$27,000, at Chinese on showcase date. Samefigure is likely for second round of "Dragnet," playing in three spots plus additional coin from zoner playdates.

Other second-weekers are tapering although "Black Shield of Falworth" looms okay \$14,000 in three houses plus drive-in coin. Nudist "Garden of Eden" also is good \$8,500 in single site.

Still reaping substantial takes although in fifth week are "Gone With Wind" with \$20,000 in two spots, and "Rear Window," with hefty \$15,000 at Hollywood Paramount.

mount. Estimates for This Week

Estimates for This Week
Warner Beverly (SW) (1,612; 90\$1.50)—"Brigadoon" (M-G). Smart
\$18,000. Last week, "Magnificent
Obsession" (U) (7th wk), \$6,400.
Chinese (FWC) (1,905; \$1-\$1.80)
"The Egyptian" (20th) (2d wk).
Sock \$27,000. Last week, \$40,200
plus \$4,800 on preem
Warner Downtown, Wiltern,
Vogue (SW-FWC) (1,757; 2,344;
855; 70-\$1)—"Dragnet" (WB) (2d
wk). Fast \$27,000. Last week,
\$57,000.

wk). Fast \$27,000. Last week, \$57,000.
Fox Wilshire (FWC) (2,296; 90-\$1.50)—"Man With A Million" (UA) (2d wk). Fair \$6,500. Last week, \$12,000.

(2d wk). Fair \$6,500. Last week, \$12,000.

Los Angeles Paramount, Hawaii (ABPT-G&S) (3.200; 1,106; 69.15.0)—"Betrayed"; (M-G) (2d wk). Slow \$14,500. Last week, \$23,700.

Orpheum, Ritz, New Fox (Metropolitan-FWC) (2,213; 1,363; 965, 70-\$1.10)—"Black Shield Falworth" (U) and "Dawn Scorro" (U) (2d wk). Okay \$14,000. Last week, \$26,000 plus \$61,000 in six ozoners.

United Artists (UATC) (2,100. Sh.10)—"Garden of Eden" (Indie) (2d wk). Good \$8,500. Last week, \$14,000.

EI Rey (FWC) (861; 70-\$1.10)—"Lady Vanishes" (Indie) and "39. Steps" (Indie) (reissues) (2d wk). Slim \$1,800. Last week, okay \$3,100.

Globe (FWC) (782; 70-\$1.10)—"The Thing" (RKO) and "Day Earth Stood Still" (20th) (reissues) (2d wk). Mild \$2,500. Last week, \$4,500.

Los Angeles, Iris, Loyala, U) (FWC) (2,007) 214-1 24-1

500. Los Angeles, Iris, Loyala, Up-vn (FWC) (2,097; 814; 1,248; 15; 75-\$1.25)—"Apache" (UA) wk). Okay \$19,000. Last week,

\$32,000.

Fine Arts (FWC) (631; 80-\$1.50)

"Vanishing Prairie" (Disney) (4th
wk). Good \$6,000. Last week,

wk). Neat \$20,000. Last week, \$28,600.

Hollywood Paramount (F&M) (1,430; \$1-\$1,50)—"Rear Window" (Par) (5th wk). Hefty \$20,000. Last week, \$20,200. over hopes.
Hollywood (FWC) (756; 75-\$1.25)—"On Waterfront" (Col) (6th wk). Nice. \$3,800. Last week, \$7,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.75)—"Caine Mutiny" (Col) (9th wk). Oke \$16,000. Last week, \$19,600.

Warner Hollywood (SW) (1,364; \$1,20.\$2.\$5)—"Cinerama" (Indie) (72d wk). Into 72d week Sunday (12). after socko \$37,300 last week.

Hellywood (FWC) (756; 75-\$1.25)
—"On Waterfront" (Col) (6th wk).
Nice \$3,800. Last week, \$7,000.
Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.75) — "Caine Mutiny" (Col) (9th wk).
Warner Hollywood (SW) (1,364; \$1.20-\$2.65) —"Cinerama" (Indie) (72d wk). Into 72d week Sundays (122) after socko \$37,300 last week.

*1.20-\$2.65 —"Cinerama" (Indie) (72d wk). Into 72d week Sundays (122) after socko \$37,300 last week.

*1.20-\$2.65 —"Cinerama" (Indie) (72d wk). Into 72d week Sundays (122) after socko \$37,300 last week.

*1.20-\$2.65 —"Cinerama" (Indie) (72d wk). Into 72d week Sundays (122) after socko \$37,300 last week.

*1.20-\$2.65 —"Cinerama" (Indie) (72d wk). Into 72d week Sundays (122) after socko \$37,300 last week.

*2.20-\$2.65 —"Cinerama" (Indie) (72d wk). Storm "The Egyptian" in second and Faramount and Fenway, shape okay.

**EGYPTIAN' GIANT 29G, CLEVE.; "VALLEY' 16G (Cleveland, Sept. 14.

**Opening of 'schools currently 'is clipping first-run takes here as is the crucial ball series between the Indians and N. Y. Yankees. In addition, city is loaded with hold-overs. "Valley of Kings" at State Looms best new pic, but only okay. "Dragnet" still is socko in second round at the Allen while "Egyptian" (20th) (reissue) '33 wk). Dull \$3,500 in final week. Looms best new pic, but only okay. "Dragnet" still is socko in second round at the Allen while "Egyptian" (1,700) (1,800; 65-95)—"Matta Story" (UA) and "Oberian" (Indie) (37th wk). Good \$18,000 (M-G) and "The Tragnet" (WB) and "Jungle Only in 34,000; 60-90)—"Mr. Hulot's. Holiday" (GBD). State (Loow's) (3,560; 50-90)—"Mr. Hulot's. Holiday" (GBD). Week, "Seven Brides" (M-G) and "Challenge the Wild" (UA). Neat \$12,000. State (Loow's) (3,560; 50-90)—"Mr. Hulot's. Holiday" (GBD). Week, "Seven Brides" (M-G) and "Challenge the Wild" (UA). Neat \$12,000. State (Loow's) (3,560; 50-90)—"Mr. Hulot's. Holiday" (GBD). Week, "Seven Brides" (M-G) and "Challenge the Wild" (UA). Neat \$12,000. State (Loow's) (3,560; 50-90)—"Mr. Hulot's. Holiday" (GBD). Week, "Seven Brides" (M-G) and "Ch

Broadway Grosses

Estimated Total Gross
This Week \$539,700
(Based on 21 theatres.)
Last Year \$679,800
(Based on 23 theatres.)

Obsession' Lush \$21,000 in Philly

Philadelphia, Sept. 14. Biz eased this week, the first one after Labor Day, but strong notdovers are helping to maintain an even pace. Smash opener is helping "Human Desire" to a rous-ing stanza at the Midtown. "Weat and. Wicked", paired with "Return From Sea" is doing nicely at the Stanton, cashing in on bally via the sex angle. "Rear Window" con-tinues sturdy in fourth round at Arcadia. holdovers are helping to maintain

Estimates for This Week

Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (4th wk).
Sturdy \$14,000 or better.
Last
week, \$18,000.

week, \$16,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (49th wk).
Steady \$14,000. Last week, \$14,500.

Fox (20th) (2,250; 99-\$1.80)—
"Egyptian" (20th) (3d wk). Stout \$24,000. Last week, \$35,000.
Goldman (Goldman) (1,200; 65-\$1.35)—"Dragnet" (WB) (2d wk).
Hefty \$18,000. Last week, \$30,000.

Mastbaum (SW) (4,360; 75-\$1,30)

—"Duel in Sun" (SRO) (reissue)
(2d wk) Mild \$11,500. Last week,
\$20,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Human Desire" (Col). Lusty \$12,000. Last week, "Gam-bler from Natchez" (20th), \$7,000.

Randolph (Goldman) (2,500; 74-\$1.49) — "Magnificent Obsession" (U) (2d wk). Big \$21,000. Last week, \$32,000.

\$32,000.

Stanley (SW) (2,900; 74.\$1.30)—
"Waterfront" (Col) (6th wk). Sock
\$15,000, with fight night out. Last
week, \$22,000.

Stanton (SW) (1,473; 50-99)—
"Weak and Wicked" (AA) and "Return from Sea" (AA). Tidy \$11,500.
Last week, "Outcast" (Rep) and
"Fighter Attack" (AA), \$10,500.

Trans-Lux (T-L) (500; 80-\$1.50)
—"Mrs. Leslie" (Par) (5th wk).
Winding at fair \$3,000. Last week,
\$4,400.

\$4,400.

Viking (Sley) (1,000; 75-\$1,30)—

"Betrayed" (M-G) (2d wk). Trim

\$13,000. Last week, \$20,000.

Trans-Lux World (T-L) (604; 99\$1,50)—"Maltā Story" (UA). Fair

\$4,500. Last week, "Adventures
Robinson Crusoe" (UA), \$3,500 in

6fth stanza.

'Lance' Fast \$16,000 in Denver; 'Brides' Hep 13G

Denver; Brides' Hep 13G

Denver, Sept. 14.

Biz is continuing strong with five out of seven bills being held this stanza. "Broken Lance" in third week at the Centre leads the city, and stays again. "Seven Brides" is running second and holds a third round at Orpheum. One of best showings is being made by "Rear Window" which still issmash in thrdr cound at Denham. "Dragnet" is showing enough to win a third week at Paramount.

Estimates for This Week Aladdin (Fox) (1,400; 50-85).

"Vanishing Prairie" (Disney) (4th wk). Good \$3,800. Holds. Last week, \$4,000.

Centre (Fox) (1,247; 60-\$1).

"Broken Lance" (20th) (3d wk).
Fine \$16,000. Stays. Last week, \$1,7,000.

Denham (Cockrill) (1,750; 50-85).

"Braw Window" (Par) (3d wk).

Fine \$16,000. Stays. Last week, \$17,000.
Denham (Cockrill) (1,750; 50-85)
—"Rear Window" (Par) (3d wk). Big \$12,000. Holds. Last week, \$13,000.
Denver (Fox) (2,525; 50-85)—"On Waterfront" (Col) (2d wk). Fair 88,000. Last week, \$15,000.
Esquire (Fox) (742; 50-85)—"Gog" (UA) and "Challenge Wild" (UA). Poor \$2,000. Last week, "Victory at Sea" (UA), \$1,500.
Orpheum (RKO) (2,600; 50-85)—"Seven Brides" (M-G) (2d wk). Fine \$13,000. Holding. Last week, \$18,000.
Faramount (Wolfberg) (2,200; 50-55)—"Raramount (Wolfberg) (2,200; 50-50-50).

Paramount (Wolfberg) (2,200; 50-85)—"Dragnet" (WB) (2d wk). Fine \$14,000. Holds over. Last week, \$33,000.

Egyptian' Hotsy \$19,000, St. Loo

St. Louis, Sept. 14.

Holdovers are in the spotlight currently, with the only new films spotted in the smaller houses. Biz continues good after fine grosses grabbed last session. "Dragnet," "Egyptian," "Cinerama" and "Seven Brides" still are nice draws.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (33d wkl). Sturdy \$18,000 after \$17,000 for 32d week.

Fox (F&M) (5,000; \$0-75)—"Fox (F&M) (3,172; \$0-75)—"Seven Brides" (M-G) (4th wk). Neat \$14,000 following \$22,000 second stanza.

Orpheum (Loew's) (1,400; \$0-75)—"Crossed Swords" (UA) and "Challenge of Wild" (UA) (2d wk). Good \$4,500 after \$8,000 first stanza.

Pageant (St. L. Amus.) (1,000:

Stanza.

Pageant (St. L. Amus.) (1,000; 82)—"Seven Deadly Sins" (Indie). Nice \$3,500: Last week, "Mrs. Leslie" (Par) (3d wk), \$3,000.

Richmond (St. L. Amus.) (4,00; 82)—"Rome 11 'O'Clock" (Indie). Trim \$2,500. Last week, "Malta Story" (UA), \$2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"The Egyptian" (20th) (2d wk). Loud \$19,000 after \$22,000 for first frame.

WK). Loud \$15,000 alect \$\pi\text{Aus.}\) (800; Shady Oak (St. L. Amus.) (800; 82—"Rove 11 O'Clock" (Indie). Swell \$4,000. Last week, "Malta Story" (UA), \$3,500.

School, H.O.'s Hurt Cincy; 'Jungle' OK \$7,500, 'Window' Smash 12G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,830,400
(Based on 24 cities, and 224
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,867,000
(Based on 24 cities and 215
theatres.)

'Apache' Boffo \$17,000 in Balto

Baltimore, Sept. 14.

Better grosses sparked by fresh product opened last week, are continuing to be felt here this round. "Apache" hit sock total in first week at Century. Second week of "Dragnet" continues pace set by the rousing opener at the Stanley. "Seven Brides" remains brisk in second round at the Town. Third week of "The Egyptian" is pleasing at the New.

Estimates for This Week

Estimates for This Week

week of The Egyptian" is pleasing at the New.

Estimates for This Week
Century (Loew's-UA) (3.000; 25-60-90)—"Apache" (UA) (2d wk).
This round began Monday (3) after opener racked up a smash \$17,000.
Cinema (Schwaber) (466; 50-\$1)—"Can Ronde" (Indie) (3d wk).
Okay \$3,800 after \$4,400 in second.
Film Centre (Rappaport) (960; 50-\$1)—"Vanishing Prairie" (Disney) (4th wk). Potent \$4,000. Last week, \$5,500.

Hippodrome (Rappaport) (2,100; 50-\$1,25)—"Caine Mutiny" (Col) (9th wk). Dipping to \$5,000 after nice \$7,500 for holiday week.
Keith's (Schanberger) (2,400; 30-46-80)—"Prisoner of War" (M-G).
Opens 'tomorrow' (Wed.) after "Weak And Wicked" (AA) did thin \$5,500.

Mayfair (Hicks) (980; 20-44-70)—"A Bullet Is Waiting" (U). Starts tomorrow (Wed.) Last week "Dawn At Socorro" (U) was meek \$3,000.
New (Fruchtman) '(1,800; 50-\$1,25)—"The Egyptian' (20th) (3d wk). Pleasing \$11,500 after \$17,000 for second week.
Playhouse (Schyaber) (420; 50-\$1)—"Hobson's Chôice" (UA). Good \$4,500. Last week, "Man With Million" (UA) (7th wk), \$3,000.
Stanley (WB) (3,200; 30-65-\$1)—"Dragnet" (WB) (2d wk). Socko \$18,000 following \$24,000 opener.
Town (Rappaport) (1,600; 35-\$1)—"Seven Brides" (M-G) (2d wk). Lofty \$16,000 after \$22,000 preem week.

12 Men Lame \$1000.

'12 Men' Lame \$10,000, Det.; 'Obsession' Fancy 16G, 'Dragnet' 19G, 3d

Detroit, Sept. 14.

Biz is on the slow side with only one newcomer downtown currently. "Her Twelve Men" is just fair at the Adams. "Dragnet" in its third week at the Palms and "This Is Cinerama" at Music Hall for its 78th week are best of the hold-overs. "Gone With Wind" is kicking up a breeze, too, in its ninth round at the United Artists.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1,25)— "BFOken Lance" (20th) (4th
wk). Down to fair \$16,000. Last
week, \$22,000.
Michigan (United Detroit) (4,000;
80-\$11— "Magnificent Obsession"
(U) (3d wk). Good \$16,000. Last
week, \$18,000.

Palms (UD) (2,961; 80-\$1)—
"Dragnet" (WB) and "Thinder
Pass" (Lip) (3d wk). Hot \$19,000.
Last week, \$24,500.

Madison (UD) (1,900: \$1.25-\$1.50)

Madison (UD) (1,900; \$1.25-\$1.50)

"Caine Mutiny" (Col) (11th wk).
Slipping to \$8,000. Last week,
\$10,000.

sinping s,5,000. Last week, \$10,000.

Broadway-Capitol (UD) (3,000; 80; 81)—"Naked Alibi" (U) and "Jungle Gents" (AA) (2d wk). Mild \$8,000.

United Artists (UA) (1,938; \$1,000.

Last week, \$16,000.

United Artists (UA) (1,938; \$1,000.

Last week, \$14,000.

Adams (Balaban) (1,700; 80-\$1)—
"Her 12 Men" (M-G) and "Denning Drives North" (M-G). So-so \$10,000.

Last week, "Suson Slept Hore" (RKO) (3d wk), \$5,600.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (78th wk). Strong \$19,500.

Last week, same

Cincinnati, Sept. 14.

Decided tumble in downtown trade this stanza. Moderate returns on new bills with "About Mrs. Leslie" at Palace only so-so. "Duel in Jungie" at the Grand looks okay. "Dragnet" dipped sharply in second stanza at big Albee but is still a hefty secondistanza lure. Keith's outlook continues plenty clear on third session of "Read Window," smash, "Cinerama" is regaining hotsy pace after school bells brought matines letdown.

Esstimate for This Week
Albee ((RKO) (3,100; 75-\$1.10)—"Dragnet" (WB) (2d wk). Pleasing \$14,000 despite comedown from \$30,000 preem, partially blamed on return of kids to school.

Capitol (Ohio Cinema Corp.) (1. die) (13th wk). Rebounding to hotsy \$29,000 following last week's dip to \$26,500 when juve trade lightened at matinees.

Grand (RKO) (1,400; 50-84)—"Duel in Jungie" (WB) and "Blackout" (Indie). Okay \$7,500. Last week, "Caine Mutiny" (Col) (m.o.) (2d wk), \$7,000 at 75-\$1.25)—"Rear Window" (Par) (3d wk). Smash \$12,000 after \$15,000 second viewing. Holds a fourth frame. Palace (RKO) (2,600; 50-84)—"About Mrs. Leslie" (Par). So-so \$10,000. Last week, "Seven. Brides" (M-G) (3d wk), \$13,500 at 90c top.

H.O.s Perking Up Pitt; **Brides** Lofty \$13,000,

'Obsession' Big 10G, 3d

"Obsession' Big 106, 3d

Pittsburgh, Sept. 14.

First time anybody can 'remember when there hasn't been a single new pic in the Golden Triangle. Holdovers everywhere and they're all doing fine, with the possibility that two or three may stay on again. "Seven Brides" still is trim in third week at the Penn and may stay on. It's virtually certain that both "Broken Lance" at Fulton and "Magnificent Obsession" at Harris will get fourth weeks. "Dragnet" is down considerably at Stanley after a big opening while "Robinson Crusoe' holding up at Squirrel Hill. "Cinerama" is still knocking out fine money in nine months at Warner. Estimates for This Week Fulton (Shea) (1,700; 65-\$1.10)
—"Broken Lance" (20th) (3d wk). Holding up well at fine \$8,000 or over. That's more than enough to hold. Last week, \$9,500.

Harris (Harris) (2,200; 65-\$1.10)
—"Magnificent Obsession" (U) (3d. wk). Not too murch letup and heading for big \$10,000. with fourth week practically in the bag. Last week, \$13,000.

Penn (Loew's) (3,300; 65-\$1)
—"Seven Brides" (M-G) (3d wk). Trim \$13,000 or more. May hold. Squirrel Hill (SW) (900; 65-85)
—"Robinson Crusoe" (UA) (2d wk). Should be close to solid \$3,000 this week on top of \$3,500 last round. Stays again. Recent "Hobson's Choice" (U) broke all-time record at this art naber, doing over \$20,000 in six weeks.

Stanley (SW) (3,800; 65-\$1)
—"Cineriama" (Indie) (40th wk). Sturdy \$17,000 or over. Dipped silghtly under last week.

'EGYPTIAN' WHAM 20G, OMAHA; 'BRIDES' 5G, 2D

OMAHA, 'BRIDES' 5G, 2D

Omaha, Sept. 14.

"Egyptian" is causing the big stir here this week, heading for smash session at the Orpheum. Strong holdovers are also furnishing potent grosses, with "Dragnet" socko at the Omaha and "Seven Brides" nice at the State, both in second rounds.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—
"Black Dakotas" (Col) and "River Beat" (Indie), Slow \$3,200. Last week, "Human Desire" (Col) and "Ghost Ship" (Indie), \$3,700.

Omaha (Tristates) (2,000 60-80)—
"Dragnet" (WB) (2d wk). Fast \$7,000 after \$11,500 opener.
O'Pheum (Tristates (2,890: 75-\$1)—
"Egyptian" (20th). Smash \$20,000. Last week, "Knock on Wood" (Par), \$10,000 at 80c top.

State (Goldberg) (875; 65-90)—
"Seven Brides" (M-G) (2d wk).
Nice \$5,000. Last week, \$6,500.

Hurricane Bops Hub; 'Valley' Smooth 37G, 'Egyptian' 24G, 'Window' Big 18G

tomorrow Cinemascope

İS

one

year

young

The sunshine of hope and confidence,
has dispelled the fear and gloom that hung
over the motion picture industry before
the advent of CinemaScope.

Have you looked at your boxoffice receipts lately?

CINEMASCOPE FIRST ANNUAL REPORT

Number of CinemaScope theatres, United States and Canada 8,100/

Number of CinemaScope theatres, worldwide ...11,100

Estimated theatre investment in CinemaScope equipment

Domestic\$66,875,000

Foreign 16,500,000

Number of CinemaScope pictures

To be produced abroad....10 Already produced abroad...3

TOTAL....97

H.O.'s Load L.A.; 'Brigadoon' Bright \$18,000; 'Egyptian' Sock 27G, 'Dragnet' Same, 'Shield' 14G Plus Ozoners, 2d

Los Angeles, Sept. 14.
While the post-holiday lag and school reopening are having some effect on first-run grosses, the biz effect on first-run grosses, the biz-level still is encouraging here, even with only one newcomer this week. "Brigadoon" is shaping smart \$18,000, showcasing at the Warner Beverly, being the lone new enter.

smart \$18,000, showcasing at the Warner Beverly, being the lone new entry.

Topping second-week films is "Egyptian" with sock \$27,000, at Chinese on showcase date. Samefigure is likely for second round of "Dragnet," playing three spots plus additional coin from ozoner playdates.

Other second-weekers are tapering although "Black Shield of Falworth" looms okay \$14,000 in three houses plus drive-in coin, Nudist "Garden of Eden" also is good \$8.500 in single site.

Still reaping substantial takes although in fifth week are "Gone With Wind" with \$20,000 in two spots, and "Rear Window," with hefty \$15,000 at Hollywood Paramount.

mount. "
Estimates for This Week

Estimates for This Week
Warner Beverly (SW) (1,612, 90\$1.500—"Brigadoon" (M-G). Smart
\$18,000. Last week, "Magnificent
Obsession" (U). 7th wk), \$6,400.
Chinese (FWC) (1,905; \$1.51.80)
—"The Egyptian" (20th) (2d wk).
Sock \$27,000. Last week, \$40,200
plus \$4,800 on preem.
Warner Downtown, Wiltern,
Vogue (SW-FWC) (1,757; 2,344;
885; 70-\$11—"Dragnet" (WB) (2d
wk). Fast \$27,000. Last week,
\$57,000.

wk). Fast \$27,000. Last week, \$57,000, Fox Wilshire (FWC) (2,296; 90-\$1.50)—"Man With A Million" (UA) (2d wk). Fair \$6,500. Last week, \$12,000.

(2d wk). Fair \$6,500. Last week, \$12,000.

Los Angeles Paramount, Hawaii (ABPT-G&S) (3,200; 1,106; 69.15.00). Heat week, \$12,000.

Ditan-FwC) (2,213; 1,363; 965; 70-\$1.10). "Black Shield Falworth" (U) and "Dawn Socorro" (U) (2d wk). Okay \$14,000. Last week, \$26,000 plus \$61,000 in six ozoners.

United Artists (UATC). (2,100; 70-\$1.10). "Garden of Eden" (Indie) (2d wk). Good \$8,500. (Last week, \$14,000.

EI Rey (FWC) (861; 70-\$1.10). "Eady Vanishes" (Indie) and "39. Steps" (Indie) (reissues) (2d wk). Slim \$1,800. Last week, okay \$3,100.

"The Thing" (RKO) and "Day Earth Stood Still" (20th) (reissues) (2d wk). Whill (20th) (reissues) (2d wk). Sandous (2d wk). Slim \$1,800. Last week, okay \$3,100.

"The Thing" (RKO) and "Day Earth Stood Still" (20th) (reissues) (2d wk). Mild \$2,500. Last week, \$4,500.

Los Angeles, Iris, Loyala, 1900.

.500. Los Angeles, Iris, Loyala, Up-wn (FWC) (2,097; 814; 1,248; 715; 75-\$1.25)—"Apache" (UA) d.wk). Okay \$19,000. Last week,

\$32,000.

Fine Arts (FWC) (631; 80-\$1.50)

"Vanishing Prairie" (Disney) (4th
wk). Good \$6,000. Last week,

wk). Good \$6,000. Unsney) (4th \$8,000. Four Star (UATC) (900; 90-\$1.50) — "Companions of Night" (Indie) 4th wk). So-so \$2,500. Last week, \$3,700.

\$3,700.

Loew's State, Egyptian (UATC)
(2,404; 1,536; \$1-\$1.50)—"Gone
With Wind" (M-G) (reissue) (5th
wk). Neat \$20,000. Last week,
\$28,600.

**Warner Hollywood (SW) (1;364; \$1.20-\$2.65) — "Cinerama" (Indie) (72d wk). Into 72d week Sunday (12) after socko \$37,300 last week.

'EGYPTIAN' GIANT 29G.

Cleveland, Sept. 14.
Opening of schools currently is clipping first-run takes here as is the crucial ball series between the Indians and N. Y. Yankees. In addition, city is loaded with holdovers. "Valley of Kings" at State looms best new pic, but only okay. "Dragnet" valley of Kings" at State looms best new pic, but only okay. "Dragnet" vitil is sock in second round at the Allen while "Egyptian" continues smash in first holdover session at the Hipp.

Estimates for This Week Astor (B&Q) (1.500; 85-\$1.25)— "Walley of Kings" (M-G) and "Challenge the Wild" (UA). Good wk), Dull \$3.500 in final week, 1500.

Beacon Hill (Beacon Hill) (1,700; 50-\$1)—"Malta Story" (UA) and dition, city is loaded with holdovers. "Valley of Kings" at State looms best new pic, but only okay. "Dragnet" vitil is sock in second round at the Allen while "Egyptian" continues smash in first holdover session at the Hipp.

Estimates for This Week Astor (B&Q) (1.500; 85-\$1.25)— "Chinerama" (Plancher (WB) and "Jungle Gents" (AA) (2d wk). Big \$18,000 looms. Sccond week, \$25,00.

Orpheum (Loew's) (3,500; 35-9.90)—"Challenge the Wild" (UA). Good \$25,00. Last week, \$45,500.

Paramount (NET) (1,700; 50-\$1)—"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Big \$11,000 for itrollenge the Wild" (UA). Good \$18,000 looms. Sccond week, \$25,500.

"Challenge the Wild" (UA). Good \$25,00. Last week, \$45,500.

Paramount (NET) (1,700; 50-\$1)—"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Big \$11,000 for itrollenge the Wild" (UA). Good \$18,000 looms. Sccond week, \$25,500.

"Challenge the Wild" (NB-G) (3d-wk), \$15,000.

Paramount (NET) (1,700; 50-\$1)—"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Big \$11,000 for itrollenge the Wild" (AA) (2d wk). Big \$11,000 for itrollenge the Wild" (AA) (2d wk). Fair (M-G) (3d-wk), \$15,000.

Paramount (NET) (1,800; 65-\$5)—"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Big \$11,000 for itrollenge the Wild" (AA) (2d wk). Big \$10,000 for itrollenge the Wild" (AA) (2d wk). Big \$10,000 for itrollenge the Wild" (AA) (2d wk). Big \$10,000 fo

Broadway Grosses

Estimated Total Gross
This Week \$539,700
(Based on 21 theatres.)
Last Year \$679,800 Last Year\$679,800 (Based on 23 theatres.)

'Obsession' Lush \$21,000 in Philly

Philadelphia, Sept. 14. Biz eased this week, the first one after Labor Day, but strong holdovers are helping to maintain nonovers are helping to maintain an pace. Smash epener is helping "Human Desire" to a rousing stanza at the Midtown. "Weak and Wicked" paired with "Return From Sea" is doing nicely at the Stanton, cashing in on bally via the sex angle. "Rear Window" continues sturdy in fourth round at Arcadia.

Estimates for This Week

Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (4th wk).
Sturdy \$14,000 or better. Last
week, \$18,000.

Boyd (SW) (1,430; \$1.25-\$2.60)— "Cinerama" (Indie) (49th wk). Steady \$14,000. Last week, \$14,500.

Steady \$14,000. Last week, \$14,500. Fox (20th) (2,250; 99-\$1.80)—"Egyptian" (20th) (3d wk). Stout \$24,000. Last week, \$35,000. Goldman (Goldman) (1,200; 65-\$1.35)—"Dragnet" (WB) (2d wk). Hefty \$18,000. Last week, \$30,000. Masthaum (SW) (4,360; 75-\$1.30)—"Duel in Sun" (SRO) (reissue) (2d wk). Mild \$11,500. Last week, \$20,000. Mild \$11,500. Last week, \$20,000.

\$20,000.

Midtown (Goldman) (1,000; 74\$1.30)—"Human Desire" (Col).
Lusty \$12,000. Last week, "Gambler from Natchez" (20th), \$7,000.

Randolph (Goldman) (2,500; 74\$1.49)—"Magnificent Obsession"
(U) (2d wk). Big \$21,000. Last week, \$32,000.

Stanley (SW) (2,900; 74-\$1.30)—
"Waterfront" (Col) (6th wk). Sock \$15,000, with fight night out. Last week, \$22,000.

week, \$22,000.
Stanton (SW) (1,473; 50-99)—
"Weak and Wicked" (AA) and "Return from Sea" (AA). Tidy \$11,500.
Last week, "Outcast" (Rep) and
"Fighter Attack" (AA), \$10,500.
Trans-Lux (T-L) (500; 80-\$1,50)
—"Mrs. Leslie" (Par) (5th wk).
Winding at fair \$3,000. Last week, 4400

\$4,400.

Viking (Sley) (1,000; 75-\$1.30)—

"Betrayed" (M-G) (2d wk). Trim
\$13,000. Last week, \$20,000.

Trans-Lux World (T-L) (604; 99\$1.50)—"Malta Story" (UA). Fair
\$4,500. Last week, "Adventures
Robinson Crusoe" (UA), \$3,500 in
fifth stanza.

'Lance' Fast \$16,000 in Denver; 'Brides' Hep 13G

Denver; Brides' Hep 13G

Denver, Sept. 14.

Biz is continuing strong with five out of seven bills being held this stanza. "Broken Lance" in third. week at the Centre leads the city, and stays again. "Seven Brides" is running second and holds a third round at Orpheum. One of best showings is being made by "Rear Window" which still is smash in third round at Denham. "Dragnet" is showing enough to win a third week at Paramount.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Vanishing Prairie" (Disney) (4th. wk). Good \$3,800. Holds. Last week, \$4,000.

Centre (Fox) (1,247; 60-\$1)—"Broken Lance" (20th) (3d wk). Fine \$16,000. Stays. Last week, \$17,000.

Denham (Cockrill) (1,750; 50-85)—"Rear Window" (Par) (3d wk). Big \$12,000. Holds. Last week, \$13,000.

Denver (Fox) (2,525; 50-85)—"On Waterfront" (Col) (2d wk). Fair \$8,000. Last week, \$15,000.

Esquire (Fox) (742; 50-85)—"Gog" (UA) and "Challenge Wild" (UA). Poor \$2,000. Last week, "Victory at Sea" (UA), \$1,500.

Orpheum (RKO) (2,600; 50-85)—"Seven Brides" (M-G) (2d wk). Fine \$13,000. Holding. Last week, \$18,000.

Paramount (Wolfberg) (2,200; 50-85)—"Seven Brides" (M-G) (20 wk). Fine \$13,000. Holding. Last week, \$18,000.

Paramount (Wolfberg) (2,200; 50-85)—"Dragnet" (WB) (2d wk). Fine. \$14,000. Holds over, Last week, \$33,000.

Egyptian' Hotsy \$19,000, St. Loo

St. Louis, Sept. 14.

Holdovers are in the spotlight currently, with the only new films spotted in the smaller houses. Biz continues good after fine grosses grabbed last session. "Dragnet," "Egyptian," "Cinerama" and "Seven Brides" still are ice draws.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (33d wk). Sturdy \$18,000 after \$17,000 for 32d week.

Fox (F&M) (5,000; 50-75)—"Dragnet" (WB) (2d wk). Fine \$16,000 after \$27,000 initial session.

Loew's (Loew's) (3,172; 50-75)—"Seven Brides" (M-G) (4th w). Neat \$14,000 following \$22,000 second stanza.

Orpheum (Loew's) (1,400; 50-75)—"Crossed Swords" (UA) and "Challenge of Wild" (UA) (2d wk). Good \$4,500 after \$8,000 first stanza.

Pageant (St. L. Amus.) (1,000:

Good \$4,500 after \$8,000 first stanza.

Pageant (St. L. Amus.) (1,000; 82)—"Seven Deadly Sins" (Indie). Nice \$3,500. Last week, "Mrs. Leslie" (Par) (3d wk), \$3,000.

Richmond (St. L. Amus.) (400; 82)—"Rome 11 O'Clock" (Indie). Trim \$2,500. Last week, "Malta Story" (UA), \$2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"The Egyptian" (20th) (2d wk). Loud \$19,000 after \$22,000 for first frame.

Shady Oak (St. L. Amus.) (800; 82)—"Rove 11 O'Clock" (Indie). Swell \$4,000. Last week, "Malta Story" (UA), \$3,500.

School, H.O.'s Hurt Cincy; 'Jungle' OK \$7.500, 'Window' Smash 12G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,830,400
(Based on 24 cities, and 224
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,867,000
(Based on 24 cities and 215
theatres.)

'Apache' Boffo \$17,000 m Balto

Baltimore, Sept. 14.

Baltimore, Sept. 14.

Better grosses sparked by fresh product, opened last week, are continuing to be felt here this round. "Apache" hit socko total in first week at Century. Second week of "Dragnet" continues pace set by the rousing opener at the Stanley. "Seven Brides" remains brisk in second round at the Town. Third week of "The Egyptian" is pleasing at the New.

Estimates for This Week.

Estimates for This Week.
Century (Loew's-UA) (3.000; 25-60-90)—"Apache" (UA) (2d wk).
This round began Monday (3) after opener racked up a smash \$17.000.
Cinema (Schwaber) (466; 50-\$1)—"La Ronde" (Indie) (3d wk).
Okay \$3,800 after \$4,400 in second.
Film Centre (Rappaport) (960; 50-\$1)—"Vanishing Prairie" (Disney) (4th wk). Potent \$4,000. Last week, \$5,500.
Hippodrome (Rappaport) (2,100; 50-\$1,25)—"Caine Mutiny" (Col) (9th wk). Dipping to \$5,000 after nice \$7,500 for holiday week.
Keith's (Schanberger) (2,400; 30-680)—"Prisoner of War" (M-G).
Opens tomorrow (Wed.) after "Weak And Wicked" (AA) did thin \$5,500.

"Weak And Wicked" (AA) did thin \$5,500.

Mayfair (Hicks) (980; 20-44-70)—
"A Bullet Is Waiting" (U). Starts tomorrow (Wed.). Last week, "Dawn At Socorro" (U).was meek \$3,000.

New (Fruchtman) (1,800; 50-\$1,25)—"The Egyptian" (20th) 3d wk). Pleasing \$11,500 after \$17,000 for second week

wk). Pleasing \$11,500 after \$17,000 for second week.
Playhouse (Schwaber) (420; 50-\$1)—"Hobson's Chôice" (UA). Good \$4,500. Last week, "Man With Million" (UA). (7th wk), \$3,000.
Stanley (WB) (3,200; 30-65-\$1)—"Dragnet" (WB) (2d wk). Socko \$18,000 following \$24,000 opener.
Town (Rappaport) (1,600; 35-\$1)—"Seven Brides" (M-G). (2d wk). Lofty \$16,000 after \$22,000 preem week.

'12 Men' Lame \$10,000. Det.; 'Obsession' Fancy 16G, 'Dragnet' 19G, 3d Detroit, Sept. 14. Biz is on the slow side with on

Biz is on the slow side with only one newcomer downtown currently. "Her Twelve Men" is just fair at the Adams. "Dragnet" in its third week at the Palms and "This Is Cinerama" at Music Hall for its 78th week are best of the hold-overs. "Gone With Wind" is kicking up a breeze, too, in its ninth round at the United Artists:

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Broken-Lance" (20th) (4th
wk). Down to fair \$16,000. Last
week, \$22,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Magnificent Obsession" (U) (3d wk). Good \$16,000, Last week, \$18,000,

week, \$18,000.

Palms (UD) (2,961; 80-\$1)—
"Dragnet" (WB) and "Thunder
Pass" (Lip) (3d wk). Hot \$19,000.
Last week, \$24,500.

Madlson (UD) (1;900; \$1,25-\$1.50)
—"Caine Mutiny" (Col) (11th wk).
Slipping to \$8,000. Last week,
\$10,000.

stingong we, obtained and significant week, \$10,000.

Broadway-Capitol (UD) (3,000; 80-\$1)—"Naked Alibi" (U) and "Jungle Gents" (AA) (2d wk), Mild \$8,-000. Last week, \$16,000.

United Artists (UA) (1,938; \$1-1.25)—"Gone With Wind" (M-G) (reissue) (9th wk). Breezy \$16,000.

Last week, \$14,000.

Adams (Balaban) (1,700; 80-\$1)—"Her 12 Men" (M-G) and "Denning Drives North" (M-G). So-\$0 \$10,000.

Last week, "Suson Slept Hese" (RKO) (3d wk), \$5,600.

Music- Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (78th wk). Strong \$19,500.

Last week, same

Cincinnati, Sept. 14.

Decided tumble in downtown trade this stanza. Moderate returns on new bills with "About Mrs. Leslie" at Palace only so-so. "Duel in Jungle" at the Grand looks okay.

"Dragnet" dipped sharply in second stanza at big Albee but is still a hefty second stanza it big Albee but is still a hefty second stanza lure. Keith's outlook centic plenty clear on third session of "Read Window," smash. "Cinerama" is regaining hotsy pace after school bells brought matinee letdown.

Esstimate for This Week
Albee ((RKO) (3,100; 75-\$1.10)

"Dragnet" (WB) (2d wk). Pleasing \$14,000 despite comedown from \$30,000 preem, partially blamed on return of kids to school.

Capitol (Ohio Cinema Corp.) (1, 376; \$1.20-\$2.65)

"Cinerama" (Indie) (13th wk). Rebounding to hotsy \$29,000 following last week's dip to \$26,500 when juve trade lightened at matinees.

Grand (RKO) (1,400; 50-84)

"Duel in Jungle" (WB) and "Blackout" (Indie). Okay \$7,500. Last week, "Caine Mutiny" (Col) (mo.) (2d wk). \$7,000 at 75-\$1.25)

"Rear Window" (Par) (3d wk). Smash \$12,000 after \$15,000 second viewing. Holds a fourth frame.

Palace (RKO) (2,600; 50-84)

"About Mrs. Leslie" (Par). So-so \$10,000. Last week, "Seven Brides" (M-G) (3d wk), \$13,500 at 90c top.

H.O.s Perking Up Pitt; 'Brides' Lofty \$13,000, 'Obsession' Big 10G, 3d

Obsession' Big 10G, 3d

First time anybody can remember when there hasn't been a single new pic in the Golden Triangle. Holdovers everywhere and they re all doing fine, with the possibility that two or three may stay on again. "Seven Brides" still is trim in third week at the Penn and may stay on. It's virtually certain that both "Broken Lance" at Fulton and "Magnificent Obsession" at Harris will get fourth weeks. "Dragnet" down considerably at Stanley, after a big opening while "Robinson Crusoe" holding up at Squirrel Hill. "Cinerama" is still knocking out fine money in nine months at Warner. Estimates for This Week

Fulton (Shea) (1,700; 65-\$1.10)
—"Magnificent Obsession" (U) (3d wk). Holding up well at fine \$8,000 or over. That's more than enough to hold. Last week, \$9,500.

Harris (Harris) (2,200; 65-\$1.10)
—"Magnificent Obsession" (U) (3d wk). Not too much letup and heading for big \$10,000, with fourth week practically in the bag. Last week, \$13,000 or more. May hold. Squirrel Hill (SW) (900; 65-\$1)
—"Seven Brides" (M-G) (3d wk). Trim \$13,000 or more. May hold. Squirrel Hill (SW) (900; 65-\$1)
—"Seven Brides" (ISW) (900; 65-\$1)
—"Robinson Crusoe" (UA) (2d wk). Should be close to solid \$3,000 this week on top of \$3,500 last round. Stays again. Recent "Hobson's Choice" (U) broke all-time record at this art naber, doing over \$20,000 in six weeks.

Stanley (SW) (3,800; 65-\$1)
—"Dragnet" (WB) (2d wk). Sliding off sharply, with good \$11,000 warner (SW) (1,365; \$1.25;\$2.65)
—"Cincrama" (Indie) (40th wk). Sturdy \$17,000 or over. Dipped slightly under last week.

'EGYPTIAN' WHAM 20G, OMAHA; 'BRIDES' 5G, 2D

OMAHA; 'BRIDES' 5G, 2D

Omaha, Sept. 14.

"Egyptian" is causing the big stirhere this week, heading for a smash session at the Orpheum. Strong holdovers are also furnishing potent grosses, with "Dragnet" socko at the Omaha and "Seven Brides" ice at the State, both i second rounds.

Estimates for This Week
Brandeis (RKO) (1.100; 50-75)—
"Black Dakotas" (Col) and "River Beat" (Indie). Slow \$3,200. Last week, "Human Desire" (Col) and "Ghost Ship" (Indie), \$3,700.

Omaha (Tristates) (2,000 60-80)—
"Dragnet" (WB) (2d wk). Fast \$7,000 after \$11,500 opener.

Orpheum (Tristates (2,890; 75-51)—
"Egyptian" (20th). Smash \$20,000. Last week, "Knock on Wood" (Par), \$10,000 at 80 ctop.

State (Goldberg) (875; 65-90)—
"Seven Brides" (M-G) (2d wk). Nice \$5,000. Last week, \$6,500.

Hurricane Bops Hub; 'Valley' Smooth 37G, 'Egyptian' 24G, 'Window' Big 18G

Boston, Sept. 14.

Boston, Sept. 14.

Hurricane "Edna" bopped biz
over the weekend, with downtown
streets practically deserted Friday
and Saturday. However, "Valley of
Kings" at Orpheum and State,
opened fairly strong Thursday and
is doing fairly well. Considering,
the storm "The Egyptian" in second week at the Memorial, and
"Dragnet," also in second at Paramount and Fenway, shape okay.

Estimates for This Week

Estimates for This Week

come Queen" (Indie) nice \$4,000.
Fenway (NET) (1,373; 50-\$1)—
"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Oke \$5,000 after \$10,000 in first stanza.
Memorial (RKO) (3,000; 50-\$1)—
"The Egyptian" (20th) (2d wk). \$5ill stout at \$24,000 following \$43,000 for first.
Metropolitan (NET) (4,367; 50-90)—"Rear Window" (Par) and "Roogie's Bump" (Rep) (3d wk). Big \$18,000 looms. Second week; \$24,500.
Orpheum (Loew's) (3,000 50-90)

morro EVASC

The sunshine of hope and confidence

has dispelled the fear and gloom that hung

over the motion picture industry before

the advent of CinemaScope.

Have you looked at your boxoffice receipts lately?

CINEMASCOPE FIRST ANNUAL REPORT

Number of CinemaScope theatres, United States and Canada 8,100

Number of CinemaScope theatres, worldwide ...11,100

Estimated theatre investment in CinemaScope equipment ...\$66,875,000

Domestic

Foreign

16,500,000

Number of CinemaScope pictures

Now in release, in production or preparation84

To be produced abroad....10 Already produced abroad.. 3

TOTAL....97



Eady Fund Row Ended by British Exhibs Approving Provisional Plan

London, Sept. 14.

This should be about the final episode in the long serial concerning the futur of the Eady Fund. Last week the exhibiting industry indorsed the terms of the provisional settlement, and the new levy will come into operation towards the end of next month.

The agreement however was a vision of the provisional settlement, and the new levy will come into operation towards the end of next month.

will come into operation towards the end of next month.

The agreement, however, was not reached without a last-minute bid by two major independent theatre circuits to secure a postponement. Both the Granada and Essoldo groups protested the terms of the agreement, claiming they had not been adequately consulted, and that they would have to bear an unfair burden of the increased contribution. They particularly gibed at the fact that terms of the settlement had been the subject of prior discussion with the major theatre a oups, who would eventually get some of the money back via the production programs of their associate companies.

Under the agreement reached a

Under the agreement reached a week earlier, the difference between the exhibitors original offer of \$6,450,000 annually and the compromise offer of \$8,500,000 will mainly come from increased contributions payable on costlier adission prices. Cecil G. Bernstein contended that this placed an fair burden on his group of theatres. (the Granada circuit). Scheckman, the Essoldo topper, joined in the protest but the Ciematograph Exhibitors Assn. general council finally endorsed the recommendation of its own negotiating committee.

Recognizing that any settlement

tiating committee.

Recognizing that any settlement which called for a bigger exhib contribution would qualify for criticism, the officers of the association reported to the general council that rejection would have meant a statutory scheme with no certainty that anyone would be better off. Under such circumstances the merits of a voluntary scheme must undoubtedly commend themselves, they said. they said.

The new Eady agreement, which

The new Eady agreement, which has now been indorsed by the four major trade associations, like its predecessor, will run for three years. Apart from a small proportion earmarked for special purposes, the income is distributed among British producers on a percentage basis according to the disamong British producers on a per-centage basis according to the dis-tributors' gross. The average dis-tribution during the past year has been 34%. A couple of years back it was running at over 40%, but ince then there has been a decline in revenue because of a drop in ticket sales.

ACT Exec Pleads Vs. **Free Conversion Clause** In New Anglo-Am. Pact

In New Anglo-Am. Pact
London, Sept. 14.

A plea to the British negotiators to resist free convertibility during the upon ing negotiations for renewal of the Anglo-American film agreement have been made by George H. Elvin, general secretary of the Assn. of Cine Technicians. In a letter to the Times, he argues that such a step might lead to a cessation of American-sponsored British pix which would result in further decline in production facilities and employment.

Recalling that the statutory provision for the distributors' quota was dropped from the 1948 Films Act. Elvi avers that the Anglo-American film agreement has broadly had the same effect as the earlier legislation, and that U. S. interests have continued to produce in the United Kingdon An amendment to the Anglo-

all exhibitors to project squeeze prints in any squeeze ratio which was dropped from the 1948 Films Act, Elvi avers that the Anglo-American film agreement has broadly had the same effect as the earlier legislation, and that U. S. interests have continued to produce in the United Kingdoi An amendment to the Anglo-U. S. monetary pact permitting free withdrawal of earnings would he contends, no longer offer any inducement for Yank companies to produce in Britai.

Elvin also points out that the new methods of production, such as CinemaScope and VistaVision, are resulting in a reduction of total output by the Hollywood companies. Also, on the grounds of costs, it is unlikely there will be many British productions in those systems. Therefore, while th total number of films will be reduced, he contends that American pix will take a larger proportion of boxoffice receipts.

City Offers Support

City Offers Support

Vienna, Sept. 7.

The "49ers," so called here, because seating capacity in these theratres is 49 (state license needed only from 50 seats on), opened before the regular theatrical season started. They are also called cellar-theatres, but this does not necessarily indicate that they are located underground. In general, they are considered by the regular theatres as "appetizers," since people otherwise disinterested in drama and comedy might get an impulse to attend regular shows.

These 49ers are run on an almost strictly amateur basis, Best known of them are Esterhazy, Tribune, Secession and Little Stage, all producing more or less avant-garde plays.

Profits, if any, are divided, but the city of Vienna handed out considerable sums to help them get started this year.

UA's Worldwide Personnel Shifts

Series of merit romotions and key appointments within United Artists' worldwide sales organization were announced in New York last week by foreign chief Arnold M. Picker. John Neil, 'UA in Australia for the past 10 years and more recently branch manager in Adelaide, was named manager in Thailand, the replaces Harry Wilholt, resigned.

Succeeding Neal in Adelaide is Ron Jessup, who first joined UA's Australian organization in 1935. H. F. Gribble, formerly branch manager in Auckland, N.Z., and with the company for some 18 years, becomes acting manager in New Zealand, replacing Harry S. Withers, resigned.

Ted Rysfeld, formerly manager in Trinidad, has been shifted to Hong Kong in a similar capacity. Post previously was held by Arthur Solmson, resigned. William Korenbrot, onetime sales rep with Warners, Metro, and Film Classics in Panama, moves into Rysfeld's old beyth in Trinidad.

Leon Feldun, formerly manager in Puerto Rico is Sam Jones, once with Warners. in Indonesia. Picker also disclosed that Morton Raven, and John Stephens, two homeoffice "trainees," have been sent to Sydney, Australia, and Santiago, Chile, respectively.

RANK VARIABLE LENS LAUNCHED IN LONDON

London, Sept. 14.

J. Arthur Rank Organization has entered the field with a variable lens, the launching of the Gaumont-Kalee Varamorph, developed by its subsidiary, Taylor, Taylor, Bobson, being announced last week. New lens is a prism-type, variable anamorph which will enable exhibitors to project squeeze prints in any squeeze ratio which producers may adopt between

Exhibs Pay More to Eady

London, Sept. 14.
British exhibitors paid a total of \$7,695,600 into the Eady pool in the year ended last July 31, an increase of \$44,800 over the previous year, when the income was \$7,590,-800

B00.
Distribution of this income is based on rentals earned by British pix in the same period, which soared to \$18,380,900 compared with the previous year's result of \$17,689,300. The payout to producer is equivalent to 34% of the gross.

Brit. Ciro's, Gero **Spots To Reopen**

Two London nightspots, which have been shuttered for some time, are to reopen. The Society in Jermyn Street, Piccadilly, which has been dark for more than a year, turns on the lights Oct. 6, continuing its former policy of name bands and cabaret.

ad cabaret.

The Society will continue under

and cabaret.

The Society will continue under the management of Dr. William Gero who also operates the Pigalle nitery in Piccadilly, one of the few West End cabarets with a fullscale floor show. The Society, however, will have only single acts.

The other nitery to reopen is Ciro's Club which closed a few months back. No date has been set for reopening, but if present negotiations succeed it may resume activity within the next two to three months. Negotiations had been in progress for some months for a takeover of the club premises as a warehouse for Bermans, the theatrical costumers. This deal has apparently fallen through.

Kaufman Will Continue Production in Aussie: Sees Big Film Future

Sees Big Film Future
Sydney, Sept. 7.
Joe Kaufman, topper of Treasure Island Productions with Byron
Haskin and Martin Raskin, plans to continue film production at Pagewood Studios here throughout 1955. Trio recently put Technicolor "Long John Silver," starring Robert Newton, in the cansafter several months in this zone. "Silver" will be distributed in the Aussie and South Pacific zone by 20th-Fox.
Pic, biggest of its kind yet produced here, is due to preem around Yuletide over the Hoyts pic loop. U. S. distribution will be via D.C.A. under Fred Schwartz. "Silver" has been made in two versions—CinemaScope four-track and ordinary widescreen.

and ordinary widescreen. Kaufman said that he

versions—CinemaScope four-track and ordinary widescreen.

Kaufman said that he would plane to Hollywood Sept. 17 to set further production plans covering next year and later would go on to New York and London before returning to his Pagewood base.

He added that he had just completed a deal with Aussie author Colin Simpson for his novel, "Come Away, Pearler," an adventure yarn of the South Seas. A deal also had been set for "Singapore," another adventure yarn. Talent would be imported from both U. S. and Britain, supported by local talent. Yarns would be scripted by Martin Raskin, with Byron Haskin directing. Kaufman went on to add that work was currently going ahead with 26 features in color on the adventures of Long John Silver. Each would him about 60 minutes and would be set in regular theatres before going over to ty loops.

Kaufman said there was "tremendous" opportunity her for film production. His company had been given every assistance by the Robert Menzies Liberal Party government and key government officials, Kaufman said.

21st 'Town' Anni Due

London, Sept. 7.

Britain's only simuleast, "In Town Tonight," returns to the air Sept. 18 after a seasonal shutdown. Peter Duncan continues as producer of this feature, which interviews visiting celebrities and has spotlighted most of the big names to come to Britain from the U.S.

The program will celebrate its 21st anni in November.

Mex Pix Chain in \$1,440,000 Theatre **Bldg. Campaign Throughout Country**

Cinerama London Preem Sept. 30 With \$15 Top

London, Sept. 14. Cinerama makes its London bow the Casino Theatre Sept. 30 with

Cinerama makes its London boy at the Casino Theatre Sept. 30 with a charity preem sponsored by the London tent of the Variety club. Opening night admission will be \$15 top, with the cheapest seats \$4.25. Subsequently, the theatre will charge normal West End legit prices with a ceiling around \$2.20. The Cinerama equipment arrived from New York a fortnight ago immediately after the Board of Trade import permit was received. For some weeks, however, engineers have been converting the theatre for Cinerama exhibition. It is estimated that the Casino will lose several hundred seats to set the house for the new installation.

M-G's 1st Postwar French Pic Rolls

Paris, Sept. 7.
This week Mitchell Leisen started the first big studio film to be made entirely in France since the war. This is "The Paris Story" (M-G), to be made with blocked funds and benefit from Paris Iocale in a CinemaScope dress. Even scenes supposedly taking place at an American airport were made at a masked Orly Field here to make this a pie completely "made in Paris." Even the film will be developed by French labs in East-mancolor, and 40 Gallic technicians have joined the nucleus of 10 U. S. technicians. Pic is a comedy-drama about a visiting American clergyman who almost gets tempted by a comely French singer, but avoids it to be true to his cloth. Steve Forest plays the troubled priest and Anne Baxter is the curvaceous chancosy. Miss Baxter's Gallic lingo.

plays the troubled priest and Anne Baxter is the curvaceous chantosy. Miss Baxter's Gallic lingo know-how will help in this. French thesps in the film are Simone Renant, Claude Dauphin, Victor Francen and Georges Galley. All speak English well. Film has an eight-week shooting sked and lenser Walter Wottiz hopes to get in the voluminous background footage i spite of bad weather. Also swelling the ranks of Yanks shooting abroad is Richard Sale in exteriors here for "Gentlemen Marry Brunettes" (UA), with Jane Russell and Jeanne Crain, and the recent Alfred Hitchocok lensing of exteriors for "To Catch a Thief" (Par).

'PET SHOP' TOO TALKY; UNLIKELY FOR LONDON

UNLIKELY FOR LONDON

London, Sept. 14.

"The Pet Shop," presented by James P. Sherwood at the St. Martin's Theatre last Tuesday (7), is a new play by. Warren Chetham-Strode which deals superficially with the problem of illegitimacy and adoption. The piece is full of talk but has little action.

It rarely succeeds in making its point and has limited prospects of survival. Press reaction was generally unfavorable. Principal parts are played by Adrianne Allen, Constance Wake and Peter Myers. Norman Marshall directed.

Henry Sherek presented a new farce, "All for Mary," at the Duke of York's last Thursday (9). It is an amusing trifle by Hapoid Brooke and Kay Bannerman of a frivolous French girl coping with two husbands, past and present.

Well acted by Betty Paul, David Tomlinson and Michael Shepley, play is directed by Jack Williams. Kathleen Harrison steals the honors as a ruthless old nursemaid.

Dated Excuse

Vienna, Sept. 7.
Because the Turks besieged Vienna unsuccessfully in 1683, repair work on the badly-damaged Burg Theatre is being delayed.
While working underground, difficulties arose due to a discovered fortress system, making new excavations necessary and changing architectural plans.

Mexico City, Sept. 7.

At least one cinema chair Teatros Nacionales, Andres Santo Teatros Nacionales, Andres Santos Martinez prexy, doesn't hold with the beef of certain local exhibitors about too many houses for a cinema public which the local trade estimates at 190,000. Teatros is spending \$1,440,000 this year building cinemas here and in the provinces. Four of them are here and five in the stix—one each in Tampico, Monterrey, Guadalajara, Puebla City and Torreon. All the rural houses will be Cinemascoped.

Puebla City and Torreon. All the rural houses will be Cinemascoped, Two local houses, the Cine Sonora, 4,000-seater and \$40,000-cinemascoped, and Cine Juarez, 3,000-seater, are skedded to open Dec. 20. Both will be second run. The other two, not yet named, will open in February. Besides, Teatros is spending \$25,000 Cinemascoping its flagship here, the swank firstrun Cine Chapultepec.

Trade points out, however, that all cinemas Teatros is putting up will be second run. They aver it's next to impossible to make a business of a firstrun here at the ceilinged 32c admission price. They admit, though, that thanks to greater volume at 24c, the second runs' price, cinemas less than first break can run in the black. However, they declare that starting a cinema now is much of a gamble. Nevertheless, the latest here, the swank Cine Paris, has made every post a winning one since it opened in June. It plays French pix only.

Best Edinburgh Fest Yet Winds to \$57,000 Deficit; Sadler's, 'Dream' Big B.O.

The 1954 International Festival of Drama and Music, which ended here Saturday (11), has been one of the most successful of the eight so far held. But deficit for the Festival is likely to reach about \$57,000. Highest debit figure was notched up during Festival of Britain year, 1951, about \$117,000, when booking of the N. Y. Philhamonic called for unusually heavy expenditure.

International Festival Fund, drawn upon for deficits, stands cur-

monic called for unusually heavy expenditure.

International Festival Fund, drawn upon for deficits, stands currently at \$224,400, and toppers of the Festival treasury expect if will soon reach \$300,000. Contribution from Scot Committee of the Arts Council of Great Britain was upped last year from \$15,000 to \$22,500, and a similar sum is promised this fall. Edinburgh corporation grant remains at \$45,000, and private donors have sent \$30,000.

Festival toppers shy from raising ticket prices, already high. They feel fewer tickets would be sold. Orchestral concerts regarded here as a luxury.

Bookings for the 1954 Festival were high for Sadler's Wells Ballet and "A Midsummer Night's Uream." There was heavy coin, too, for the Milltary Tattoo. Festival Club, social centre of the junket, has also pulled in good biz for food and drink.

Gross 1954 commitments ran to \$480,000 even before a single ticket was sold for this year's Festival.

The impetus to do more for the actors in the way of accommodation has been very much alive. There is talk of taking the 2,000-seater New Victoria Clinema. a J. Arthur Rank house; and turning it into a modern live theatre next year. And there are growing pleas for the building of an Elizabethanstyle Playhouse.

Estimated that there were 350,000 visitors to the Scottish capital for the fest, Percentage of overseas were kirker were before with

Estimated that there were 350-000 visitors to the Scottish capital for the fest. Percentage of overseas visitors was higher this year, with an approximate 15,000 from other countries. The U.S. had the highest representation and Canada the sec-ond.

Sherek Acquires 'Wood'

London, Sept. 14.

Henry Sherek has acquired legit rights to "Under Milk Wood," the radio play by Dylan Thomas, the Welsh poet, who died last year.

Weish poet; who died last year.
Two readings of the play were
given at the Old Vic. First broadcast at the start of this year, the
play, which describes a day in a
small Weish seaport, probably will
be staged at next year's Edinburgh
Festival.



GET READY FOR M-G-M's "BEAU BRUMMELL"

FROM FILM DAILY—SEPT. 14, 1954

- • ONE OF THOSE PUBLICITY "BREAKS" that seldom come as a windfall for a movie is hitting M-G-M's new color production of "Beau Brummell" a month before release date. At the moment, it is still snowballing around the country. A "feud" between cities as to which has the most well-dressed and chivalrous men has developed, resulting in "Beau Brummell" publicity that already has piled up some 600 clippings on Howard Dietz' desk. The spontaneous stunt started in Boston when the head of the Chamber of Commerce there wrote to Dietz asking that the pic's world-premiere be staged in the Hub because Boston has "more well dressed men and more chivalrous men" than any other city. No sooner had this been printed in Boston newspapers, than the Houston Press took up the defense of Houston, Texas, to the tune of a four column story.
- ◆ THEN THE NEW HAVEN, Chamber of Commerce chimed in, with front page stories, declaring, among other things, that Yale has the best dressed campus. This not unnaturally started repercussions in other colleges. Next, the Washington Board of Trad > threw in its gauntlet and pointed to the nation's leading Beau Brummells in the White House (Eisenhower and Nixon). That resulted in a 400-word wire story by the Associated Press. . Some 500 papers printed the story. . . . Milwaukee's Association of Commerce quickly got into the act, deriding Boston's claims. "We put Boston to shame in baseball; we can do it in the Beau Brummell field, also," said the Association head—in the newspapers. The New York Mirror carried the AP story and the New York Association of Commerce and Industry roared its pride for New York as the one and only city of well-dressed men. The Chicago American gave the yarn a four column head and named local Beau Brummells. Mass. papers are giving page one space to the debate. The story is still rolling, and bids fair to make "Beau Brummell" one of the most-read-about movies in years. . . And M-G-M may wind up with a simultaneous 10-city-world premiere just to keep the Beau Brummell feud from becoming a United Nations problem.

THE NEXT STEP!

Meanwhile a Charter Committee of prominent people has formed "The American Society of Beau Brummells." Watch this group go into action with local chapters in 200 cities.

GET READY FOR "BEAU BRUMMELL"!

A sensational attraction launched by an unprecedented advance campaign! M-G-M will have a giant advertising and promotion campaign to climax the terrific advance publicity. The picture has tremendous merchandising tie-ups, including an entirely new field of promotion with the Men's Wear industry. "Beau Brummell" will be the best known title of the year!

M-G-M presents "BEAU BRUMMELL" starring STEWART GRANGER ELIZABETH TAYLOR
PETER USTINOV • with ROBERT MORLEY • Screen Play by Karl Tunberg • Based on the play written
for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color Print by Technicolor
Directed by Curtis Bernhardt • Produced by Sam Zimbalist

Metro Unlikely to Join With ANICA; Italo Group Due in N. Y. for Talks

Chances of Metro joining ANICA, the Italian producer-distrib org, are very slight as the company is determined to preserve its freedom of action in the Italo market, it's understood. Metro is the only major U. S. outfit that isn't a member of ANICA.

Question of Metro coming into the ANICA fold will be raised when an Italian delegation headed by Eitel Monaco, ANICA prexy, arrives in N. Y., Sept. 27, on the Andrea Doria. He'll be accompanied by Franco Penotti, head of ANICA's distributor section. Renato Gualino, Italo producers' topper, precedes Monaco to N. Y., coming by air on Sept. 20. Also arriving is Renzo Rufini, manager of IFE's Rome office.

Motion Picture Export Assn.'s ANICA committee, consisting of Paramount's. George Weltner, Warner Bros.' Viole Cohen, and

unt's George Weltner, Bros.' Volfe Cohen and Paramount's Warner Bros. Volle Cohen and Metro's George Muchnic, has held meetings in preparation for the Italians and to hammer out the MPBA's position connection with the overall ANICA question.

MPEA's position connection with the overall ANICA question.

U.S. Members Unhappy
The Americans aren't happy with their voice on the ANICA board, and they are complaining that they are inadequately consulted on ANICA actions bearing on their interests as distribs.

Distrib section of ANICA combines a total of 10,455 votes, of which 3,465 are held by the major. American outfits, excluding United Artists and Columbia. Voting strength is arrived at by multiplying the number of pix handled by each distrib and the regions in which they are released. Distrib section is divided into three parts. Group A, including the U.S. distribs, takes in votifits with their own offices; group B includes companies with offices but handling pix bought outright, and C takes in some 57 smallfry operating in a single region only.

Another point to be taken up for discussion between MPEA and the Italians is the promise in the last film agreement that MPEA would make available to Italo distribs a certain number of pix to buy. Under the last pact, each U.S. company had to agree to make available two films for that purpose However, this compulsory element was eliminated under the last deal. Italo visitors also are expected to huddle with IFE exect for discustion the center of the cent

Talo visitors also are expected to huddle with IFE execs for discussions. The status of the organization and a review of its activies.

Krim, Picker Take Off On Month's Far East Trek

Arthur B. Krim, president of United Artists, provided the per-sonalized touch in hosting a cocksonaized touch in hosting a cock-tailery for the press last week, staging it at his residence, a four-story home on E. 61st Street, N. Y., which he has on sub-lease. UA de-partment heads, reporters, editors and publishers-about 100 in allere present. Krim and Arnold M, Picker

Krim 'and Arnold M. Picker, UA's foreign department v.p., left Gotham Saturday (11) for a monthlong tour of the Far East. In addition to calling on the company's branch offices abroad, the prez will investigate coproduction deals in Japan, India, Malaya and Egypt.

AB-PT 25c DIVVIES

American Broadcasting Paramount Theatres' board last week declared dividends of 25c per share combon and preferred both common and preferred

Divvies are payable Oct. 20 to holders of record on Sept. 24.

Minn. Exhib

Continued from page ? tals in the territory have risen to more than 255 out of 600 potential.

United Paramount circuit ac-

counted for three of the latest in-stallations at its St. Paul downtown Rivoli, its Minneapolis neighbor-hood Rialto and its State at Madi-

son, S. D.
All seven St. Paul loop firstrun An seven St. Paul loop firstrun houses now boast the C'Scope equipment. In Minneapolis, however, two, the independent World and Gopher, are still holding off, although both have wide screens. Five have it with stereophonic sound.

Ohio Exhib Settles Suit Vs. Schines for \$35,000

Vs. Schines for \$35,000

Buffalo, Sept, 14.

Settlement of a \$450,000 damage suit brought in Federal Court by Carl B. Moore, exhibitor of Van Wert, O., against Schine Theatrical Co., Inc. and four other Schine corporations was reported here last week. Although the parties and their, counsel declined to discuss the amount, it was reported that \$35,000 had been paid in settlement by the defendants.

Moore's action, which was discontinued by an order of Federal Judge John Knight, was brought under the antitrust law alleging that the defendants conspired to deprive his theatre in Van Wert of first and second-run features in favor of two Schine theatres.

Other defendants named were Paramount, 20th-Fox. Warner Bros., RKO and United Artists.

Cincy Chain's 30G Suit

Cincy Chain's 30c Suit
Cincinnatt, Sept. 14.
Mid-Ci Inc., area chain with
Midics here, brought suit in U.S.
District Court last week against
Universal Film Exchanges Inc. for

Universal Film Exchanges Inc. for Action hinged on the Colonial Theatre, Middletown, O. Petition charges that the distributor licensed films to other exhibitors "under more favorable terms." The \$50,000 figure is three times the amount of damages claimed. A permanent injunction also was sought.

Exhibitor firm's members include Rube Shor, who has brought several similar suits against major distribs before.

distribs before.

Briefs From the Lots

Hollywood, Sept. 14.
Grace Kelly, currently on vacation, returns to Metro late next month to costar with Robert Taylor in "The Long Day". Tab Hunter checked in at Warners for his role in "The Sea Chase"... Peggy Brooks drew a folk-dancing role in "Untamed" at 20th-Fox... Curtis Bernhardt bought Arthur Schnitzler's "Claire" for production in Europe when he completes "Interrupted Melody" at Metro... Charles Wagenheim joined the cast of "The Prodigal" at Metro william Roberts drew a role in "The Private War of Major Benson" at UI.

Alex Nicol signed to menace

"The Private War of Major Benson" at UI.

Alex Nicol signed to menace James Stewart in "The Man From Laramie" at Columbia ... Jack Palance will play the title role in "The Norman," story of William the Conqueror, to be produced by Charles Marquis Warren's indie company, Commander Films ... UI upped Virgil Vogel from film editor to assistant to Ernest Nims, editorial executive ... Paul Dunlap Company. The State of the Control of the Contr

version of "My Sister Elleen" so that Jack Lemmon, on loanout to Warners for "Mister Roberts," will be available as male star.

British thesp Roger Moore will play Eleanor Parker's brother in Metro's "Interrupted Melody".

First role for Mara Corday under her new UI contract will be femme lead opposite Lex Barker in "Justice Comes to Tomahawk".

National Legion of Decency handed a "B" rating to Panoramic's "Gambler From Natchez" because it "tends to condone wrong-doing"... Joseph Hayes finished adapting his novel, "The Desperate Hours," for filming at Paramount and went east to start the play version. Cy Roth formed his own company to produce "Air Strike," a Navy tale, with Richard Denning starring ... Paul Gregory signed Cheryl Calloway for a part in "Night of the Hunter"... Machael Pate joined the cast of "The Sea Chase" at Warners ... Paramount handed. Mildred Dunnock a featured role in Alfred Hitchoock's "The Trouble with Harry."

UA Back

= Continued from page 7 =

membership status endures, UA would be subject to an MPAA fine of \$25,000 if it handles any new pic that's deemed in violation of the

An aside to this involves RKO, which has continued to ignore such a fine imposed upon release of "The French Line." MPAA isn't pressing for collection of this, however, it being apparent that the association prefers to await future turns of events at that film company, including the possibility that Howard Hughes will sell out.

"Vigorous' Member

'Vigorous' Member

Actually, the tenor of the MPAA board meeting made it clear that UA has every intention of backing the Code. Robert S. Benjamin, UA board chairman, stated: "We have always made it clear that we are in favor of self-regulation by voluntary agreement as the best methans." untary agreement as the best meth untary agreement as the best method to produce good taste in motion pictures. At the same time, we are interested in the constant growth of the motion picture as a medium of entertainment.

"We believe this can be accomplished within the framework of the Code and we intend to bend every effort to ensure this. If we find it cannot be done, we are free to resign from the association, which is the privilege of all of its members." members.

members."
A statement by MPAA president Eric A. Johnston, who spearheaded the move to lure UA into the ranks, paid tribute to the distribs "vicorous and vital management."
UA was under the Gradwell Sears management regime when it pulled out of MPAA seven years ago. The company has been a member of Motion Picture Export Assn., which is MPAA's foreign trading affiliate, since the time of its formation.

M-G Mulis

Continued from page 7 :

ers, who also attended the Coast session, have returned to their home bases, and are currently holding with divisional and exchange managers discussing sales policy plans and the advisaof the exhib forums. bility

Decision to drop formal trade showings makes Metro the first to do so, and it's expected that the other major distribs will soon folother major distribs will soon fol-low suit. The new policy was re-vealed in a letter to branch man-agers from Reagan, with "Rogue, Cop" being the first picture in 13 years not to receive the trade-showing treatment. Reagan, how-ever, notes in his letter that the new policy does not necessarily mean a complete drop of the screenings, since special ones will be set up by the branch managers when it's considered advisable. Previously, under the Govern-

when it's considered advisable.

Previously, under the Government consent degree, there was a legal requirement that trade showings be held, but this stipulation was dropped. Citing the reasons for dropping the formal showings, Reagam said: "Despite our very sincere efforts over the years to interest theatre owners in our trade shows; attendance has been so poor that the screenings have rarely ever been more than a matter of form. Hence we cannot in good conscience continue them, ter or form. Hence we cannot in good conscience continue them, since neither the very consider-able expense of advertising and screening, nor the cost in time and effort on the part of our person-nel can any longer be justified. We believe that our customers will agree that this makes sense."

Dewey

Continued from page 3 =

of the Assn. of Motion Picture Pro of the Assn. of Motion Picture Pro-ducers, is the titular head of the Coast operation but is removed from its day-to-day activities. Y. Frank Freeman, Paramount studio v.p., is chairman of AMPP but the Par job obviously takes up his major time.

major time.

A second post which has been linked to Dewey concerns the MPAA's troublesome and costly legalistics. Member companies of the organization are continually plagued with private antitrust suits filed by theatremen. It's said that Dewey might be called in to seek to curb these.

HOLIDAY, TIMES SO. FIRSTRUN, SHUTTERS

Not satisfied apparently with a strictly reissue fare, Mike Rose, boss of the Holiday Theatre, Times Sq., N.Y., firstrun, abruptly decided to shutter last Thursday

The indie Holiday had used oldies. The indie Holiday had used oldies, with two dualed on each bill, for about six months with one or two interruptions, when the house managed to snag a couple of minor pix from major distributors. The operation had been most successful with Warner Bros, reissues but admittedly could not exist on such fare.

fare.

Because situated in the same block with the Globe and naturally having to compete with it for firstrun product, the Holiday has had a constant battle to obtain product with boxoffice draw. Present plan is not to reopen until suitable screen fare is offered the

Altec, RCA Engineers In Wage Boost, Hours Cut

Wage Boost, Hours Cut
Sound service engineers employed by Altee and RCA will receive a wage boost and shorter hours as a result of a new pact signed this week by the companies and the International Alliance of Theatrical Stage Employees.

New agreement, retroactive to Aug. 22, date old contract expired, provides for a 5% wage increase, bringing the basic weekly scale of soundmen up to \$136.50; while the salary of those covering more than one geogrphical area is hiked to \$159.43. Pact also stipulates that work week will be cut from 48 to 44 hours for a two-year stanza, after which it will be reduced to 40.

Pact runs through 1958, with a reopening for renegotiation of wages provided at the beginning of the last two-years. New deal calls

the last two years. New deal calls the last two-years. New deal calls for the company to furnish auto-mobiles when they are needed. However, in an emergency, not to exceed 30 days, a soundman will be paid 7c a mile for the use of his

500 Seats Plus Room For Autos at Omaha Ozoner

Autos at Omaha Ozoner

Omaha.

Ralph Blank and Bill Miskellhave opened the new Skyview
Drive-In, one of nation's largest, in the Benson (north) area of Omaha. It is the seventh ozoner in the Omaha-Council Bluffs district.
Blank, who also owns the Admiral and Chief nabe houses here and Miskell, a former manager with Tri-States chaf in Nebraska, joined forces early this summer to erect the new 1,122-auto, 500-seat capacity ozoner. Jimmy Schlatter will manage.

Heavy rainy season brought on early opening. Spot will have a

early opening. Spot will have a first-run policy, with "Long Wait" first in. "Wait" also opened day-date at the Admiral and Chief.

Simon Heads MPICA

Hollywood, Sept. 14.

Motion Picture Industry Controllers Assn. elected Mike Simon, of Consolidated Film Industries for a one-year term as president

Other new officers are Axel Nisson, first veepee; John Wagner, second veepee; Paul Atkinson, secretary, and Howard Barnick, treas-

B&K Gets

competition between the indie and the chain.

Certain broad provisions of the original decree are retained. Modified version still enjoins B&K for conspiracy, still forbids moveover practices with firstrun pix, and holds chain liable for any further encroachments on Jackson Park.

Last December, when B&K attorneys appealed for modification, the court granted temporary relief in two areas for what amounted to trial suspension. Clearances and loop runs have been free since then, but this is the first time in eight years that B&K nabes are permitted more than one week playing time.

Dave Wallerstein, v.p. of B&K, told Variery he was "delighted, naturally" by the altered decree, which enables B&K to meet changing conditions in the film industry at a time when pix are made for longer runs,

at a time when pix are made for longer runs.

Examiner's Decision Awaited as Ohio Row Re Trucking Goes On

Columbus, Sept. 14. Huntington-Cincinnati Trucking Lines, which has been involved in a running battle for months over film hauling rates with the Inde-pendent Theatre Owners of Ohio, appeared before an examiner of the Public Utilities Commission of Ohio and the University of the Commission of Ohio only a week ago to justify its request for a minimum rate of 25c a package. Some months ago when Huntington-Cincinnati tried when Huntington-Chieffich, the rate to put this rate in effect, the rate was suspended by the Commission until Dec. 4 at the request of the ITO.

Burden of proof for the new rate was upon the trucking company. The only reason attorney D. H. Armstrong offered for his trucking client was that parcel post, express and bus rates are higher than those of the truck company.

Robert A. Wile, ITO exec secretary, asked that examiner James L. Fullen take judicial note, therefore, of rates charged by the Walker Film Service, an H-C competitor over almost the same territory and Fullen agreed to compare the two tariffs. two tariffs.

An examiner's recommendation on the case is expected within a few weeks.

Allied Kudoses

Continued from page 5

claim that exhibs are padding their operating expenses. Montague said plainly that he resorted to the minimum guarantee because of "exhibitors' dishonesty in reporting their operating expenses."

Allied's answer to this charge is "we again point to the remarkable fact that so many methods and devices for increasing film rentals became operative in such a short period of time—and that period happened so fortuitously (for the distributors) to coincide in point of time with the tax relief measure."

ime with the tax relief measure."

In a report on the print shortage, Myers says: "The sales executives denied that there is an artificial print shortage or that prints are being manipulated to enlarge clearance or delay availabilities. Some of them claimed they were supplying as many prints as in the past; others put the blame on the laboratories for failure or inability to fill their requirements." Metro's sales chief Charles Reagan said, according to Allied, that Metro's own lab, due to problems created by CinemaScope and stereo sound, had fallen behind in its work. He added, however, that the lab was rapidly catching up, and that by this month M-G would be able to supply the usual number of prints per picture.

Myers notes that Allied would take legal steps to restrain the film companies if it could prove they are engaged in a conspiracy to raise and maintain film rentals, either to confiscate the tax benefit or merely to make more money." However, he points out that the ex-hib org has been advised "that we could not prove such a charge."

Kohner

= Continued from page 4 ==

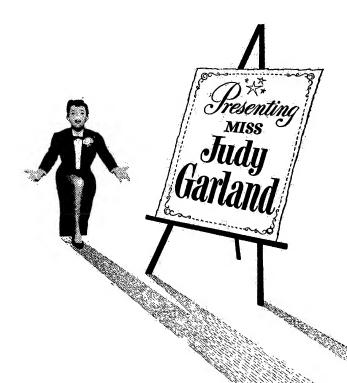
ing these names more potent on foreign markets.

ing these names more potent on foreign markets.

Kohner expects to begin operation sometime this winter and has already been negotiating for such the sps as Pedro Armendariz, Yvonne De Carlo and Paulette Goddard for pix abroad. He also planning for foreign work of Continental thesps in U. S. pix abroad, such as Maria Schell and O. W. Fischer, top German thesps, Now that Maurice Chevalier has his way to the U. S. cleared, there is a strong possibility he will play in the proposed film biog of himself. Kohner also felt that film fests are a necessary cementer in the growth of the international status and exchange of show business today. ness today.

ness today.

Kohner said he was still trying to get Hollywood producers interested in remakes of European productions and that there were quite a few European pix around that merited attention along that line. One of the films he has brought with him is the German "As Long As You Are With Me," starring Maria Schell and O. W. Fischer.



Biggest Date in Entertainment

HISTORY!

September

There are stars you hitch a wagon to. There are stars you make a wish on. But there never was a star like

JUDY GARLAND co-shining with JAMES MASON in Star 1s Born

JACK CARSON CHARLES BICKFORD TOM NOONAN · MOSS HART · GEORGE CUKOR · HAROLD AREX SONGS OF GERSHWIN SIDNEY LUFT · A TRANSCONA ENTERPRISES PROD. • MUSICAL PRINCEPO · WARNER BROS.

Picture Grosses

WASHINGTON

(Continued from page 8)

Trim \$11,000 for second consecutive week, Holds.

Metropolitan (SW) (1,200; 60-80)

"Dragnet" (WB) (2d wk), Solid
\$13,500 after \$21,300 last week. Metropolitan (SW) (1,20° 00-30)
"Dragnet" (WB) (2d wk), Solid
\$13,500 after \$21,300 last week.
Holds.
Palace (Loew's) (2,370; 65-85)—
"Broken Lance" (20th) (2d wk),
Big \$19,000 after \$28,000 opener.

Stays on.

Playhouse (Lopert) (435: 55-\$1)

"Rear Window" (Par) (2d wk).

Great \$11,000 after record-breaking \$14,000 last week. Both whopping figures for this bandbox house.

Warner (SW) (1,300; \$12.0-\$2.60)

"Cinerama" (Indie) (45th wk).

Fine \$20,000 after \$21,000 last
week. Continues.

Trans-Lux (T-L) (600; 70-\$1)—
"Man With Million" (UA) (9thfinal wk). Okay \$3,500. Last week,
same.

'Wind' Gusty \$22,000, Seattle; 'Dragnet' 12G

Seattle, 'Dragnet' 126

Seattle, Sept. 14.
City is loaded with holdovers currently but they are doing okay. Top newcomer is "Gone With Wind," smash at Orpheum "Dragnet" at Coliseum and "Knock on Wood" at Paramount both are big in second sessions. "Egyptian" shapes very strong in second frame at Fifth Avenue.

Estimates for This Week

Blue Mouse (800; \$1)—"Karamoja" (Hall) (m.o.). Swell \$4,000 for fifth week downtown. Last week, "Francis Joins Wacs" (U) (3d wk), \$2,500.
Coliseum (Evergreen) (1,829; 65-90)—"Dragnet" (WB) and "Pride Blue Grass" (AA) (2d wk). Big \$12,000. Last week, \$20,000.

Fifth Avenue (Hamrick) (2,500; \$1-\$1.50—"Egyptian" (20th) (2d wk). Swell \$14,000. Last week, \$23,000.

Liberty (Hamrick) (1,650; \$1)—House dark. Last week, "Karamajo" (Hall) 4th wk), swell \$5,300.

Music Box (Hamrick) (850; 90-\$1.25)—"Susan Slept Here" (RKO). (5th wk). Great \$5,000. Last week, \$6,300.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Susan Slept Here" (RKO). (5th wk). Great \$5,000. Last week, \$6,300.

Music Hall (Hamrick) (2,700; 90-\$1.25)—"Gone With Wind" (M-G). Solid \$22,000. Last week, house was dark.

Paramount (Evergreen) (3,039;

was dark.
Paramount (Evergreen) (3,038;
\$1-\$1.25)—"Knock On Wood" (Par)
and "Paid To Kill" (Indie) (2d wk).
Big \$10,000. Last week; \$14,800.

CLEVELAND

(Continued from page 10) \$16,000 following \$30,000 last

week. Hipp (Telem't) (3,700; 70-\$1.25)
—"Egyptian" (20th) (2d wk).
Smash \$29,000 after \$45,000 opener, second biggest since "Robe" (20th).

(20th).

Ohio (Loew's) (1,200; 60-90)"Betrayed" (M-G) (m.o.). Goo
"Boto," (M-G) (m.o.). Goo
"Man Wit
Million" (UA) (m.o.), \$5,000.

Lower Mall (Community) (58:
60-90) — "La Ronde" (Indie) (2
wk). Thin \$1,800. Last weel Good With (585

\$2,300. Palace (RKO). (3,000; 60-90)—
"Bullet Is Waiting" (Col). Dull \$8,500. Last week, "On Waterfront" (Col), \$11,000.
State (Lorv's) (3,500; 60-90)—
Valley of `ngs" (M-G). Okay \$16,000. Last week, "Betrayed" (M-G).

pib.000. Last week, "Betrayed" (M-G), same.
Stillman (Loew's) (2,700; 60-90)
—"Mrs. Leslie" (Par): Fair \$5,000.
Last week, "Seven Brides" (M-G),
\$9,000.

New York Theatres

RADID CITY MUSIC HALL.

"BRIGADOON"

in Color and CinemaScope starring.

GENE KELLY • VAN JOHNSON

CYD CHARISSE with ELAINE STEWART An M-G-M Pictore and SPECTACULAR STAGE PRESENTATION



H.O.s Help K. C.; 'Window' Sharp \$15,000, 'Egyptian' Fat 14G, 'Living' Big 10G

Kansas City, Sept. 14.
Opening of school slowed midweek biz enough to take noticeable edge off trade in several situations. Otherwise general flow of biz is good to big, with flock of holdovers in town. Big money continues on "Living It Up," held after a record first week in the Roxy. "Egyptian" is still strong at Orpheum, while "Rear Window" also is nitty at the Missouri for second weeks. Four Fox Midwest first-runs are lightweight with "The Outcast." "Dragnet" is fairly good on second round at the Missouri Estimates for This Week

souri. Estimates for This Week
Glen (Dickinson) (740; 35-\$1)—
"Hobson's Choice" (UA). This fornor suburban-run changed to arty
policy and first-run. Medium
\$2,000. Holds. Last week, subsequent-run. quent-run

quent-run.

Kimo (Dickinson) (504; 85-\$1)—
(Little Fugitive" (Indie) (2d wk).
Good \$2,000. Last week, \$2,700.
Midland (Loew's) (3,500; 65-90)—
"Seven Brides" (M-G) (2d wk).
Oke \$8,500. Last week, \$15,000.
Missouri (RKO) (2,650; 65-85)—
"Dragnet" (WB) and "Jungle Gents" (AA) (2d wk). Sturdy
\$9,000. Last week, \$16,000.
Ornheum (For Widwest) (1,913:

Orpheum (Fox Midwest) (1,913; 75-\$1)—"The Egyptian" (20th) (2d wk). Fat \$14,000. Stays on. Last week, \$17,000.

Paramount (1,900; 70-90)—"Rear Withdow" (Par) (2d wk). Great \$15.000 or over. May hold. Last week, \$20,000.

week, \$20,000.

Roxy (Durwood) (879; 65-85)—
"Living It Up" (Par) (2d wk). Racing to \$10,000, big money and holds again. Last week, \$15,000, new record for house.

new record for house.
Tower, Uptown, Fairway, Granda (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"The Outcast" (Rep) and "Gorilla at Large" (?9th). Modest \$12,000. Last week, "Dawn at Socorro" (U) and "Egg and I" (U) (reissue), \$10,000, with Escuire (820 seats) in hookup instead of Tower.
Vocue (Golden) (550); 75-\$1)—"La Ronde" (Indie). Fancy \$2,500. Holds. Last week, "Angel Street" (Indie), \$1,500.

'Wind' Mighty 22G, 4th In Mont'l: 'Living' 20G

In Mont?; 'Living' 201c

Montreal, Sept. 14.

Holdovers are dominating local
scene currently, with biggest coin
going to "Gone With Wind," with
solid takings in fourth week at
Loew's. "Adventures Robinson
Crusoe" still is fine in second
session at Orpreum. "Living It
Up" shapes big in second Capitol
round.

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1).

"River No Return" (20th) (3d wk).
Okay \$16,000 following \$17,000
last week.

"River No Return" (20th) (3d wk).
Ckay \$16,000 following \$17,000 last: week.
Capitol (C.T.) (2,412; 45-75) —
"Living It Up" (Par) (2d wk). Big \$20,000 after \$23,000 opener.
Princess (C.T.) (2,131; 40-65) —
"Gambler from Natchez" (20th).
Fair \$12,000. Last week, "Francis Joins Wacs" (U), \$10,000.
Loew's (C.T.) (2,847; 50-85) —
"Gone With Wind" (M-G) (4th wk).
Solid \$22,000 after \$25,000 in third.
Imperial (C.T.) (1,789; 43-68) —
"Knights Round Table" (M-G) and "Her Twelve Men" (M-G) Add "Her Twelve Men" (M-G). Okay.
\$9,000. Last week, "Knock On Wood" (Par) and "Men of Fighting Lady" (M-G), \$8,000.
Orpheum (C.T.) (1,048; 40-65)—
"Adventures Robinson Crusoe" (UA). (2d wk). Fine \$9,000. Last week, \$13,000.

Hecht.

Continued from page 4

"Scarface," for which he netted on on "Scarface," for which he netted \$20,000, and Samuel Goldwyn received \$1,500,000 from "Wuthering Heights" and Hecht's compensation was \$50,000. The writer thereupon asked, "Who is grateful to whom?" He made the statements in answer to a question by Garroway, who had noted that Hecht had made "a hunk of fortune and got a good bit of change" from his services in Hollywood.

Hecht also added some by now

Hecht also added some by-now familiar raps, such as the alleged inferiority of Hollywood pix in comparison with foreign entries and the "low intellect" element in the Hollywood product.

'Egyptian' Sock \$24,000, Port.; 'Shield' Big 103G

Portland, Ore., Sept. 14.

Biz continues in high gear after
Biz continues in high gear after
Dragnet" and "Susan Slept Here",
are holding big in second frames.
"The Egyptian" is the sockeroo
newcomer at the Fox. "Living
It Up" and "Black Shield Of
Falworth" both are newcomers

Ralworth" both are newcomers also.

Estimates for This Week

Broadway (Parker) (1,890; 90\$1,25)—"Black Shield of Falworth"
(U) and "Jungle Gents" (AA).
Stout \$10,500. Last week, "Seven Brides" (M-G) (5th wk), \$7,800.

Fox (Evergreen) (1,536; \$1-\$1.50)

"The Egyptian" (20th). Wham \$24,000. Last week, "Fanchen Lance" (20th) (4th wk), \$11,000.

Guild (Indie) (400; \$1)—"Hobson's Choice" (UA). Oke \$3,000.
Last week, "Fan-Fan Tulip" (Indie) (3d wk), \$1,900.

Liberty (Hamrick) (1,875; 65-90)

"Susan Slept Here" (RKO) and "Paris Express" (Indie) (2d wk).
Nifty \$8,000. Last week, \$1,500—"Grand (Evergreen) (2,000; \$1\$1,500—"Broken Lance" (20th) (m.o.). Modest \$2,000. Last week, \$2,500.

Ornheium (Evergreen) (1,600; 65-

\$2,500.
Orpheum (Evergreen) (1,600; 65-90) — "Dragnet" (WB) and "Son Belle Star" (Indie) (2d wk). Hot \$9,000. Last week, \$17,000.
Paramount (Port-Par) (3,400; 65-91) — "Living It Up" (Par) and "The Cowboy" (Indie). Big \$14,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), \$7,900.

Wall Street

Continued from page 7

reaching new highs on several days in succession. Higher earnings expected by many in the know are credited for the showing, although the 35c. thus far voted this year individends naturally figured in the

rise.

'Xmas' As Hypo
ABC-Paramount continued near
the best '54 quotation although
only the regular 25c quarterly was
declared last week. Paramount declared last week. Paramount Pix firmed up to 35 in Friday's session, where it was less than a point away from the highest price of the year. Preview of "White Christmas," initial Vista Vision pic, after the regular show last Wednesday (8) night on the huge Music Hall, N. Y., screen, was viewed as factor in this bullishness. This production does not preem at the Hall until sometime in October. in October.

Pictures Columbia hovered

prem at the Hall until sometime in October.
Columbia Pictures hovered around 31¼ on Friday, as compared with the year's old high of 31½. Great earnings for both "Caine Mutiny" and "Waterfront" provided the readiest explanation of the move. But the fight to gain a foothold in the company and force a more liberal dividend policy perhaps figured importantly in sustained interest in these shares. General Precision Equipment, which is cashing in on demand for more widescreen, tele equipment, etc., from the film industry, also drew attention because of the company's diversified interests in the airplane and military supply fields. It held at 45½, not far from the best 1954 price. RKO Theatres ran up to 81¼, where it was an eighth from the year's peak.
The fact that "The Egyptian" is shaping as a worthy successor of "The Robe," albeit not the same sensational sort of grosser, was rated as the current factor in the marked strength by 20th-Fox. It wound at 265%, even ex-dividend, for a gain on the week. Fact that there are more C'Scope installations being made daily by exhibs who would not come in for CinemaScope at the former costly outlay, also is rated a big plus item for 20th-Fox.

Republic Pix issues held around the best '54 level much of the week. CBS "A" shares climbed 2½ points to 64½, while the "B" stock advanced two points to the same level, RCA edged up to 32¾ for a minor gain on the week while Zenith was in like category, finshing at 70½.

minor gain on the week while Zenith was in like category, finishing at 70½.

Wallis, Hazen in N. Y.

Hal Wallis is due in N. Y. today (Wed.) on the Independence after a tour of Europe. Joseph Hazen, partner in Wallis-Hazen Productions, who has been on the Coast, also is due in Gotham

Court Test

Continued from page 1 :

the reply be negative, "we'll fight this thing up to the highest court," "Mom and Dad" was submitted to the N. Y. čensor in 1949 and was rejected then. According to London, no part of a body is exposed in the birth scene. Flick's group recently raised a question over the birth of a buffalo calf in Walt Disney's "Vanishing Prairie." However, the scene was eventually okaved.

ever, the scene was eventually okayed.

N. Y. censor's action recalls the banning of the film, "Birth of a Baby," many years ago. Action then created quite a controversy.

Censor statute in N. Y. still allows the banning of pix on the grounds that they are immoral (as re-defined earlier this year by the N. Y. State Legislature), obscene, indecent or tend to incite to crime. Re-submission of "Mom and Dad," a sex-education film, follows a pattern set following the U. S. Supreme Court ruling in the case of "La Ronde," which forced the Legislature to redefine the meaning of "immoral." General Impression has been gained since the court's ruling that the various cension has been gained since the court's ruling that the various cen-sor boards have leaned backwards to avoid another legal clash. A number of pix previously banned have thus been passed both in N. Y.

New Ohio Censor

and in other states.

Columbus, Sept. 14. Effective Thursday (16), the state Columbus, Sept. 14.

Effective Thursday (16), the state of Ohio will have a new chief of the Film Censorship Board. R. M. Eyman, assistant director of the Dept. of Education, will step up to the post of education director, which carries with it the job as titular hetd of the censor board. Eyman succeeds Dr. Clyde Hissong, who has held the top education spot nine years. It was during this period that anti-censorship forces got in some of their most telling blows against the state's 41-year-old film seissoring law, and lately Hissong has been kept busy in the courts with suits, injunctions and mandamus actions either aimed at lifting censorship altogether or lifting censorship altogether or shaking loose an individual pic-

shaking loose an Individual picture.

Eyman's views on film censorship are unknown but he can hardly do less than take Hissong's view of the rather plaguey post—that of upholding the law as long as it is on the books. Eyman' was appointed by Gov. Frank J. Lausche to fill out Hissong's term, which runs until August, 1957. However, a neconstitutional amendment approved by voters at the last election sets up a new state board of education, which will name the director to serve at its pleasure. It is now up to the next Ohio Legislature, which meets in January, 1955, to determine how the board will be set up and whether its members will be elected or appointed. All this will, in effect, have some bearing on Eyman's tenure.

Revise Pix Code

Continued from page 3 have been interpreted as meaning

concessions to the Codes' critics.

Newly added to the list of subconcessions to the Codes' critics.

Newly added to the list of subject material now permitted is the use of "hell" and "damn." Both words came into prominence within the framework of the code in a relatively recent period. Hal Wallis' "Cease Fire" was given Code approval only on condition that they be deleted from the dialog spoken by American Gl's in Korean combat. This cued anti-Code brickbats in some quarters, where it was argued that "hell" and "damn" were mild and inoffensive, and were heard only a few times, uttered by soldiers under stress. Not long following this, Columbia's "On the Waterfront" was given the Code seal despite the fact that one of the film's characters, in addressapproval only on condition that they be deleted from the dialog spoken by American GI's. in Korean combat. This cued anti-Code brickbats in some quarters, where it was argued that "hell" and "damm" were mild and inoffensive, and were heard only a few times, uttered by soldiers under stress. Not long following this, Columbia's "On the Waterfront" was given the Code seal despite the fact that one of the film's characters, in addressing a Catholic priest, says, "Go to Hell, Father." The line is muttered twice by Marlon Brando, as a dockhand violently upset by the murder of his brother, Modifications

The Code, as revised by the mPAA directorate at its Monday meeting, now provides that miscegenation, liquor and drinking are okay subjects if presented in "good taste." Heretofore, the Code. spelled out these restrictions: "Miscognation (sex relationship between the white and black races) is forbidden" and "The use of liquor of the contract with her covers only her U. S. activities. Its and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his and that he was certain the RKO chief would be "reasonable" in his dwould allow an arragement under which the Italo would alow on arragement under which the Italo would be "reasonable" in h

in American life, when not re-required by the plot or for proper characterization, will not be shown.

snown."

In one instance of tightening, the Code now has a firm tabu on the showing of any notorious criminal of current or recent times. Before this, a noted outlaw could be written into a script if it were shown that he was punished for his crimes.

Now eliminated from the Code is this injunction: "Methods of smug-gling should not be presented." Il-legal traffic in drugs is still for-bidden.

bidden.

Stricken from the Code are tabus on "branding of people or animals" and "apparent cruelty to children or animals." These are now termed "brutality" and are among the items permissible on condition they're "treated within the careful limits of good taste."

limits of good taste."

Along with "hell" and "damn," the Code has approved "good taste" use of the following expressions which heretofore were banned outright: "fanny," "hold your hat" or "hats," "nerts," "tom cat" (applied to a man), and jokes mentioning a traveling salesman and a farmer's daughter.

The MDAA head wrote in one

and a farmer's duagnter.

The MPAA board wrote in one qualifying paragraph noting that "the words 'hell' and 'damn,' if used without moderation, will be considered offensive by many members of the audience. Their use therefore chealth he revently here. use, therefore, should be governed by the discretion and the prudent advice of the Code administration,"

Bullish Dailies

Continued from page 5

being turned out." It added that, whereas Hollywood had met the two competition at first by retrenching in quality and expense, it was now providing pictures of higher dramatic quality.

Upbeat to Continue

In Stockton, Cal., the Record observed that "movies are still a great lure to the public. We believe they will continue to be so. And the industry itself has become fully awake to the public's cry for better pictures." The paper thought to had strengthened rather than hurt Hollywood.

Interesting aspect of many of the editorial comments is that, quite frequently, they quote the Editor & Publisher ads placed by the Council of Motion Picture Organizations as the source of their information. as the source of their into matter.

And frequently, too, they're using as a takeoff a conversation with local exhibs, indicating that the theatremen are their nix

their pix.
Unusual also is the papers' tend-

Unusual also is the papers' tendency to single out specific films for praise. Often mentioned is Metro's "Gone With the Wind" reissue and the fascination it still holds for the customers.

The Sioux City (Ia.) Journal-Tribune, after noting the increase in attendance and improvement i film quality, opined that the upswing in business might be connected with the wide screens and the fact that, in many areas, they have tended to elmininate double features. Other editorials comment on the reduction in the volume of pix put out, and the improvement in quality stemming from this concentration on content rather than numbers.

What's Hughes

Continued from page 3

ment of the Lollobrigida contract



MCCONNAUGHEY SEEN GETTING FCC CHAIRMAN NOD AS STERLING RESIGNS

Washington, Sept. 14.
With the resignation yesterday (Mon.) of Comr. George E. Sterling, President Eisenhower is expected to name George C. McConnaughey of Ohio, Chairman of the Renegotiation Board, as Chairman of the FCC.

of the FCC.

Sterling announced from his summer home near Portland, Me, where he has resigned because of poor health. He chose to leave at this time, he said, to enable the President to fill the office immediately. As a result of his 31 years of Government service, he is eligible for thement at pension of approximately \$7.500 a year.

mee for arement at pension of approximately \$7,500 a year.

McConnaughey, who was chairman of the Ohio Public Service Commission for six years and has been president of the National Assn. of Railroad and Utilities Commissions, told Variety he has had no official information that he is being considered for the FCC post. His name, however, has been in the forefront of speculation for some time, in view of the apparent impasse on the part of the administration in selecting a chairman of the Commission since Comr. Rosel Hyde's one-year designation as chairman expired in April. Since then, Hyde has been Acting Chairman.

Chairman.

Aside fr m his qualifications for membershi in a federal regulatory agency; if is believed that the Administration particularly disposed toward an Ohio man at this time to help win the Senatorial race in the state for Rep. George H. Bender (R.O.), who is battling Sen. Thomas A. Burke (D.O.). Since the fight for control of the Senate is expected to be close, a victory in any one state, and particularly Ohio, may be determining. Sterling's resignation was not

Sterling's resignation was not unexpected as it was known he was considering taking advantage of his retirement privileges when he became eligible this autumn. The retiring commissioner, now 61. ane rearring commissioner, now 61, has not been in the best of health and has been urged by his family to resign.

Paul Tripp Into 'Howdy' TV Slot?

Paul T. ipp has the inside track sa of this week to pinchhit for Bob Smith on the NBC-TV "Howdy Doody" show, with Smith out of the lineup following a heart at-tack. Tripp hasn't been on a regu-lar web ride since his CBS-TV "Mr.

lar wcb ride since his CBS-TV "Mr. Magination" which expired a couple of years ago. However, the actor-emeee-composer-writer has been clicking in New York with "On the Carouse!" Saturday mornings on WCBS-TV.

Meantime, with Smith expected to be out of circulation for some time. NBC on Monday (13) posted the Betty White show to replace him on his second tv'er, the noon to 12:30 strip. It's the third shuffle for Miss White, who was shifted from 12:30 to 4:30, with latter period earr rked for Charles Ruggles in his "World of Mr. Sweeney." For the interim space, the web slots a variety stanza at 4:30.

Rulligan's 'Loanout'

To Meg TV Playhouse'
Calling into play a techniqueborn in Hollywood, CBS-TV is giving the "Illoanout" treatment to one of its discross for mercording of assignment for NBC's "Television Playhouse" He'll stage the Philocogoodyear dramas once in each three-week cluster. "Playhouse" directing regulars are Vincent Donehue and Delbert Mann. The former is currently engaged in staging "Traveling Lady," upcomding Broadway legiter, and Mann is on the Coast attending to the "Marty" film originally presented on "Playhouse."

INUM ABUUIL & IVEW FUL UildIffilal!

Boston, Sept. 14.

Although the annual meeting of District. 1, NARTB at Hub's Hote! Somerset last week broke up earlichan anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than anticipated (Friday afternoon) due to the warnings of Hurs' than the brack to the broadcast fraid and camera the broadcast fr

Hytron's 22 Skidoo

Hytron's 22 Skidoo

With the RCA Princeton,
N. J., laboratories as the center of interest today (Wed.) in
the color tv sweepstakes as it
unveils its new 21-inch picture
tube, the competitive CBSHytron organization, having
previously launched the Columbia 205 (19-inch) is already
spreading the word that its
ready to go RCA one better.
As the "my-tube-is-biggerthan - tube" controversy
continues apace, CBS-Hytron,
in association with Corning
Glass, already has sampled individual manufacturers on the
wisdom of bringing out a 22inch rectangular color tube,
contending that the rectangular shape, rather than the circular tube, will permit for a
considerably larger viewing
surface."

surface."
Previous scorecard found
RCA initially bringing out the
15-inch tube (actually a 12inch picture). If later withdreplans for a 16-inch color tube and meanwhile Hytron jumped the gun with its 19-incher. Now comes RCA's 21-inch job being demonstrated today.

Georgia Radio-TV Loves Those Dems, **But No Runoff Coin**

Georgia's television and radio Georgia's television and radio mills' visions of extra coin via a runoff election two weeks hence went glimmering when Lt. Gov. Marvin Griffin spreadeagled his eight gubernatorial opponents and picked up all the marbles in the first primary held Wednesday (8).

Governor-nominate Griffin pulled something of a coup to win. Gov. Herman E. Talmadge, publicly disavowing that he was backing any. of the nine horses (one of them a filly, Mrs. Grace Thomas) in the race, got the word out on the quiet race, got the word out on the quiet to his machine that Griffin was his man. M. E. Thompson, a former Georgia governor, was supposed to have the inside track and predictions were that a runoff primary would be needed to settle the issue. That's where the tv and radio stations were supposed to reap another golden harvest. But, Griffin's landslide victory spoiled all that.

that.
All nine candidates for governorship (victory in primary is all a candidate needs down here in this one-party Democratic state) used video and radio liberally. Although candidates are supposed to hold their campaign expenses to \$25,000,

(Continued on page 34)

RCA's 21-Inch Salute

RCA's unveiling of its 21-inch color tube in Princeton, N.J., today (Wed.) will be accompanied by an NBC tyer running about 20 minutes and originating at the web's Colonial Theatre in N.Y. It will be partly a classical display featuring Andre Eglevsky, Diane Adams and the toe corps (12) of the N.Y. City Ballet Co, The pop stuff will be headed up by singer Connie Russell and the Bob Berget Dancers and there'll also be a five-minute clip fro the Humphrey Bogart-Kathari Hepburn "African Queen" pic.

WGN-TV's 'Unfair' **Rap On Unionizing**

Radio-Television Directors Guild last week filed unfair labor charges with the National Labor Relations Board against WGN-TV where for the past two months it has been attempting to negotiate an initial contract with the station covering directors and floor directors. Union charges that three veteran directors were "discharged for attempting to exercise their legal rights to unionize."

tempting to exercise their legal rights to unionize."

Although the station management is making no statements on the situation at this time, it's understood that it's taking the position that the tele directors are supervisory employees and as such, not subject to union jurisdiction. As of last week, negotiations were continuing on a pact covering the floor men.

RTDG claims that "an overwhelming majority" of the station's ty directors have been signed up. Petition filed with the NLRB by attorney Stanford (Bud) Wolff states that "on Aug. 5, in a meeting with several employees involved called by Frank P. Schrieber (WGN-TV general manager), he declared he would seperate them from their assignments if they did not abandon their union affiliations and desires."

Directors discharged, allegedly for their union activities, are Barry for their union activities, are Barry

Directors discharged, allegedly Directors discharged, allegedly for their union activities, are Barry McKinley, Ernie Lucas and Chris Erskine. Involved in the dispute are a dozen directors and seven floor directors. RTDG currently has contracts with the three other Chi tele stations.

Fownes' New Status

Henry G. Fownes has been appointed veepee and general manager of the New York office of MacManus, John & Adams agency. He'll continue to supervise radio and tv accounts serving, among others, Cadillac, Dow Chemical and Pontiac. He succeeds Reginald A. Brewer, recently retired.

NARTB District Powwow To Ike: 'How About a New FCC Chairman?'

TV Network Premieres

WED., SEPT. 15
Arthur Godfrey & His Friends. Variety, CBS, 8 to 9 p.m., Pillsbury via Leo Burnett, Frigidaire via Foote, Cone & Belding (cosponsors).

sponsors).

Best of Broadway (color)—Royal Family (Helen Hayes, Fredric March, Claudette Colbert, Charles Coburn, Nancy Olsen, Kent Smith). Drama, CBS, 10 to 11 p.m. (once every four weeks), Westinghouse, via McCann-Erickson.

Down You Go. Panel-quiz, DuMont, 10:30 to 11 p.m., sustaining.

THURS., SEPT. 16

Jane Froman Show. Music, CBS, 7:45 to 8 p.m. General Electric,

via BBD&O.

Ray Milland Show (film). Situation comedy, CBS, 8 to 8:30 p.m.

General Electric, via Maxon and Young & Rubleam.

You Bet Your Life (film) (Groucho Marx). Quiz, NBC, 8 to 8:30 p.m., DeSoto-Plymouth Dealers, via BBD&O.

p.m., DeSoto-Plymouth Dealers, via BBD&O.
FRI., SEPT. 17

Life of Riley (film) (William Bendix). Situation comedy, NBC, 8 to 8:30 p.m., Gulf Oil, via Young & Rubicam.
Ray Bolger Show (film). Situation comedy, ABC, 8:30 to 9 p.m., Lehn & Fink, Dorothy Gray (alt. weeks), both via Lennon & Newell.
SAT., SEPT. 18

NCAA Football. ABC, 4:45 p.m. to conclusions, starting time varies with game origination), Carnation via Erwin. Wasey (West Coast), Humble Oil via McCann-Erickson (Texas).
Let's Dance. Danceband remotes, ABC, 8 to 9 p.m., sustaining. Willy (film) (June Havoe). Situation comedy, CBS, 10:30 to 11 p.m., General Mills, via Dancer-Fitzgerald-Sample.
SUN., SEPT. 19

American Inventory. Documentary, NBC, 2 to 2:30 p.m., taining.

American inventory. Documentary, NBC, 2 to 2:30 p.m., taining.

Adventure. Natural history, CBS, 3:30 to 4 p.m., sustaining.

People Are Funny. Comedy-quiz, NBC, 7 to 7:30 p.m., Toni,

People Are Funny. Comedy-quiz, NBC, 7 to 7:30 p.m., rom, Leo Burnett.

Mr. Peepers. Situation comedy, NBC, 7:30 to 8 p.m., Reynolds Metals, via Buchanan & Co. and Clinton E. Frank.

Colgate Comedy Hour. Variety, NBC, 8 to 9 p.m., Colgate-Palmolive, via Ted Bates.

MON., SEPT. 20

Come Closer (Jimmy Nelson). Panel-quiz, ABC, 8 to 8:30 p.m., entaining

Sustaining.

Robert Montgomery Presents. Drama, NBC, 9:30 to 10:30 p.m.,
Lucky Strike via BBD&O, Johnson's Wax via Needham, Louis &
Brorby (alt. weeks).

Studio One. Drama, CBS, 10 to 11 p.i Westinghouse,
McCann-Erickson.

TUES, SEPT. 21
Milton Berle Show. Comedy, NBC, 8 to 9 p.m. (alt. weeks), Buick,

Red Skelton Show. Comedy, CBS, 8 to 8:30 p.m., sustaining.
Studio 57 (film). Drama, DuMont, 9 to 9:30 p.m., H. J. Heinz
Co., via Maxon.

One Minute Please. Panel, DuMont, 9 to 9:30 p.m. Serutan, via Edward Kletter.

via Edward Kletter.

SAT., SEPT. 25

Gene Autry Show (film). Western, CBS, 7 to 7:30 p.m., Wrigley, via Ruthrauff & Ryan.

Jackie Gleason Show. Comedy, CBS, 8 to 9 p.m., Schick via Kudner, Nestle via Bryan Houston, Sheaffer via Russell M. Seeds.

Max Liebman Saturday Night Spectaculars (color)—Lady in the Dark (Ann Sothern). NBC, 9 to 10:30 p.m., (every fourth week), Oldsmobile via D. P. Brother.

Miss America Finals Play It ABC-TV's Way,

In one of those now-it-can-be-told efforts, a pair of ABC-TV execs were responsible for effecting a change of procedure in the Miss America finals in Atlantic City Saturday (11) so that televison scored urday (11) so that televison scored a beat on the Convention Hall audience itself in learning the identity of the winner minutes before she was announced on stage. Not only that, but the home viewers had a sock human interest picture on their screens when Lee Ann Meriwether threw herself back in disbelief and broke into tears on being told she had won.

Under normal procedure, the

ing told she had won.

Under normal procedure, the five finalists wait in the wings and are called on stage one by one, with the winner last. Thus, it's not until the fourth gal is called that they and the audience know who the winner is. ABC-TV news & special events veep John Daly, who narrated the telecast with Bess. Myerson, and eastern program chief Bob Lewine, handling the technical end, talked Pageant execs into changing the routine so that the finalists were stationed in (Continued on page 24)

Cornel Wilde Deal To 'Host' Chrysler Collapses

Hollywood, Sept. 14.

Demos Eyeing TV But Do Dailies Care? Convention Format

Washington, Sept. 14.

How best to streamline the 1956
Democratic National Convention
for the benefit of improving television coverage will be one of the
topics to be discussed in Indianapolis this Saturday (18). A Special
Advisory Committee on Rules for
the 1956 Convention will huddle
there in conjunction with a twoday (17-18) dinner and conference of Demmy leaders.

Stephen A. Mitchell, chairman of
the National Committee, was authorized to appoint the committee
to "study, review and make appropriate recommendations" for the
convention including "the more expeditious handling of convention
business." This, it was explained,
will include recommendations "for
adapting the convention to television coverage." These recommendations will go to the Democratic
National Committee for action.

Among the beefs about the 1952

Antonal Committee for action.

Among the beefs about the 1952 conventions in Chicago was that the tv screens showed the nation long, dull periods of speechmaking during which most of the delegates were absent from the floor. Requests have been made to tighten up the show by eliminating the windbags and waste motion.

GE Pacts Don Herbert

Hollywood, Sept. 14.

Negotiations to sign Cornel
Wilde to host the new Chrysler
hour-long series on CBS-TV have
collapsed, following actor's insistence blurbs he'd spiel be limited, and that he be allowed to film
some into an excess of \$125,000" for the 44-week
session, but money apparently
wasn't the reason for the differenences. Previously Chrysler sought
Kirk Douglas for the job, and he
nixed it.

La Chicago, Sept. 14.
Don Herbert, who conducts the
'Mr. Wizard' scientifico shows
the CTV, has been signed by General Electric to handle the institutional blurbs on its new series
of Sunday night dramatic shows
which debuts Sept. 26 on CBS-TV.
It's a year's pact with options up
to five years. Red Barber previously did the commercials.
Saturday afternoon "Wizard" shows
for the Ceral Institute, commuting between Chicago and New York
for the GE assignment.

As Specs Take Months of Planning;

Y&R'S \$67,000,000 TOPS IN TV

Dig Those Crazy Salaries

Indicative of those \$300,000-per-show tabs pertaining to some of the NBC-TV spees, as in the case, for example, of last Sunday's (12) Max Liebman-Betty Hutton "Satins and Spurs," initial production, are the stratospheric salaries and auxiliary coin deals in order to latch on to top marquee names. Miss Hutton's reported \$50,000 for her videbut under the Liebman spec banner is one off the alltime high figures for a tv one-shot.

However, it's the over-the-above commitments beyond strictly salary figures to which the networks are bound that has cued the "how-high-is-up" eyebrow raising. In the pacting of Ginger Rogers for the upcoming "Tonight at 8:30" spec, it was not just a case of shelling out \$40,000 for the star, but with it went a binder obligating the network to a \$10,000 wardrobe fee for Miss Rogers and permitting her to select her own producer (Otto Preminger) at \$12,500 for the onetime production.

Similarly, in the case of signing Ann Sothern for the 10-dayshence "Lady In the Dark" spec presentation, the necessity of NBC buying up a previous contract to which Miss Sothern was committed hiked the overall tab for her one-shot services to a reported \$60,000.

Lux TV Vs. Lux Radio

There Is a Difference Today On Pix Availabilities And Use of Names

Generally speaking, trade hepsters (and a good segment of the lay press chical fraternity) are of the opi ion that "the old gray mare ain't what she used to be" in paral-Coast-berthed "Lux Video Theatre" to its 20-year-old "Lux Radio Theatre" counterpart as one of the more vital, talked-about programming entities. leling the new hour version of West-

ming entities.

It has sparked considerable pro and con discussion as to the value of pix properties for adaptation to tv (in this instance Par product) without recourse to the big name stars who appeared in the original film versions. Also, in an era when practically most of the Hollywood film names have had at least one guestar exposure on the multiple half-hour vidpix shows, the Lux decision to clamp a \$3,000 celling on pix stars, thus restricting the roster of availabilities, is seen as a mitigating factor.

Whereas, too, only Par is in for

roster of availabilities, is seen as a mitigating factor.

Whereas, too, only Par is in for the Lux ride on the tv version, the radio show, whose top-rated status through the years has outlived most of the stars it showcased, enjoyed the benefits of major properties from virtually all the studios, including its stars.

But considered of even more vital consequence is the sentiment that, with feature films inundating the tv stations of the country, this is an era when greater importance is attached to original tv properties, as abound on the array of New York-originating hour stanzas such as "Robert Montgomery Presents," "Studio One," "Kraft TV Theatre," "Philco-Goodyear Playhouse," etc.

'Face' Gets Up Off Floor, 'Duke' Down

Hollywood, Sept. 14.

"The Duke." NBC.TV comedy series starring Paul Gilbert, went down for the count when Toni chose "Place The Face" to fill the interim period for eight weeks while the agency shops for another show to replace the series about a reformed fighter.

Network renewed Gilbert, developing another type of comedy for hit "Face" did summer duty on both NBC and CBS the past two years. It gives Ralph Edwards productions three tv shows on NBC. Others are "Truth or Consequences" and "This Is Your Life."

Block's Mutual Buy

Block Drugs has picked up full sponsorship of Mutual's five-minute Arlene Francis-Bill Cullen strip, "It Happens Every Day." Series will be aired in the cross-board 8:55 a.m. slot, starting Oct. 11.
Emil Mogul Co. agented.

Tint Conflict

It was bound to happen—tv's first major color conflict. Max Liebman's second specola for NBC will be this Saturday 9 to 10:30 "Lady In the Dark" starring Ann Sothern on Sept. 25.

That night, at 9:30 CBS will tint o "My Favorite Husband."

Ford 'Pressure' **Cues Dissolution** Of Hayward Unit

Behind the decision of NBC-TV last week to dissolve the Leland Hayward tv unit on the forthcom-ing Monday night spectaculars and install Fred Coe as executive pro-ducer of the series was the report-ed pressure from Ford Motor Co., via the Kenyon & Eckhardt agency.

via the Kenyon & Eckhardt agency.
Ford, along with RCA (also a K&E account) is sponsoring the costly one-a-month color spees and was concerned over Hayward's illness and inability (at least for the time being) to devote any time to the series. It's understood that Ford and K&E laid it on the line to NBC to do something pronto in resolving the "crisis," in view of the fact that Ford was predicating a major car sale campaign on the upcoming spees. When NBC finally decided on the release of Hayward, along with his associates, Richard Whorf and business manager Herman Bernstein, and instead install Coe and an entire new unit in the slot, K&E and Ford chimed in with an assent.

assent.

Actually the Hayward pattern of assigning individual producers to each of the specs will prevail, along with some of the personalities already designated. Thus Otto Preminger produces the initial one Howard Lindsay and Russel Crouse the second, with Alfred Hitchcock

21 SPIDERS MAKE TV No Longer 'Show Biz In a Hurry' AN AGENCY WEB

Young & Rubicam's \$67,000,000 in tv billings for the new season gives it undisputed leadership among Madison Ave. commission houses with a stake in bigtime video. That's enough billings to practically choke a minor network, certainly enough to keep it in Dūsiness for a whole year. And behind the "no-other-agency-canmake-this-statement" swelling of the Y&R coffers is a diversified roster of shows—21 in all—capable of programming a coast-to-coast network in itself.

On the personality front, for example, the agency boasts such names (even though some are only on a participating basis) as Arthur Godfrey, Bob Hope, Imogene Coca Joan Davis, Celeste Holm, Eve Arden, Ray Milland, Robert Young and William Bendix. For full hour dramatic s ho w c a s e s, Y&R is pledged to the Elgin "TV Hour" and the Goodyear "Television Playhouse." It's all over the lot on situation comedies ("Father Knows Best," "I Married Joan," "My Favorite Husband," "Our M is s Brooks," "Jamie," "Honestly Celeste," "Life of Riley," etc.). And under the Nat Wolf tv managerial aegis, the agency today has a bigger stake in filmed network programming than any other ad house (just Y&R, with an approximate \$8,000,000 of the \$67,000,000 representing spot buying, is now moving more and more into syndicated film buying, as for example on behalf of White Owl).

Oddly enough, despite the fact that Y&R shows are sprinkled all over the ABC, NBC and ABC video spectrum, the agency is almost totally bereft of any single show that can be called "agency programming—it he networks and the film boys are better equipped to turn 'em out, that's okay with Y&R, so long as they rack up the ratings, move the goods off the shelves and keep the clients happy.

Breakdown of Shows

Breakdown of Shows

Time and talent, here's the estimated breakdown of Y&R programming on an annual basis:

Godfrey "Talent Scouts" for Lipton Tea (CBS-TV), \$3,000,000.

Elgin "TV Hour" (alternate Tuesdays for Elgin Watch on ABC-TV) \$2,600,000.

"Father Knows Best," for Kent Cigarets (CBS-TV), \$3,000,000.

"Four Star Playhouse" for

"Father Knows Best," for Kent Cigarets (CBS-TV), \$3,000,000.

"Four Star Playhouse," for Singer Sewing Machine (alternate weeks) (CBS-TV), \$1,750,000.

General Foods' Tuesday night series of shows (alternating with Millton Berle and Martha Raye (NBC-TV), \$2,500,000.

Goodyear "Television Playhouse" for Goodyear Rubber (alternating weeks) (NBC-TV), \$1,750,000.

"Honestly Celeste," new Celeste Holm series for Bristol-Myers (CBS-TV), \$3,250,000.

"I Married Joan," for General Electric (NBC-TV), \$3,250,000.

"Jamie," for for Duffy-Mott (ABC-TV), \$2,000,000.

"Justice," for Borden Co. (NBC-(Continued on page 34)

2 Days of Reckoning

Z Days or Reckoning
NBC's entire Thursday night
8-10 block of "Groucho," "Justice, "Dragnet" and "Ford
"Theatre" landed in Trendex's
Top 10 for September. So did.
CBS' Monday 8:30-10 block of
"Talent Scouts," "Public Defender! and "Masquerade Party." Web split evenly, each
getting five shows in the top
"group.

Public Defender (CBS.)..34.0 Talent Scouts (CBS)....28.4 Ford Theatre (NBC). Best of Groucho (NBC) .. 26.5 This Is Your Life (NBC) .. 26.1 I've Got a Secret (CBS) .. 25.5 Toast of the Town (CBS) 25.4 Masquerade Party (CBS) 24.7 Justice (NBC)........... 24.2

Marlon Brando 'Oedipus' Sought For 'Omnibus

Marlon Brando may make his Marlon Brando may make his dramatic teledebut on CBS-TV's "Omnibus" this season. Appearance of the legit and film star on the Sunday stanza of the TV-Radio Workshop of the Ford Foundation is being primed as a followup to last season's "spectacular" of "King Lear" fronting Orson Welles (who, incidentally, may have a second go at the homescreens via "Omnibus"). It's not vet defermined what ve.

at the homescreens via "Omnibus").

It's not yet determined what vehicle would be pitched at Bando to lure him to the 90-minute kultur klatch, but one title being kicked around is "Oedipus Rex," which would also recruit other legit

Another "Omni" possibility reportedly in the blueprint stage is the premiere telecast of an operation of "Casey At the Bat."

Set Venice Prize Film

Set Venice Prize Film

The Ford Foundation has secured television rights to National Film Board's one-reel film, "Corral," winner of first documentary place in the recent film festival in Venice, for use on its CBS-TV show, "Omnibus." "Corral" stars Canadian cowboy Wallace Jensen, w.k. in Canada and United States rodeo circles. There's no commentary, film using only guitar music arrarfed by Eldon Rathburn and played by Stan Wilson and Al Harris.

Produced by Colin Low, "Cor-

Produced by Colin Low, "Corral" was lensed in the Alberta foothills by Wolf Koenig.

Easier to Bring In a Legit Show In contrast to the "old tv" where a producer could get a show on the air in a week's time, or at the most two, the era of the spectaculars has brought in its wake a situation paralleling legit and the motion picture studios, with some of the upcoming video attractions requiring planning months in advance. Some of the NBC and CBS shows scheduled into December, January and February, for example, already have been blueprinted, with producer-director-cast-writer credits assigned. The "new tv" and scrapping of

cast-writer credits assigned.

The "new tv" and scrapping of the "show-biz-in-a-hurry" technique was pointed up only last week in the Leland Hayward crisis" when NBC-TV, accompanied by prodding from the sponsor, Ford Motor Co., discovered that time was running out on committing the November and December Hayward spees to paper, recognizing that by mid-September even the January attractions require attention. Hence the decision to disband the Hayward unit and install Fred Coe as exec producer.

Major factor in planning so far

Major factor in planning so far in advance is the necessity to adjust the spec schedules to fit the stars, producers, directors and even the writers, since so many of them are involved in film commitments

the writers, since so many of them are involved in film commitments on the Coast.

With such pix personalities as Ginger Rogers, Betty Hutton, Ann Sothern, Frederic March, Claudette Colbert, Ethel Merman, Judy Holliday, Alfred Hitchcock, Otto Preminger, Billy Wilder, F. Hugh Herbert to mention but a few of the Hollywood luminaries involved in the NBC-CBS major showcases—it's now a case where the network must resolve its own schedule months in advance to avoid conflict with pix studio commitments. This, aside from the fact that the very nature of the specs themselves require detailed, longrange planning, since it's now a case where the vehicles themselves must be built around the stars.

One producer with a Broadway legit background now engaged on the tv spec front put it tersely: "Believe me, it was easier bringing in a legit show."

'Wendy,' 'Burton' **Back In Money**

Although axed by General Foods, CBS Radio's "Wendy Warren & The News" will ride along on the web without missing a farthing. GF's cancellation of the daytime soapernews capsule strip is effective Friday (17), and on Monday (20) brace of clients jumps on the show, Procter & Gamble and Armour going for a co-sponsorship deal. Another GF daytime casualty, "Second Mrs. Burton" (now owned by CBS after its surrender by Young & Rubicam for GF) will also get the benefit of Armour coin.

P&G, it's recalled, checked out a couple of weeks ago on NBC Radio's "Welcome Traveters," so it's assumed the soap company had "Wendy Warren" on the rival web in view at cancellation time.

'I Wish I Were Dead' Dept.

Perrin-Paus, agency on the Sunbeam account, which has a \$4,000,-000 stake in NBC-TV programming 000 stake in NBC-TV programming, including the Sunday night one-amonth series of Max Liebman spees, has been having nightmares of late—and in color yet. It all stems from the frantic circumstances attending the production of tint commercials, such as the four and a half minutes of Sunbeam plugs which footed the bill for the first half of last Sunday's (12) Betty Hutton "Satins and Spurs" show.

Some of the vital statistics on the "S and S" show which now finds Elliott Saunders, radio-ty director in charge of Sunbeam commercials,

wishing he could seclude himself in some quiet non-ty nook:

A one-minute frying pan bit ex-tolling the virtues of Sunbeam kitchen utensils in color required rehearsals which used up 12 dozen eggs, 80 pork chops, 20 pounds of

Con-Edna

Coned (Consolidated Edison Co.) expanded its capsule segments on WNBT, N.Y., starting last Friday on the eve of "Hurricane Edna" to alert viewers on the what's what of the gargantuan gale.
Utility outfit scheduled seven of the five-minuters.

Plus eight hours labor.
A three-second tint shot of a sunbeam coffeemaster and percolator required five hours of toil in preparing an enclosure.
It necessitated testing 25 male models to find two skin tones that matched for the Sunbeam electric razor commercial.
Total cost of the four and a halfminute commercials exceeded \$10.

ninute commercials exceeded \$10,000 (exclusive of "hidden costs"
such as fees exacted by NBC for
use of studio facilities, camera use,
etc.).

Overall it took 18 hours of re-hearsal to bring in the commercials —longer than it usually takes for a full one-hour dramatic show.

'Tonight's' 4 Clients

Steve Allen's upcoming "Tonight" on NBC-TV has lured four
sponsors so far. First aboard some
weeks back was Polaroid. Others
pacted are Westclox, Cadillac and
Chevrolet.

with local cut-ins Meantime, with local cut-ins available, the opening gun was shot via WNBT, N. Y., by Max Factor (Creme Puff) and National Airlines, the former for two a week over seven frames and NA also twice weekly for 26 weeks. Six local inserts per night are available on the crossboarder. Meantime,

Liebman-Hutton's 300G Spec Bow **Needed Spurs For Those Satins**

TELEVISION REVIEWS

By GEORGE ROSEN

Pat. Weaver & Co. inaugurated NBC's "Era of the TV Spectaculars" Sunday night (12) when the first of the "26 by Liebman" series of 90-minute big-big-big shows, starring Betty Hutton in an original musicomedy production in RCA-NBC compatible color. "Satins and Spurs," preemed in the 7:30 to 9 p.m. slot. It was an auspicious occasion (but as a show bordering between fair and disappointing) in the onward-and-upward ascent of tv into the hottest aspect of present day show biz, racking up in the process a host of "firsts" for the medium. As video milestones go, it paralleled a kleig-lighted world preem of a major Hollywood studio or a Rodgers & Hammerstein opening night on Broadway (and entailed approximately the same amount of production coin as the latter).

If the end result of this mainstaking \$300.000 (time and tal-

latter).

If the end result of this painstaking \$300,000 (time and talent) production by NBC! No. I producer-showman in the extravaganza field failed to measure up to the unprecedented drumbeating and advance ballyhoo, or for that matter justify the kind of coin lavished on it (including a 50G tab

SATINS AND SPURS

SATINS AND SPURS
With Betty Hutton, Kevin McCarthy, Guy Raymond, Josh Wheeler, Joe Ross, Neva Patterson, Ethel Owen, Mary Ellen Moylan, Genevieve, Ray Drakeley, Leonard Elliott, musical director, Charles Sanford, dancers, singers, cowboys, cowgirfs Producer-director: Max Liebman Writers: Liebman, Billy Friedberg Music and Lyrics: Jay Livingston, Ray Evans
Director (musical numbers):
Charles O'Cuiran
Costumes: Paul duPont
90 Mins.; Sun. (12), 7:30 p.m.
SUNBEAM CORP., HAZEL
BISHOP
NBC-TV, from New York (color)

NBC-TV, from New York (color) (Perrin Paus, Raymond Spector)

for Miss Hutton in her videbut), it doesn't necessarily minimize the efforts of the NBC masterminders to inject a new and fresh element of showmanship, bigness and originality into a medium already in need of revitalization, so swift has been the drain on talent and traditional patterns. On this score NBC merits a bow. But since any spectacular costing \$300,000 must of necessity invite a spectacular rating and practically decimate all competition to justify the expense (and \$14,000,000 in sponsorship coin is riding on the NBC premise that it can turn the trick), it raises a lot of moot ouestions, which eventually only the Nielsens can resolve. (Already the overnight Trendex returns gave NBC much the worst of it.)

resoive. (Already the overnight Trendex returns gave NBC much the worst of it.)

Written especially for ty and for Miss Hutton by Billy Friedberg (ex-Martha Raye scripter) and Liebman, with an original score by Jav Livingston and Ray Evans (which even prior to the preem was released by Capitol Records as the first ty-created musicomedy album), "Satins and Sour." was perhaps a worthy first to embrace the rainbow spectrum as the initial compatible color spec. Originating from the newly-refurbished ex-Vitagraph studios in Brooklyn now commandeered as NBC's major home of the tint specs (though still lacking a master control room and necessitating use of a mobile unit for color transmission). "Satins," with its extravagantly-costumed background, was treated to one of the most rewarding efforts to date in the application of the compatible hues and shadings. In its color transition, it was a finer and richer spectacle than as a black-and-white attraction. Not that it was anywhere near perfection. Change of cameras frequently brought change in color tones and inadequate Menting resulted in untrue colors. But as a come-on in whetting the public's desire for tint ty, there's no question but that it advanced the cause depending, too, on how many we the prismatic version.)

It wasn't surprising that Miss Hutton was the standout element

ton also starred.

Principal weakness of the show was in the Liebman - Friedberg book depicting Miss Hutton as a rodeo star hitting the big town and falling for a Life mag photographer (played by Kevin McCarthy). Its only function was to serve as a springboard for the Hutton pyrotechnics. Show broke down into four acts and 13 scenes, with the dynamic singing comedienne practically dominating all of them, primarily in the vocal dept. (where she hit her peak in a brace of rousing Huttonesque tunes, "Little Rock Roll" and her "Sexy Sadi" finale.) The lattes, for some inexplicable reason billed the show as "Georgeous Gertie," was easily one of the hottest bumpin and grindin, items to come ty's way, even outstripping the controversial Sheree North bit of several months- back." Hutton gave it everything and it packed one of the standout wallops of the 90 minute frolic. But the question of taste arises for it'll probably invite bluenose reaction, as will some of the other lyrics, principally in the sensitive byplays on "harassin."

Title tune "Satins and Spir" and "Willoat Smathers" were also

"harassin"."
Title tune "Satins and Spur" and "Wildeat Smathers" were also in the rouser idio , the latter song accompanied by a simulated leaping effect of bids Hutton riding a satisfact of the sample of a satisfact of the sample of the sa ing effect of Miss Hutton riding a horse on a bed employed as a trampoline that gave bounce to an otherwise hackneyed tune. On the ballad side, "Nobody Cares" offered less of the Hutton fulfillment although it allowed for a welcome change in tempo. "You're So Right For Me" probably registers as the potential hit tune once those songs get around.

as the potential hit tune once those songs get around.

The show was definitely short on humor. Yet it remained for Miss Hutton to contribute, sans music, the top bit of hilarity in her dressing room scene of mugging to awaxed lesson on speaking. Indicative of the entire show's one-star tempo was the fact that few, if any, other personalities involved had an opportunity to register. Possible exception was the French chanteuse billed only as Genevieve who did a single turn in a nightclub scene. (She appears headed for a buildup, having been booked into the Persian Room at the Plaza Hotel, N. Y.) Spotlight also was given ballerina Mary Ellen Moylan in an effective if not highly original ballet tur. As the Life photog on the make for Miss Hutton, McCarthy hardly registered as much more than a stooge. Hutton generated no specific personality. Unfortunately. Neva

on the make for Miss Hutton, McCarthy hardly registered as much more than a stooge. His dueting of "I've' Had Enough" with Miss Hutton generated no specific personality. Unfortunately, Neva Patterson, a gifted actress, had little or nothing to do or say. Josh Wheeler's ballading of "Back Home" was a pleasant interlude. Despite the widely-ballied spaciousness of the Brooklyn studios, the action appeared clustered around the cameras. Certainly many a Liebman "Show of Shows" revealed more mobility, scope and dimension than. "Satins and Spurs," which somehow or other seemed confined and therefore lost some of the production values. Even the opening 51st & Broadway street scene, though effective, seemed constrained. Pretense toward the biggest 'production' scene was a dress salon, which invited the incivitable fashion parade for some of the show's most stunning and vivid color.

Charles O'Curran's direction of the musical numbers, Paul dupont's costuming, Frederick Fox's set designs and Charles Sanford's musical direction had that qualitative stamp that by now identifies a Liebman production.

Steve Allen came on for a quickie and "cutie" afterpiece in for the Hazel Bishop and Sunbeam commercials, there's no quarrel with the tinted process (in fact. Sunbeam benefitted immeasurably), but the lacks in "dramatis personae" on the lipstick pitches (completely devoid of any charm or personality) destroyed the effectivess.

It's the eventual ratings that will hold the answer, not only for "Safins" but for the whole see

on how many withe prismatic version.)

It wasn't surprising that Miss Hutton was the standout element of the show as she bounced into to in her first time up with an explosive gusto, although to many some of the material must have been in questionable taste. Liebman and Triedberg along with Livingston and Evans were obviously playing it safe, for "Spurs" inevitably reminded the viewer, both in format and book and tempo of the serviceable though uninspired score, of the Par filmingiation of Irving—Berlin's "Annie Get Your Gun't'in which Miss Hut-

DEAR PHOEBE
With Peter Lawford, Marcia Henderson, Charles Lane, Joe Corey, others
Producer-Writer: Alex Gottlieb
Director: Don Weiss
30 Mins., Fri., 9:30 p.m.
CAMPBELL SOUP
NBC-TV, from H'wood
(BBD&O)
Hore's one situation comedy

30 Mins., Fri., 9:30 p.m.
CAMPBELL SOUP
NBC-TV, from H'wood
(BBD&CO)
Here's one situation comedy klatch that emerges as among the best of the current vidpix crop, new or old. Its text is, in the smartalez genre, plussed by setups and trappings from near the top shelf of the Hollywood-to-tv celluloiders. There's some significance in the fact that producer Alex Gottlieb is in a doubling role as writer, not unprecedented, to be sure, but not common either. Such a tandem can be unbeatable when it's right since the left hand always knows what the right paw is doing.
"Dear Phoebe," judged by theopening salvo, has the staying power potential. Slick, speedy and crisp, it costars Peter Lawford and Marcia Henderson who are more than equal to the repartee burdens. Lawford is the Phoebe (Goodheart) of the, title who's pressed into service as an advice-to-lovelorn columnist for a Coast sheet. He delivers with gusto, complete with surefire mugging and timing that's socko. Miss Henderson is a lovely citizen who, in a switch from orthodox, is cast as sportswriter Mickey Riley forever raising hob with Lawford and, of course, going for him while deploring his philosophy and antics the's an ex-college instructor bent on a new career).

Strategic in the support are Charles Lane as the managing edion did to interior, which is another twist, and Joe Corey, a copyboy who just crackles with deadpan wit. Gottlieb in his reiner-writer role has given them everything that's possible to produce a winner and Don Weiss, judged on the preemer, has provided a staging foundation that should catapult "Phoebe" into the bigtime among telepixers.

STOP THE MUSIC

With Bert Parks, Jaye P. Morgan,

STOP THE MUSIC
With Bert Parks, Jaye P. Morgan,
Felicia Sanders, Harry Salter
Orch
Producer: Joe Cates
Director: Matt Harlib
30 Mins; Tues., 10:30 p.m.
EXQUISITE FORM BRA, QUALITY JEWELERS
ABC-TV_from N.Y.
(Grey)
Back on tv after a several-year

ABC-TV_from N.Y.

Back on tv after a several-year layoff, "Stop the Music" is still a hep quiz and music blend that makes it one of the more entertaining giveaway shows. And those giveaways are as big as ever. The average contestant on this show cops about \$200. in cash and then gets a crack at the giant jackpot, comprising several thousand dollars in cash and merchandise. That kind of bait dangled before home viewers automatically should insure a rating.

As emcee, Bert Parks is an always effervescent and frequently witty host who keeps this half-hour rolling at a plenty fast clip. He clowns it up with the studio participants and doubles as a vocalist in delivering the tunes, for the title-guessing posers. In this department, he's given a top assist by Jaye P. Morgan, on the rhythm tunes, and Felicia Sanders, on the ballads, with Harry Salter providing a sharp downbeat for the studio orch. Musically, it's a firstrate package.

dio orch. Musically, it's a firstrate package.

Show's format holds intact. Studio contestants get \$50 for each correctly named title while a team of three operators are putting through calls to home viewers who have previously registered at dealers' shop handling the sponsors', merchandise. The looker-inner gets a chance to win a subsidiary prize of about \$250 by guessing the title of a current pop and then must come up with the right answer for the "mystery melody." a familiar-sounding number with a very elusive title, to win the jackpot giveaway. The mystery melody" is being varied every week since most columnists were tipping off the right title when the song held over from weck to week.

Film plugs for the bra line were

Film plugs for the bra line were frim plugs for the oral file well-done with good taste. Exquisite Form Brassiere is bankrolling this show on alternate weeks with the Quality Jewelers of America.

debut and capturing its audience a half-hour before the "Toast" curtain. Thus the onus was on Liebman and Miss Hutton to keep those first 30 minutes fast and furious to circumvent an 8 o'clock switchover to "Toast," with NBC throwing in an assist by eliminating the 8 p.m. station break and playing through to 8:15. This spectacular didn't dazzle that much.

MEDIC
(White Is the Color)
With Richard Boone, Beverly Garland, Lee Marvin, others; music, Victor Young
Exec Producer: Worthington Miner Producer: Frank LaTourette Director: Bernard Girard Writer: James Moser 30 Mins, Mon., 9 p.m.
DOW CHEMICAL
NBC-TV, from N. Y. (film)
(MacManus, John & Adams)
(MacManus, John & Adams)
(Medic') is television at its crea-

"Medic" is television at its creative and dramatic best. There's little question that this James Moser-inspired, Worthington Moser-inspired, worthington; (Tony) Mi produced telefilm series will be around for a long, long time to come. Employing a model for television to aim atactual and educational in content, but with a dramatic kick that few shows in any media have ever rivalled.

NBC has pulled out all the stops for this one, not only because of its realization that it has a property second to none on its hands, but because it's using "Medic" as the keystone of a Monday night programming schedule designed to take the rating supremacy out of the hands of CBS, where it's long resided. It's an unanswerable question whether "Medic" will be able to dislodge "I Love Lucy" from its dominance in the Nielsen sweepstakes, but whether it does or not, NBC can be sure of a loyal following, in this or any other time slot.

or not, NBC can be sure of a loyal following, in this or any other time slot.

Network has thrown the book at "Lucy" without success to date. It's tried comedy vs. comedy without effect, and it feels, that a show as powerful as "Medic" might do the trick. There's only one possible fallacy in this thinking, and that's the failure to take into account the tremendous program-selection power wielded by America's kiddies. It's no secret that despite "Lucy's" comparatively late hour, a large segment of its audience is composed of children, and even if NBC can get the adults to switch over, it's a question whether the kiddies will allow them to. "Medic" is strong stuff, and it's not the type of show for which the children will desert "Lucy." And as the kids go, so goes the hapless parent. Nonetheless, NBC was unsuccessful in wooing the moppets with Dennis Day, and could be that "Medic," with an audience turnover from Sid Caesar, will appeal to the little brutes.

That highly effective semi-documentary technique used on "Doca"

turnover from Sid Caesar, will appeal to the little brutes.

That highly effective semi-documentary technique used on "Dragnet" is put to even more dramatic use on "Medic." One reason for this is that the trade lingo in the latter sounds so much more real, and the script, the photography, the entire character of the show finds its basis in real medical case histories that have inherent drama in them. NBC and Dow were faced by a ticklish problem in launching the first show, a raw story of a pregnant woman who's fated to die of leukemia, with the only question remaining that of whether her baby could be sayed. It was strong, and potent stuff and the net and sponsor had some uncertain moments as to the propriety of launching the series with this particular episode. Station and trade reaction being affirmative, they decided to go ahead with it, and it's to their credit and probably to their advantage that they did.

cided to go ahead with it, and it's to their advantage that they did.

For nothing like it has been seen on television up to now. From the moment Richard Boone, as the medic, tells Lee Marvin, the husband, that his wife is going to die, the show builds in intensity and impact. And the last seven minutes, when Boone extracts the premature baby from the dead mother and goes to work trying to make it breathe, there's no letup to the suspense and the pictorial intensity. Those shots of Boone trying everything to make the child live and finally succeeding (with probably the most primitive method, hot and cold baths) won't easily be erased from anyone's mind.

Everything about this production is crackerjack. Boone's underplaying heightens the dramatic impact; Marvin's restraint as the father equals Boone's interpretation, and Beverly Garland as the mother evokes sympathy and warmth. It's easy to believe that creator-writer James Moser spent two years in hospitals living this series—it shows in every frame of film and every bit of dialog. And NBC can be excused for putting Trony Miner on the shelf for two years—"Medie" was worth it. Bernard Girard's direction telescopes the action in surefire manner; Frank LaTourette's production is a faithful transcription of medical life all the way through and Victor Young's music tops a real top-notcher.

THREE, TWO, ONE—ZERO!
With Alexander Scourby, narrator Producer: Henry Salomon Jr.
Writers: Salomon, Richard Hanser Editor: Isaac Kleinerman (Silvio D'Alisera, Daniel Jones)
Research: S. W. Liftle
Music: Robert Russell Bennett
Conductor: Merris Mamorsky
S5 Mins., Mon. (13), 8 p.m.
NBC-TV. Trom N. Y.
NBC whipped up an atomic blast of its own in tracing the course of nuclear energy history, fundamentally in terms of the human element. The web fronted the one-shot explosion with virtually the same top cast of craftsmen. who brought in what will always be reflected upon as a memorable experience in tv annals—"Victory At Sea." Henry Salomon Jr. was in his familiar documentary post as the producer, doubling as scripter with Richard Hanser. And several of Salomon's "V"-boys supported him in Robert Russell Bennett, who this time composed the music, arranged and batonned by Morris

nim in kobert Russell Bennett, who this time composed the music, arranged and batonned by Morris Mamorsky, and Isaac Kleinerman as the editor, whose whammo job on "Victory" has set him up as rating the top of the rung among video's film manipulating prestidigitators.

While some of the massive research and kaleidoscopery as translated to the homescreens was almost as difficult to follow as Prof. Einstein's gorgeously expostulated E=MC's equation, the general effect that "One, Two Three—Zero!" hoped to produce, that of measuring the age of the atom against the hopes and aspirations of the peoples of the world, came off as a resounding click that, curiously, burst upon the screens with an eloquent gentleness virtually devoid of the bombast from whence it sprung. A good part **F the effect stemmed from the click narrative job done by Alexander Scourby, while granting that the forepart had an overdose of wordage and too little action. But substantially at this side of midpoint, after a series that reprised the top pieces from a larder of 52 of those mushroom explosions, the stanza began to show the stuff out of which it was made.

There was an especially significant concluding quote, from Stephen Vincent Benet—"Our earth is but a small star in the great universe. Yet of it we can make, if we choose, a planet unvexed by war, untroubled by hunger or fear, undivided by senseless distinctions of race, color or theory. Grant us that courage and foresceing to begin this task today that our children and our children's children's children and our children's children and our children's children's children's chil

ing just a week before Caesar Trau.

PRECIOUS HERITAGE
(A Night At Valley Forge)
With Everett Sloane, Philip Bourneuf, others
Director: George Gould
Producer: George Crothers
Writer: Mort Wishengrad
30 Mins, Sun., 10 a.m.
CBS-TV, from New York
If sermonizing via video (as yet a dubious contribution to tv) could carry the same impact and blend of showmanship (that characterized last Sunday morning's (12) "Precious Heritage" presentation in commemoration of the settling of the Jews in America 300 years ago, then most of the problems besetting religioso programming would be solved. Second in a series in observance of the tercentenary, Sunday's installment was called "A Night At Valley Forge." As a dramatic vehicle, and in its execution by all concerned, it had qualitativ values on a par with such nighttime entries as "You Are There" (though obviously brought in for considerably less coin). But Valley Forge with its travails and hardships for the Continental soldiers merely served as a framework for as honest, sincere and forceful a paean against bigotry as the most ardent worshipper and seeker of truth could desire.

A great measure of the credit belongs to Morton Wishengrad as the writer, for his tale of the young Jewish merchant-turned-surgeon who suddenly finds himself ministering to the miserable Continental souls, had a searing ring of conviction without resorting to the usual

who suddenly finds himself ministering to the miserable Continental souls, had a searing ring of conviction without resorting to the usual cliches. In fact, all hands, including Everett Sloane and Philip Bourneuf in the leads, George Gould as director and George Crothers as producer rate a bow for a job well done.

NBC-CBS RATTLE PRESS SABRES

TV's 'The Lame & The Halt'

As an addenda to the "even-our-ulcers-have-ulcers" turmoil.

As an addenda to the "even-our-ulcers-have-ulcers" turmoil, confusions and backbreaking application attending the premiere of the new tv season, particularly one that is generating more than the usual excitement, the mounting casualty list at the peak of "premiere time" is causing no little anxiety in the trade. Aside from the Leland Hayward "crisis" at NBC, with the impresario's illness and enforced layoff cueing his release from his multi-million dollar "spec unit," a whole array of NBC personalities are down for the count. These include Bob Smith, who suffered a heart, attack last week, pecessitating a revamp of the daytime tv schedule; Jerry Lewis, who was obliged to cancel out as the curtain-raiser of the "54-55" (Colgate Comedy Hour" series; Martha Raye, whose collapse has raised some question whether she'll be ready for the teeoff of her Hazel Bishop-sponsored Tuesday night series.

On the executive front: Sam Fuller, NBC-TV national program director, is still doing wheelchair duty as result of his recent auto accident. And NBC prexy Pat Weaver goes into the hospital this week for an operation on his jaw.

Buckley's Live Music Policy As WNEW Still Plays It 'Different'

Decision last week by WNEW, the New York indie that set the original music-and-news format, to take deejay Art Ford off his "Milk-man's Matinee" all-nighter after 12 years and slot him in daytime and early evening slots with an accompanying upbeat in live music program-personality shuffle at the station. Actually it comes as an extension of the station's pioneering outlook and as an indication that the Indle's new management under Richard Buckley won't be satisfied with the retention of a years-old, albeit highly successful, status quo. Shuffle comes as a move to spur

albeit highly successful, status quo.
Shuffle comes as a move to spur new interest in the station and its personalities, despite their well-sold status. It's a move to throw off the wraps of a rigid sameness and to reinstill in the public a sense of the outlet's individuality. It's especially significant in that it's the first major policy declaration by especially significant in that it's the first major policy declaration by the Buckley management since it took over from the longtime Bernice Judis-Ira Herbert combo last April. According to Buckley, he had the choice of continuing to do what most other stations now are doing "although we do it better," or to make drastic changes that he believes will project the station into greater eminence.

Form of these changes is a turn-

Form of these changes is a turn-about in the face of traditions and trends, many of which the station itself is responsible for inaugurat-ing. Outlet, long recognized for its. lack of respect for the customary. this time is moving in an opposite direction to all trends in local radio by stressing live music. In addition, it's back to a live talent policy, looking for capable but as yet un-(Continued on page 24)

Stations Flocking To 'Disneyland'

Station clearance on ABC-TV's upcoming "Disneyland" is progressing at a faster rate than anticipated, with the web having set 112 outlets out of the 120 ordered and achieving 95% video homes coverage already. Web has signed 52 stations for live pickups, 60 for delayed broadcast, with the premiere of the show still more than a month away (Oct. 27).

What's made the network especially happy is the bullish situation in the two-station "captive markets." Execs, for example, could hardly believe it when informed that WHBQ-TV in Memphis has preempted its live pickup of CBS "Toast of the Town" on Sundays at 7 (local time) in order to carry a DB of "Disneyland" at that time.

BBD&O Taps Hoagland

Jim Hoagland has been tapped to head the program and talent buying operation of BBD&O's radio-tv department. Don Rowe, business manager of the department, will take on the additional duties of head of production, with George Polk slated to function as liaison between the department and the media department.

All three will report to Bob Foreman, v.p. in charge of radio and tv at the agency.

More Pix Femmes Succumb to Tele: Myrna Loy Series

Carol Irwi, producer of the CBS-TV "Mama" series, has negotiated a deal with Myrna Lov for the latter to do a weekly situation comedy series on film, to be shot in the east, with Miss Loy portray-

in the east, with Miss Loy portraying a woman lecturer. Scripts are being prepared.

Parade of the ex-bigtime femme pix stars into video will probably reach its peak in the upcoming season, with several others already joi ing such stars as Loretta Young in establishing a permanent stake in tv programming. Claudette Colbert some months ago finished a pilot for Rockhill Productions, although her deal with NBC-TV though her deal with NBC-TV on one into the Saturday night 8:30 time for Toni has hit a stalemate.

Joan Bennett is another eyeing the video horizons. A new CBS-TV daytime soap opera series, "Haven House," is being prepped for her.

WILLING CANADA TO 'CUFFO' BISHOP

Ottawa, Sept. 14.

Cued by recent upsurge of opinion in favor of bringing Admiral's television show with Bishop Fulton J. Sheen to Canadian video, Canadian Broadcasting Corp. has offered dian Broadcasting Corp. has offered to carry the Bishop Sifeen program on its tv web without charge. The offer carries the condition that no commercials be used at any time, but CBC will allow a credit line to Admiral, In view of the nation wide campaign by Roman Catholics to have the Bishop Sheen stanza telecast here, even a credit line would give Admiral an assured audience of considerable size.

CBC's chairman A. D. Dunton.

Hayden's Spec Spot

Max Liebman has appointed Jeff
Hayden as book director for his
spec starring Ann Sothern.
It's likely that Hayden will stay
on for future Liebman assignments.

dience of considerable size.

CBC's chairman, A. D. Dunton,
said CBC was following recommendations by its national religious advisory council which he
said, "took cognizance of other television programs favored by the
church groups which the CBC is
carrying or which may be available
in the future."

EVEN TOP LEVEL

With the two major webs engaged in a struggle for supremacy that is reaching out more and more to the public as well as the trade—as witness the heated exchanges between RCA-NBC board chairman David Sarnoff and CBS corporation prexy Frank Stanton and the "Look, Ma" jousts of each camp in connection with their coloracular, drama and public affairs agendas, et al.—it's not mere coincidence that each of the networks is undergoing a reshuffle of its press relations at the top level. There have been, of course, bonafide resignations—always standard operating procedure in a hectic business; but there have been axings as well, with the "resignation" tag riding on situations under which given positions have been made untenable. In addition, at least two new top levels have been established to ride herd on the departments for greater efficiency based on confronting the competition with "surefire" public relations weapons in the much-vaunted "Electronic Era" that's defined as "if it isn't bigger than big, we can't handle it."

Apparent precursor of "Operation Revolving Door" occurred in gaged in a struggle for supremacy that is reaching out

handle it."

Apparent precursor of "Operation Revolving Door" occurred in July when in one of those "suddenly it happened" deals the N. Y. Times' Jack Gould was brought in by CBS for the newly-created role of information adviser under the parent eanopy (broadcasting, twand phono equipment, laboratory, records, etc.). If any apprehension was felt by any of the press hands at the company—radio and tv separately under the divorcement, but aural combined with video under the recent regrouping of public affairs with Sig Mickelson at the head with vicepresidential chevrons to boot—it was mostly below the surface.

Nevertheless, the climax was

Nevertheless, the climax was reached last week when David J. Jacobson removed his CBS-TV public relations shingle (to start, his own Public Relations International). Jacobson's title was director of public relations, with the say-so over CBS-TV press information, but nevertheless the web announced that Charles Oppenheim has been appointed "Director of Press Information" for CBS-TV of Press Information. The press information with the press information of the pressive of the pression of the pres

Latter was given the title of publicity manager with Warner named manager of operations. Arthur Perles, once assistant press info director, before the radio-ty splitup, and of recent years administrative director of merchandising

(Continued on page 35)

RESHUFFLE HITS ABC Gets Off Last-Minute Hook **On NCAA Grid Sponsor Com**

Maxwell Anderson's 'Carol' for Chrysler TV

Upcoming Chrysler series Yule-time stanza on CBS-TV will be Charles Dickens' "A Christmas

Maxwell Anderson is doing the adaptation in his initial full-length work for the medium with Bernard Herrmann composing the music.

N.Y. Radio-TV Gives 'Edna' A Big Whirl

Hurricane Edna provided lotsa wind for broadcasting's sails. Although the highly touted "Big Gale" laid an egg in metropolitan New York, everyone in that sector got in on the act in a switch pitch occasioned by the fact that virtually everyone was caught without tickets the week before when Hurricane Carol burst upon the stage in the opening flash act. Stations and networks were determined to latch on this time in a sometimes bloodthirsty, boastful approach to a manifestation of nature in one of her angriest moods. It was a case of making hay while the sun didn't shine. There was more hamming going on than one would find in a scoreful of vintage stock companies.

The scorecard read about like

The scorecard read about like this:
CBS newsmen and announcers in

CBS newsmen and announcers in the amount of 32—count 'em—32—became boswells for the big blow, teeing off at noon Friday (10) and contlnuing until next night at 6:15. Edward R. Murrow grabbed himself an exclusive advance interview with Lady Edna, flying over the Atlantic into the eye of the hurricane on Thursday and promptly reported his findings on his Friday stanza. Murrow took off from Bermuda Thursday morn in company of an Air Force B-29 crew which aided in charting the warnings.

ings.
WCBS-TV remained on all night WCBS-TV remained on all night (Friday-Saturday) to handle Edna like a political convention with the familiar Walter Cronkite and Louglas Edwards tilting with the windmill. The CBS flagship followed its "Late" and "Late Late" filmeries with three additional features, interrupting them for hurricane news. Displayed were "Wings of Danger" (Zachary Scott), "GI Ward Brides" (Anna Lee) (Continued on page 24)

(Continued on page 24)

Chicago, Sept. 14.
Less than a week before the kickoff whistle, ABC-TV snared a trio of midwest bankrollers for its NCAA football package. Zenith Radio and Amana Refrigeration signed on over the weekend to share the 13-game schedule in all areas except the previously set Caranation Milk and Humble Oil buys. The Maytag washing machi company yesterday (Mon.) decided to join Zenith and Amana i a three-way sponsorship split.

company yesteraay (Mon.) decided to join Zenith and Amana i a three-way sponsorship split.

Last minute wrapup eases the network out from under a \$2,500,000 burden it would have had to tote had the series got off sustaining. That the ABC-TV special football task force spearheaded by prexy Robert E. Kintner has overlooked no possible bets is seen in, the fact that Zenith emerged as one of the sponsors. This marks Zenith's network tv baptism and ranks in itself as a major accomplishment in view of Comdr. Eugene F. McDonald's traditional "show me" stance on the effectiveness of national radio-tv advertising.

ing.
Carnation's earlier purchase embraces 18 stations along the Coast and Humble takes over the Texas outlets, with Zenith, Amana and Maytag buying the rest of the nation. Zenith deal was agented by Young & Rubicam and Amana by Maury, Lee & Marshall.

saury, Lee & Marshall.

Series bows Saturday (18) with
the California - Oklahoma contest,
Jack Drees and Tommy Harmon
will share mike duties, while Bill
Stern will handle the 10-minute
fore and aft segments plus color
commentary during the games.

\$6,000,000 Packard **Billings To R&R**

With Maxon ad agency divorced from the Packard account as of mid-December, Ruthrauff & Ryan mid-December, Ruthrauff & Ryan will take over the automaker business. Packard, which has been moving fast of late to spread its models before the public (and which recently merged with Studebaker as the last surviving pair of independent carmakers), will deliver an estimated \$6,000,000 to \$8,000,000 in billings to R&R, though only a small chunk of that rides in television via the Martha Wright show on ABC. Whether there'll be a tv expansion is not yet determined.

R&R also annexed the account-

R&R also annexed the account of the U.S. Air Force formerly handled by Dancer-Fitzgerald-Sample, A.S. and S. and S ple. As per usual, some of the placement is on a cuffo basis.

'Medic's' Trendex

NBC-Ty's. "Medic," hot touted telefilm series launched Monday (13), rated 19.6 from Trendex, Fig-ure is the-highest attained by the web in the Monday-at-9 slot.

wee in the Monday-at-9 slot. CBS-TVS "Public Defender" opposite "Medic" drew 33.2, up from its July-August average of 27. "I Love Lucy" is the regular CBS show at 9. Share-of-audience for "Medic" was 34.7, with 58.7 for "Defender."

NBC's previous high in the time was the 18.2 pulled by "Lights Out" in September, 1952.

Another special Trendex over the weekend was a survey on the first half-hour (10:30-11) of ABC-TV's Saturday (11) night one-shot "Miss America" pickup from Atlantic City. ABC-TV drew a 21.2 rating and a 45.3% share in the sevencity survey, with NBC-TV's "Hit Parade" in its first show of the season pulling a 15.9 and a 34.0% share. CBS, with local shows, got a 5.4 and 11.5% audience share. Period beyond 11 p.m. wasn't covered because of Trendex policy of not making phone calls after that hour. Another special Trendex over the

TV's 'Operation Feedbag'

New York scribes getting an overdose of screenings, junkets—and preem hooplas from the tv networks and agencies in a week's span, NBC pulled two screenings last week (8-9) of Henry Salomon's "Three, Two, One—Zero" atomic energy documentary which was an hour's one-shot Monday (13). Less than three hours after the second screening (9) the fourth estaters were piled into chartered busses for the kingkong haul to Brooklyn (and back) to looksee the web's sprawling color studios (ne Warner) with Mayor Wagner doing, the ribbon-cutting honors some 90 minutes late (apparently held up by the controversy "to bingo or not to bingo" in Gotham).

NBC put in its licks again Sunday (12) at the 65th floor Rainbow Grill of the RCA Bldg, with a combo color viewing and buffet for Max Liebman's "spectacular" premiere marking videbut of Betty Hutton in the "Satins and Spurs" cowpoke stanza.

RCA had figured on having the last word today (Wed.) in a traincade to the David Sarnoff Research Center at Princeton to unveil its new 21-inch color tube and simplified tint receiver, but relief for the weary scribblers was short-lived as CBS chimes in tonight with a bash at the Stork Club following the premiere of Westinghouse's one-in-four series with star-filled "The Royal Family" (also happens to be Marciano-Charles fight night, shut out of Pabst tv but radio holding the torch for the fisticuffery, with Westinghouse preempting Pabst). Columbia is on the agenda again tomorrow (Thurs.) with a late afternoon press reception for Robert Young and Jane Wyatt at 21 as a gala for their new vidpix series, "Father Knows Best," which kicks off Oct. 3, But the tab for that one will be picked by Kent Cigarets via Young & Rubical They're now calling the newshounds the "Shoeless Wonders."

MY FAVORITE HUSBAND
With Joan Caulfield, Barry Nelson,
Bob Sweeney, Alix Talton, Steve
Dunne, Lud Gluskin orch
Writer: Sol Saks
Producer-director: Norman Tokar
30 Mins.; Sat., 9:30 j.m.
INTL. SILVER, SIMMONS (alt.)
CBS-TV, from Hollywood

(Name & Publicem)

(Young & Rubicam)
"My Favorite Husband," an outstanding new situation comedy last season, returned for its second semester Saturday night (11) with a dull thud. Series, starring Joan Caulfield and Barry Nelson, won its popularity in large part through some very fine writing, but this quality was missing on initialer.

initialer.

While the basic idea was good enough—kidding the Dior craze—the material failed to live up to the premise, and consequently Dior was a bore. "Husband" had some laughs, but the quota was far below par for this course. Scribblers appeared to be reaching into left-field and their work was singularly undistinguished. Sol Saks, who is also associate producer, turned out the script, along with Shirley Gordon and William M. Cowley III, but they'll have to do much better than this in future frames.

rames.

When the Coopers' neighbors return from Paris, the distaffer brings along some of the Paris gowns, and this springboards the situation to a controversy over male - vs. - femme fashions. Liz Cooper (Joan Caulfield) rebels at Dior's dictating the new styles, but surrenders when she is able to wangle a chic gown for herself. There's some amusing kidding of men's fashions, but on the whole the half-hour is sadly deficient in Vitamin Wit.

Miss Caulfield and Nelson as

Vitamin Wit.

Miss Caulfield and Nelson, as the George Coopers, do what they can, but the material they're given doesn't offer much opportunity for distinction. They are good comedians, and better than the lines. Bob Sweeney and Alix Talton, as the neighbors, and Steve Dunne, their bachelor friend, are also competent in the other regular roles.

Producer-director Norman Tokar helms at a slow tempo, something unusual for the "Husband" series. Since this was the opener and the producer presumably had far more than the usual week to prepare it's surprising he couldn't come up with a better show.

Musical backing by Lud Gluskin and his orch is good. International Silver and Simmons share the tab on "Husband," and their filmed commercials delivered the sales message satisfactorily. Daku.

FOOTBALL '54 With Ted Husing, Bill Stern, Fran-cis Wallace, Bob Hope, Albie Booth, Winged Victory chorus, Alta Ray, Harry Sosnik Orch,

Atta Ray, Harry States others Producer: Jerry Danzig Director: Cort Steen Writer: Stanley Silverman 60 Mins., Sat. 8 p.m. Sustaining WABC-TV, from New York

Problem of selling its own shows is a difficult item for a network at times, especially when the web allots a full hour of its cream time to extol the forthcoming National Collegiate Athletic Assn. games which start over the chain on Saturday

start over the chain on Saturday (183).

The web and its producer for the show Jerry Danzig had to work within a very narrow confine, and within its limitations, Danzig did creditably. However the basic premise of the show seemed off base. The bulk of the time was devoted to film clips of games played last season by the various colleges that will play the NCAA series on this web. In the few instances where there was no game last season between two schools that were meeting, action shots of contests in which the NCAA contestant figured were shown. At the end of each clip, commentators Ted Husing, Bill Stern and Francis Wallace pontificated, and the most they dared say on the outcome of the game was that it would be an interesting contest.

However, some imagination was rhown in getting referee Albie Booth, onetime Yale football great, and now a referee, discussing the new rules. Insertion of a clip by Bob Hope plugging the games also was a good departure. Otherwise, the show represented a difficult job that left much to be desired.

There was some between-quarters entertainment with a sprightly production line, the ideas of which seemed to be taken from the '20s. College styles have changed considerably since then.

Jose,

THE STORM CLUB With Sherman Billingsley, Eddie Fisher, Nanette Fabray, Robert Cummings, Jimmle Komack, Car-rie Munn, Shermane Billingsley; others

rie Munn, Shermane Dillingsley, others
Producer: Sherman Billingsley
Director: Marshall Diskin (Shelley
Hull directed premiere show only)
30 Mins., Sat., 10 p.m.
ABC-TV, from New York
To the tradition that names are

In the tradition that names ar newsworthy, "Stork Club" half-hour, in a new time slot over a new network, is assured of audience ap-peal if only on the manpower pronetwork, is assured of audience appeal if only on the manpower projected weekly. While obviously specially cast for the ABC-TV network premiere, boniface Sherman Billingsley's posh bistro isn't exactly a Kiwanis haunt, so the supercharged roster of "guests" at Saturday night's (1.1) preem must, at least, be called "representative." And if they're not there in person, the emcee-host shows a photographic galaxy of personalities, such as Bobo Rockefeller, Sen. James Duff, Jack Dempsey and Gene Tunney side by side, Dorothy Kilgallen and Walter Winchell ditto, Bert Lahr, Lloyd Nolan, John Hodiak, Morton Downey, et al. Just for the convincer Downey, whom he called his "partner" (without identification of the Sortilege perfume business) was also there in person along with James A. Farley and other Stork Club regulars.

The show, per se, is in the same

Innere in person along with James A. Farley and other Stork Club regulars.

The show, per se, is in the same plush parade of personalities from show biz and the social pages, a potent array of names. The off-screen regisseur identifies them dining tete-a-tete, either in the recreated Cub Room or dancing-dining in the actual cocktail lounge and the main dining rooms. This is the show's new technique—the roving cameras will pick up celebs making their entrances off East 53d St., or navigating through the sundry public rooms.

The "person-to person" appeal thus is undeniable. Whether it's a Ted Steele afternoon show for Pepsi-Cola, showing teenagers terping in al fresco juvenile conviviality, or the lush atmosphere of a worldfamed top bistro like Billingsley's Stork, the revealing image orthiconh pickup is arresting audience stuff. In the case of the Stork, the Saturday night looker-inner, let's say in Duluth or Stroudsburg, Pa, must get a vicarious kick from being privy to such fancy-dan shenanigans by the formally attired clientele that is attracted to the Stork. It's a closeup on how the other half lives.

As for the show proper, it's almost surefire in its unspooling, what with an Eddie Fisher—not forgetting that plug for Coca-Cola—balladeering "If I Ever Needed You" to Shermane Billingsley She is the host's teenage daughter, a regular vis-a-vis to her father in some of the "interview" stuff. Their penchant for pet dogs (which are prize giveaways also) is reprised.

Nanette Fabray did two numbers, "On Behalf of the Visiting People From Any City" (an improved paraphrase of Johnny Mercer's original "Visiting Fireman" lyric) and "Louisiana Hayrice." Latter was the finale, leading into a seasonal autumnal touch with a camouflaged pooch in the haystack, excepting that the propertyman goofed by not having the puppy properly crated although it made for an unexpected laugh, as Billingsley ad libbed for the signoff.

In between, fashion designer Carrie Munn was interviewed and showcased her latest samples of haud coutu

(Continued on page 30)

IT'S A GREAT LIFE
With Michael O'Shea, James Dunn,
William Bishop, Frances Bavier,
Barbara Logan, others; music,
David Rose
Producers- Writers: Ray Singer,
Dick Chevillat
Director: Christian Nyby
30 Mins, Tues. 10:30 p.m.
CHRYSLER - PLYMOUTH
ERS

NBC-TV, from H'wood

(McCann-Erickson)
"It's a Great Life," taking cold-blooded aim at the visual values with contributions to the slapstick larder, brings filmster Michael O'Shea to the homescreens via the telepix route. He shows up as an upand-at'em deliverer of lines sometimes akin to the whammo style of

Danny Thomas as he is spoke.

Joined with O'Shea in sundry
shenanigans, with behind-closeddoors mistaken identity as main springboard for the initialer, are James Dunn in what is for him an offbeat clown's role and William Bishop as a sort of love motif straight, though also skilled at the ripostes. (The other side of the romantic shuffle is Barbara Logan, a long-gammed looker seen on the preemer but who'll be succeeded by Barbara Bates on the subsequents, this being due, apparently, to Miss Bates not having been available at shooting time).

quents, mis being due, apparently, to Miss Bates not having been available at shooting time).

Ray Singer and Dick Chevillat, doubling as scripters and producers, have come through with funnybone material that depends on some stock but laff-raising situations for its effect. However, the playing and timing thrust the opener into a position to command future attention.

O'Shea and Bishop are post-Korea GFs intent on settling down in Southern California. They wind in Southern California. They wind in Southern California. They wind the home of Frances Bavier, a straitlaced widow straitjacketed economically by out-of-work Dunn, who's intent on protecting his cushy shelter from outside on slaughts. Miss Logan is the widow's daughter who catches Bishop's roving eye and vice versa. Extended complications set in when the only available room (except for the attic, which is earmarked for Dunn) is rented to another couple by the unknowing daughter. Thus a quartet readies to become occupant of the same bedroom, precipitating a revolving door series of entrances and exits as each of the principals grapples with the double entendre situation, inclusive of bathroom and clothes closet processionals.

Dunn is centered in the byplay since he feigns half-wittedness in an effort to drive the twe sets of boarders away. While doing so he's called upon to wear outlandish habiliments and comport himself as the dizzy guy alive'to the intentions of his pretense. On the bathroom side, O'Shea is caused to drape himself with a girdle handed to him by the husband who believes his wife to be dressing in the cubicle. It's a funny bit only in the sense that pie-in-the-face usually is—and, forthwith for-

usually is—and, forthwith and gotten.

With all hands pitching for all they are worth; the future of "Life" in the rating sweepstakes depends on how producers-scribes Ray Singer and Dick Chevillat and director Christian Nyby will, along with rest of the cast, be able to sustain the interest in a theme that can wear pretty thin in its one-joke jacket. On the other hand, the central idea of GI's returning to the homefront with "unreal" behavioristics can be a flexible one.

'The Zanuck Story'

The Zanuck Story

Somewhere towards the end of the "Darryl F. Zanuck" story, which Ed Sullivan presented on his "Toast of the Town" over CBS-TV Sunday (12), Zanuck observed that his success was actually a tribute to the work of the many who have been associated with him through the years. It was this modest thought which Sullivan and co-producer Marlo Lewis adopted as the theme for their hourlong tribute to the head of the 20th-Fox studios.

The result, even though it told little about Zanuck the man or his personal formula for success, nevertheless provided tw with a bright, fast-moving, often hilarious and mostly nostalgic hour of top entertainment. Many words might have been spoken both by Zanuck and about him. Instead, "Toast" made the man emerge through his work. And for added frills, there were the familiar faces of a host of Hollywood stars, both on the screen and in person, in the audience.

Much great artistry was crowded into this all-too-brief hour, by "live" performers, such as Tony Martin and Dan Dailey, here making his tv debut; Gloria De Hayen and Jack Benny, and via bits from the film landmarks in the Zanuck career.

The excerpts, some of them undoubtedly not pleasing to the vanity of the older performers in the audience. Few things are more fun than watching the old classics, or parts from them, and "Toast" proved this beyond the shadow of a doubt Sunday. There were clips from "42nd Street," "Capt. January," with a long and delightful dance sequence starring five-year-old Shirley Temple; "Thin Ice," starring Sonja Henle whom the camera also picked up in the audience; "Charley's Aunt," which introed a very funny Jack Benny bit with Sullivan; "Girls Dormitory," "Lloyds of London," which launched Tyrone Power on the road to stardom; "Gentlemen's Agreement," with a powerful seen involving Gregory Peck; "Snake Pit," "I was a Fugitive from a Chain Gang," "Grapes of Wrath" and "Sitting Pretty."

Marilyn Monroe came in, for proper attention yia screen test footage and a more up-to-date bit from "Gentle

shoe routine was competent but unexciting and Miss DeHaven's "You'll Never Know" number was a sentimental salute to Virginia and Darryl Zanuck.

Benny almost stole the show. His timing as perfect as ever, he brought down the house, and even had a little scoop for the trades. His "Horn Blows at Midnight," generally considered a flop, did make money, he confided. Ask the director, he told Sullivan, he now works here as an usher. Finale, which no, Hollywood show with stars in it can resist, had all the stars lining up stiffly and uncomfortably on the stage for quick camera perusal while Martin crooned "There's No Business Like Show Business." It's probably figured that the fans demand this kind of closeup. Actually, it's inevitably disappointing.

"Toast" did itself proud by Zanuck, winner of three Irving Thalberg Awards and one of the most dynamic top execs in the history of Hollywood. It told his story in terms of his taste and his conscience, and he emerged as one of the great creative personalities-of the century, a man directly responsible for more and better entertainment than almost any other.

And Zanuck, in turn, gave "Toast" one of its best shows in years. On camera, he was modest and pleasant, a man 'conscious of the value of his work, and yet humbly grateful for the good fortune of having capable associates. He paid tribute to Spyros P. Skouras, Jack Warner, Al Lichtman and other of his earlier and present associates. He did it simply and effectively and the audience must have liked him for it. "Toast's" toast to Zanuck was really a toast to the industry as a whole.

**BRIVATE MERCHY WARNEY ALL PRIVATE SECRETARY*

MARTHA WRIGHT SHOW
With Bobby Hackett Orch, Norman Paris, chorus
Producer-director: Matt Harlib
15 Mins.; Sun., 9:15 p.m.
PACKARD MOTOR CAR CO.
ABC-TV, from New York

(Maxon) Martha Wright's back in her Sunday at 9:15 post-Walter Win-chell ABC-TV slot with a few changes in her Packard musical stanza. Producer Fred Heider and director Cort Steen have gone on to turn out the Firestone simulcast on the web and they've been re-placed by Matt Harlib; Bobby Hackett's combo has been expanded to a fullsize orch, and a chorus has been added.

Basically, though, it's still the same—a pleasant and simple quarter-hour of good music, unemcum-bered by a lot of production trapbered by a lot of production trappings and concentrating strictly on the music. Miss Wright's at horoughly professional performer who can turn out any type of tune; the chorus is good and the band a little lusher. Miss Wright turned out three songs with equal facility, "Great, Wide Wonderful World," "Hey "There" and "Boy Next Door," while Hackett excelled on trumpet and Norman Paris on piano in a rendition of "Goin" Home." Glenn Osser's arrangements were good, and John Broderick's camera team worked smoothly. Packard pitches were easy to take.

PRIVATE SECRETARY
With Ann Sothern, Don Porter,
Ann Tyrrell, Joan Banks, Mary
Ellen Kay, Christian Drake,
Joseph Martorano
Producer: Jack Chertok
Director: Oscar Rudolph
30 Mins., Sun., 7:30 p.m.
LUCKIES
CBS-TV, frem Hollywood

"Private Secretary," which came
back to the air Sunday (12) for its
third season, will now alternate
weekly with the "Jack Benny
Show," and on the basis of Sunday's opener, will hold its own very
nicely. Comedy series is built
around natural situations, and some
of them can be pretty funny. The
situations can sometimes be corny,
too, but they're never hoked up
too much, to reach the burlesque
stage. And if some of the gags are
trite, there's usually enough amusing dialog to offset.

Sunday's segment was a good
case in point. Sequence concerned

trite, there's usually enough amusing dialog to offset.

Sunday's segment was a good at self with Ann Sothern, as a good-hearted neighbor, acting as an enforced babysitter when the couple next door had a spat over their unemployed situation and fied their separate ways. Miss Sothern's boss (Don Porter) got helplessly involved, to find himself playing assistant nursemaid while engrossed in an important business and deal. Crisis worked itself out alright under Miss Sothern's wise, assured ministrations, for a satisfactory finale and a satisfying half-hour.

Performances of various castmembers was above-par, Bron.

Color TV Review

Life With Father
(CBS)

Under the CBS policy this season of exposing every tv show on the network to compatible color, it was "Life With Father's" turn last week (Tues. 10 p.m.) to be subjected to rainbow analysis. And if anything came out of it, it was the reaffirmation that all the reds, blues, purples and golds in their brightest and mightiest array can't help a bad show. Which is precisely what "Father" was, whether viewed from the script or the

Life With Father (CBS)

Under the CBS policy this season of exposing every tv show on the network to compatible color, it was "Life With Father's" turn last week (Tues. 10 p.m.) to be subjected to rainbow analysis. And if anything came out of it, it was the reaffirmation that all the reds, below, purples and golds in their brightest and mightiest array can't help a bad show. Which is precise level what "Father" was, whether viewed from the script or the acting.

There was nothing wrong with CBS color, as such. In fact, in view of "Father's" West Coast origins, of the redshed of the re

and the refusal of two cameras at

hep Step

Ray Bolger joins big Friday night line-up at ABC...with new time, new format, new sponsors!

Lehn & Fink and Dorothy Gray, pioneers in television programming, know a good thing when they spot one. They took one look at the blueprints of Ray Bolger's second season program plans for television and immediately tied him up for ABC's Friday night spot following ozzie and harriet. Tying up Ray Bolger, of course, means letting those "million dollar legs" dance their way through the most lavish half-hour musi-comedy program in television. It's a star-spangled vehicle for the most exciting talent in the business.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



Miss America

the winner would be informed minutes before it was her turn to go out on stage. Results were more than either Daly or Lewine hoped

Miss Merivether had overcome her morphing and this week, however, at the fact that their exclusive photos weren't getting ABC credits from the newspapers using them, and at the fact that the dailies were even airbrushing out the ABC cameras and the quickly-developed prints weren't getting ABC cameras and the quickly-developed prints when she was announced on stage, when the press photogs could get when the press photogs could Network execs were hopping

the temporary studio and so that in the pictures. Web got exclusive pictures of Miss Meriwether being told the result by the simple expedient of stationing its own pho-tographer in the studio and pre-venting entry for all others. Since Miss Meriwether had overcome her

over to AP Wirephoto and International News Photos and was informed that INP was crediting the pix as "ABC Pool Photos" and that AP was captioning them as taken in the ABC studio. However, when they appeared in the N. Y. dailies, there was no reference at all to ABC. Which had Bernstein, Daly, Lewine et al. boiling mad.

Hemmerle's Frisco Post



TELE Q CORPORATION

Announces

THE FIRST UNDETECTABLE MONITOR

THE GERARD EYELINE MONITOR* ONE OF THE MOST REVOLUTIONARY INVENTIONS IN THE HISTORY OF TELEVISION ADVER-TISING

TODAY the TELE Q CORPORATION onnounces availability for the first time of a monitor that enables an announcer to read his lines

> **NOT ABOVE NOT BELOW** NOT TO THE SIDE

BUT DIRECTLY INTO THE LENS AND INTO HIS VIEWERS' EYES

The GERARD EYELINE MONITOR* was invented by Edmund B. Gerard, New York cinematographer and its practical use has been thoroughly proven on live TV and motion picture performances.

For information and demonstration call or write Tele Q Corporation, 1227 Sixth Avenue, New York 19, N.Y. JUdson 6-5766

*Patents Pending



'Edna'

Continued from page 21

"Secrets of Underground" ginia Grey), with another picture held in reserve. Its "Late" date with Edna was joined at 6:52 a.m., but the news alerts continued until 11, and thereafter on a bulletin basis. Remotes were from Grand Centrab Station, Aqueduct Race-track and Coney Island,

WPIX's Alert Job

track and Coney Island,

WPIX's Alert Jeb

WPIX, owned by the Daily News, was all over the place and copped considerable newspaper attention on a number of fronts. It clocked some 2,000 phone calls following, tour de force coverage anent the fate of a small motor launch, christened Con Edna, caught Saturday in the storm at Rockaway Park. Chairborne and mccoy boatswain's mates among the 2,000 offered suggestions on how to maneuver the craft to safety with John Tillman keeping all hands informed on the operation. Station's staff was alerted midafternoon Friday and operated on an emergency basis throughout. Cameras trained on Rockaway Park, on weatherman Joe Bolton at "Hurricane Center," Jack McCarthy at the News' weather bureau and Grand Central area atop the newspaper's East 42d St. building. Tillman's appointment with Edna was a climax to his milady menu in which he interviewed Zsa Zsa Gabor (Tuesday), and Marilyn Monroe (Thursday), and thus he was able to meet Edna without blushing since he admittedly was too dazed to observe Edna's tantrum. Also all over the place was Consolidated Edison (ConEdna, that is) with special "flirt alert" programs wPIX and other stations.

WNBC alng with WQXR, WCBS, WOR, WMCA and WINS stayed

and other stations.

WNBC alng with WQXR, WCBS, WOR, WMCA and WINS stayed with it through the night. WNBC preemed a line at the U.S. Weather Bureau (if sez here) and was on the air over a 29-hour span, with its aggle expert, Phil Alampi, providing Long Islanders, Connecticutites, et al., with tips on how to meet the onslaught from an agricultural view. Show was put on by sister station WNBT at Hayden Planetarium on the character of hurricanes and there were numerous cut-ins on NBC web shows.

WABD, the DuMont flagship,

ous cut-ins on NBC web shows.

WABD, the DuMont flagship, showcased a special called "Operations Hurricane." NBC (radio and tv) were pitching at various points on the Eastern Seaboard as part of the remote processional. WOR and sisters (Mutual) operated along the coast from Cape Hatteras to Portland to feed in reports as Edna galloped, northward. WOR-TV featured gigantic weather maps which were first displayed on Ted Steele's show. ABC-TV placed lensers, at strategic points, with the web's radio side in N.Y. and elsewhere also on the qui vive.

WQXR, in addition to all-night

WQXR, in addition to all-night weather reports spliced by music, had a public service booking via the New Haven Railroad's alerts to its commuters and general pas-senger travellers. Sponsoring be-gan Friday and spilled over into Sunday (12). It kept listeners up to date on RR service on the New Haven and Hartford line.

Haven and Hartford line.

Another round-the-dialer was WPTR in Albany. Said Lee Rosen, general manager, after a graphic description of his station's hurricane service: "I tell you without fear of contradiction that WPTR had the most comprehensive coverage of any station outside the actual hurricane area and, conceivably, better coverage than some of those in it."

Up in Boston today (Wed.), Max Buck was getting in the final licks in a hurricane statement of more supply welcome relief from the tense situation of four days before. The director of merchandising of the NBC o&o's (WNBC-WNBT), speaking before a supermarket chain, said that "all women behave like hurricanes when they shop in a store which shortchanges them on courtesy."

Tidewater's Coast Grid

San Francisco, Sept. 14.
Tidewater Associated Oil Co, has bought eight major Pacific Coast college football games for broadcast over KNBC this fall, including the annual Big Game between the U. of California and Stanford U.

Schedule begins Oct. 9 and continues weekly until Nov. 27.

OHIO STATE U. OKAYS 200G TV STUDIOS

Columbus, Sept. 13.
Construction of a \$200,000 studi building for WOSU-TV was approved last week by Ohio State U, board of trustees at their annual meeting at Put-in-Bay, O, The 555, foot transmitter tower for the educational station (Ch. 34) has been completed for some months.
Contracts for the studio are to be awarded in November, thus ending optimistic speculation that the non-commercial station would be on the air by Jan. 1, 1955.

WNEW

Continued from page 21

Imown vocalists for its live shows. At a time when the music-and-news pattern it helped to fashion is becoming more and more "mechanized" as Buckley puts it, WNEW hopes to reverse the trend by the application of its known personalities and fresh talent working largely without disks.

Shuffle has Ford coming off hi dawn patrol and going into a 4-5-p.m. disk segment (featuring his offbeat selections rather than the customary straight pop stuff) and into a live-and-disk nightly stanza from 7.35 to 9, with the Roy Ross house orch and new talent (there's a "one-week stand" segment in which a new vocalist or vocal group tries out on the show—first, set for this week, is Arlene James). Also in the live vein is Bill Kemp, who'll follow Ford at 5-p.m. with a half-hour extension of his early morning show with the Ross combo. Al (Jazzbo) Collins takes over the midnight shift while retaining his 9-10 p.m. "Collins on the Moon" segment.

Program topper Bill Kaland says that while there's an element of

the midnight shift wine retaining his 9-10 p.m. "Collins on the Moon" segment.

Program topper Bill Kaland says that while there's an element of "calculated risk" in the shuffle, the live programming pitch is based on the fact that over the past several months, the outlet's existing live-music shows (Kemp in the morning and the Bill Harrington stanza at noon) have shown a steady rating increase. He feels that the public tends to identify itself with and stay with a recognizable live stanza as opposed to straight disk jockeying. And he points out that previous time-and-format shuffles haven't hurt the station's ratings, as in the case of Jerry Marshall, who moved into Martin Block's old "Make Believe Ballroom" time.

Station, incidentally, is doing onthe-air promotion on the Ford switch in typical WNEW fashion. Recorded announcements feature two switchboard operators, one of whom is completely upset over the midnight-to-afternoon switch, voicing such comments as "it comes as shock," "I'm all confused" and reference to Ford as "that guy I got bags under the eyes from staying up late to listen to."

Hayward

and Billy Wilder also slated to fulfill Hayward-assigned commitments.

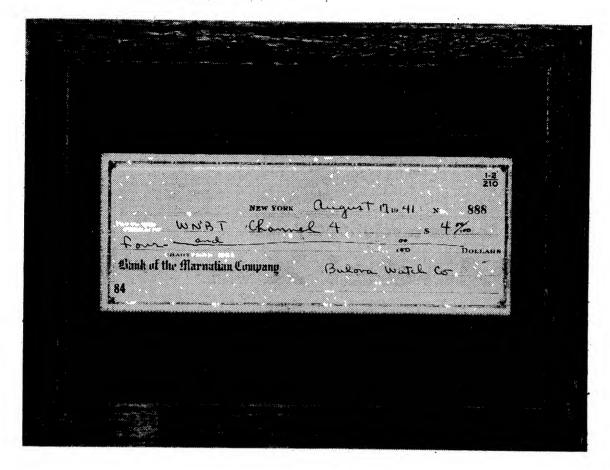
ments.

Coe's new "spec" status will not affect his previous commitments. He'll continue his N. Y.-to-Hollywood assignment as consultant to "Lux Video Theatre" and will produce six of the "TV Playhouse" dramatics in addition to his supervisory chore for "Mr. Peepers." (Gordon Duff is the new regular producer of "Playhouse," with Coe divesting himself of the overall job to take on the Lux road.) take on the Lux road.



OKLAHOMA CITY

COLLECTOR'S ITEM



\$4.00 for a 1-minute TV spot in the Number 1 U.S. market! That was what our first advertiser, Bulova Watch Company, paid, based on the very first television rate card in America — issued by WNBT, NBC's key station in New York. The year was 1941.

Today — in 1954 — a 20-second station break costs \$350 and is a better buy! Here's why: Thirteen years ago there were 3,000 TV homes in the New York area. A 5.0 rating meant a \$4.00 spot gave a cost-per-thousand-homes of \$26.67.

Today, with 4,327,000 TV homes in the WNBT area, the same rating of 5.0 means a cost-per-thousand of only \$1.62.

For collecting customers, today's WNBT rate card is really the precious collector's item. But economy isn't the whole story. WNBT is first by many standards.

FIRST IN NET BILLINGS

During the month of August, WNBT sold $$2\frac{1}{2}$ -million in television advertising — more than any other New York TV station.

FIRST IN ADVERTISER-SERVICE

WNBT made a clean sweep in the 1954 Billboard Competition for excellence in merchandising, promotion, and advertising. 3 out of 3 first prizes!

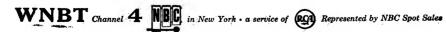
FIRST IN NEWS

The 11th HOUR NEWS, with John K. M. McCaffrey, is by far New York's highest-rated daily local TV news program.

FIRST IN COLOR

WNBT schedules more color television programs than any other New York television station. No doubt about it, in the 13 years since WNBT's historic Rate Card #1, almost everything about television has changed except the basic superiority of WNBT.

If you'd like a souvenir copy of television's first rate card—a fascinating collector's item and useful conversation piece—call or write WNBT, 30 Rockefeller Plaza, New York 20, New York.



VARIETY

EDGAR BERGEN SHOW
Producer-director: George Dryslin
60 Mins.; Sun., 9 p.m.
KRAFT
CBS, from Washington, D. C.
(J. Walter Thomps n.)
Only a few years ago, this program slot was probably the choicest time on the airlanes. It still is—but for video—and now the radio boys have to fight a last-ditch battle to retain their foothold in the Sunday night picture against top competition from tw. With the Edgar Bergen show, radio may not turn back the tide, but CBS at least is counterpunching as hard as it can.

Hergen is heading an excellent stanza made up of a smattering of music, chatter and news and all blended with unpretentious good humor: Aided by his familiar dummy characters, Charlie McCarthy-and Mortimer Snerd, Bergen works in his comedy routines defly. On the preem (13), for instance, Lt. Gen. Hubert Harmon of the U. S. Air-Force made a pitch for service volunters that was made doubly effective by the Bergen-McCarthy repartee with the general. The gags were laugh-getters, but not enough to drown the main point of the general's appearance. In a similar vein, although more hoked up, was the chat with a Dept. of Agriculture rep who tried to explain some of the department's functions. Fact that Bergen is originating from the Shoreham Hotel in Washington, D. C., is giving the show an almost semi-official character. Least successful interview bit was with RCA Victor songstress Sunny hill is—but for video—and now the radio boys have to fight a last-ditch battle to retain their foothold in the Sunday night picture against top competition from tv. With the Edgar Bergen show, radio may not turn back the tide, but CBS at least is counterpunching as hard as it can.

Bergen is heading an excellent stanza made up of a smattering of music, chatter and news and albiended with unpretentious good remains. Carthy-and Mortiner Snerd, Bergen also has a brief segment for service volunteers that was made doubly effective by the Bergen-McCarthy-rest for service volunteers that was made doubly effective by the Bergen-McCarthy repartee with the general. The gags were laugh-getters, but not enough to drown the main point of the general's appearance of Agriculture rep who tried to explain some of the department's functions. Fact that Bergen is originating from the Shoreham Hotel in Washington, D. C., is giving the show an almost seem-office. The seem-office of Agriculture rep who tried to explain some of the department's functions. Fact that Bergen is originating from the Shoreham Hotel in Washington, D. C., is giving the show an almost seem-office. For this 25-minute transport to the seem-office. For this 25-minute transport to the surface of the seem-office. The seem-office is the seem of the department's functions. Fact that Bergen is originating from the Shoreham Hotel in Washington, D. C., is giving the show an almost seem-office in the seem-office. The seem-office is the seem-office in the seem-office

Gale. This was routine stuff with a straight plug payoff.

Bergen also showcases pop records on this stanza but it's far from a disk jockey stanza. Only a few disks are used per session and they are obviously designed as breathers for Bergen. The repertoire, moreover, has none of that "hit parade" flavor, the initiater covering such offbeat items as Jane Morgan's "Baseball" side. Bulawayo Sweet Rhythm Boys rendition of "In the Mood," and Sauter-Finegan's "Midnight Steighride." Bergen's comments about the music is mostly of the gap variety and far removed from the usual deejay chatter.

Bergen also has a brief segment for a rundown of news bulletins. Tone of show was Bergen's finale inspirational thought for the day. "when breathing, always try to use your lungs." In short, it's a breezy, tongue-in-cheek stanza not designed to bring radio back but one that will give Kraft a good run for its AM money.

MOS 'N' ANDY MUSIC HALL

scribed program, which Freeman Gosden and Charles Correll refer to as their "first real departure for as their "first real depa

While admittedly there are a host of local and national problems facing the Texas voter, "Campaign '54" appeared to have hit upon an '54" appeared to have nit upon an efficient format which scraped the political texture and exposed a clearer surface for the listener. Withal, this series represents fine public service material. Gilb,

OPERATION ARMY WORM With Maynard Speece, Jim Hill,

OPERATION ARMY WORM
With Maynard Speece, Jim Hill,
others
Producer: Jack Huston
Director: Jim Bormann
Writers: Don Potter, Dick Compton
30 Mins: Fri. (10), 8 p.m.
MIDLAND COOPERATIVES, INC.
WCCO, Minneapolis
Continuing to occupy its high
place in the local airway sun from
which it stubbornly refuses to
allow to preempt it, WCCO
radio comes across again with
another of its own skilfully produced, timely and important public
service contributions. This time
as an awakener it dramatically
reconstructed the past summer's
terrific battle against the army
worm.
The incest descended with the contribution of the contribution of the contributions.

worm.

The insect descended upon this and adjacent states like a plague and, feasting at night, destroyed, an estimated \$12,000,000 of small grains, corn and alfalfas in Minnesota alone, despite the heroic and partly successful efforts to combat the invasion and lessen the damage. It was one of farmers' worst calamities of its kind in 44 years. A tribute in large part to the

calamities of its kind in 44 years.
A tribute in large part to the county agents, who are federal, state and county employes, assigned one to a county to assist agriculture, and to volunteer filers and others for their valiant part in meeting the emergency the transcribed ing the emergency, the transcribed show also was a call to arms to prevent a repetition of the disaster.

prevent a repetition of the disaster.

Constructed in the station's usual masterly fashion that spells ace scripting and direction, it was fashioned into an engrossing and gripping recital. And in an area where agriculture's welfare is paramount it needs must have commanded and held a large audience. Its dramatic impact and the fact that farm well-being is of vital concern to all gave it an appeal to the general public as well as ruralites.

Through tapes of interviews by

Through tapes of interviews by WCCO's highly capable news staffers with county agents, farmers and plane pilots and through reports from them to the station during the battle and through narrative, vivid description and observations, the show clearly revealed the difficulties and handicaps encountered in waging war against the worms with chemical sprays dropped from low flying planes. There were the shortage of the chemicals, bad flying weather, the bogging down of trucks carrying the chemicals, etc.

Brought out, too, were farmers'

the chemicals, etc.

Brought out, too, were farmers' tragic dismay and how the county agents labored day and night, as many as 20 out of 24 hours, when the plague was at its worst. Human interest touches were pitiful pleas for speedier aid and the pathetic resignation of a farmer's wife who told that two years ago a flood destroyed their crops, last year it was a hall storm and now it's the army worm. "It seems we just cân't win," she said.

It all tended to illustrate farming's unusual hazards and uncertainties and it took occasion to emphasize agriculture's purchasing power's importance to city residents.

power's importance to they condents.

In order that such a disaster may be combatted more effectively henceforth, the show closed with an appeal for adaption of a plan that contemplates sufficient stockpiles of chemicals at strategic-points and speedier mobilization of planes and fighters.

Sponsoring the show, the Midland Cooperatives, a farm service organization, merits an orchid, too, Rees.

WPIX IN \$1,000,000 **BIZ PACTS FOR FALL**

WPIX, the Daily News-owned telestation i New York, has set a new high in sales for the fall and winter season, chalking up over \$1,000,000 in contracts over the past two months, according to vp-general manager Fred M. Thrower.

Key to the bullish outlook at the station has been an increase in new telescore.

Key to the bullish outlook at the station has been an increase in national advertising, with most of the coin coming in as a result of the station's afternoon revamp, its upped film budget and its 100-event sports schedule. Thrower said the Bob Kennedy-Allen Ludden-Kathy Godfrey-Shari Lewis desiritive combined by drawn in the den-Kathy Godrey-Shari Lewis daytime combine has drawn in the national sponsors as well as such film shows as "Florian Zabach," "Liberace" and its block of Sun-day night mystery films.

Now! See the revolutionary new

Zenith Model X with TOP Tumin

Now you don't even bend over to click the dial. And every "click" brings you TV's sharpest picture automatically.

CINÉBEAM

Picture Tube for nearly twice the brightness

Inside mirror concentrates the power of all 20,000 volts on the picture.



for television's sharpest picture

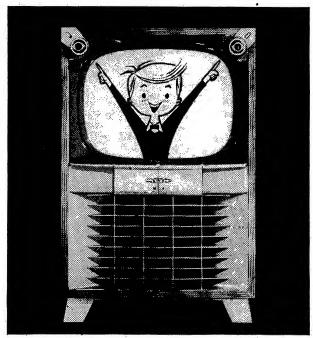
The plus factor for Cinébeam, screens out room light; intensifies contrast without glare.

Full Component

HIGH FIDELITY

Sound

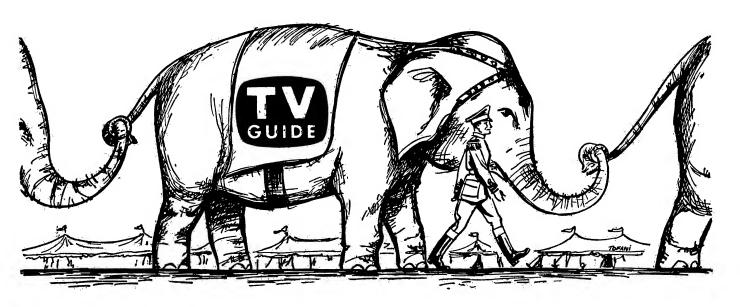
Zenith-built dual speakers with woofer and tweeter and push-pull amplifier add new "you are there" reality to TV.



Zenith's Model X. Full 21" Cinébeam television with Ciné-Lens, 20,000-volt Royal "R" chassis. Phonojack for playing LP records. In Mahogany \$379.95*. In Blonde as shown, \$389.95*. Top Tuning starts at \$299.95*.



Backed by 36 Years of Experience in Radionics Exclusively
ALSO MAKERS OF FINE HEARING AIDS Zenith Radio Corporation, Chicago 39, Illinoi



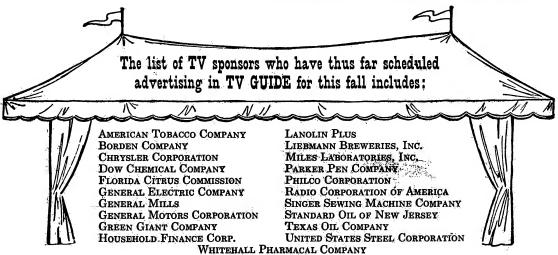
AMERICA'S GREATEST SHOWMEN...

are the sponsors of network television programs. Like all successful showmen, they know that advance promotion is essential in building an audience.

For the most effective audience promotion, network sponsors advertise in TV GUIDE. They know that TV GUIDE

is the source of all TV information for the 2,000,000* families who do the most viewing, who are most interested in fine entertainment. And they know that with TV GUIDE, there is no waste circulation. Every reader is a television viewer.

*Publisher's Interim Statement, ABC, First Quarter 1954: 2,209,218



To provide this same low-cost audience insurance for your program, contact your nearest TV GUIDE Office.

TV GUIDE Advertising Offices

New York 488 Madison Avenue Plaza 9-7770 Philadelphi 302 N. 13th Street Lombard 3-5588 Detroit 76 W. Adams Avenue Woodward 2-5115 Chicago
6 N. Michigan Avenue
Wabash 2-0366

Los Angeles 1540 N. Vermont Avenue Normandy 2-3101 RADIO-TELEVISION

From the Production Centres

IN NEW YORK CITY . .

Jack Lazare, former deejay and staff announcer at WNEW, joined WAAT-WATV in Newark in a similar capacity ... Dorothea Beckman has rejoined the N.Y. radio-tv desk of CARE after stints with WQXR. WLIB and the Voice of America Jan Bart, Georgie Kaye and Dave Tarras set for WMGM's "American-Jewish Caravan of Stars" Sunday . Ethel Smith set for an appearance on WOR-Mutual's "Lunchon at Sardi's" Sept, 20 before making her annual trek to Indianapolis for an appearance with the Indianapolis Symphony,

Alastair Duncan has joined the cast of "Our Gal Sunday" in lead role of Lord Henry Brinthrop Harold Bromley new to "Helen rent". John Raby into title role on "Lorenzo Jones."

WNBC-T went ahead with the skedded "New England Travelcade"

ekend supplement against the competition of "Hurricane Edna" WNBC NBC o&o publicist Bob Blake teaching radio-tv bally at NYU director Cal Darnell left for two-weeker Mexico and will join sister, Linda Darnell in L.A. at windup, while another station director, Rollin Smith is songsmithing and staging tall musical of Greenwich (Conn.) Playmakers Lois Winston has resigned as pub-promotion director of Fuller & Smith & Ross' radio-tv dept. to do tv and ad chores in Mexico City. Before FSR she put in eight years with Biow agency as publicity director . . . Manager Ernest de la Ossa of WNBC-TV attended Human Relations in Business Conference at City College yesterday (Tues.).

George Hamilton Combs adding a "What's Going On In New York" segment, highlighting entertainment news, in his nightly WABC "Spotlight, New York" show . Mel Allen set for play-by-play on NBC's "Game of the Week" for Crosley Allen also gets award Sept. 25 at Yankee Stadium from Jewish War Veterans Queens chapter for promoting "American Way of Life" . Dean Cameron, WABC deejay, makes personal appearance Friday (17) in East Paterson, N.J.

Todd Russell takes over for vacationing Jack Sterling as moderator on Art Henley's "Make Up Your Mind," CBStrip, next week. Guests include Life photog Philippe Halsman, Harper's Bazaar editor Carmel Snow, atom expert Gen. Leslie Groves, silent screen star Nita Naldi and author Jerome Weldman.

IN CHICAGO ..

Gene Seehater, ex-CBS, added to the Needham, Louis & Brorby research staff... George Anderson scripting a 15-minute radio series being taped at Universal Recording for use next year by Rotary International to celebrate its 50th anni. Milton Golin, assistant day city editor at the City News Bureau, named radio news editor for the bureau's new radio-tv service... Charles Dresser, sales director for Anneau's new radio-tv service... Charles Dresser, sales director for which bought the Mutual Notre Dame football broadcasts on WGN... Chi NBC news director Bill Ray back at his desk after a three-months tour of Europe during which time Cliff Utley filled in as acting news chief Europe during which time Cliff Utley filled in as acting news chief and Natural History Museum... Betty Cope new tw-executive promotion and publicity chief, after taking flyer in advertising biz.

MCKenna is resigning his jocker as WGAR's early-morning disk jockey, taking over sponsored series in the 6-to-10 a.m. slot. Mayer recently moved to WTAM, NBC outlet here, to handle new show ten tatively tagged "Your Show" from 5:30 to 7:30 p.m... Pat Patterson betwoen the commercials for Thor which bought the Mutual Notre Dame football broadcasts on WGN... Chi Shor Carroll McKenna is resigning his sole side rector of sales promotion and research for KABC in Los Anterior work of the control of the control of the neutron of the control of the commercials for Thor which bought the Mutual Notre Dame football broadcasts on WGN... Chi Shor Carroll McKenna is resigning his sales promotion and research for KABC in Los Anterior promotion and research for KABC in Los Anterior promotion staff of the control of the patterson become we show the control of the patterson of the planching Sunday, 10 a.m., Pat Patterson of the promotion and research for KABC in Los Anterior promotion and research for KABC in Los Anterior promotion and rese

NBC's only femme staff announcer, deserting radio-ty biz for matri-NBC 8 only femme stan announcer, deserting radio-to bit for matrimony... Marge Nelss is retiring from the WNBQ-WMAQ ad-promotion staff after 20 years with the Chi NBC operation... Fairfax Cone, Foote, Cone & Belding prez, interviewed Saturday (11) by Frayn Utley on her WNBQ airer... Daily News sports editor John Carmichael has taken over WCFL's 7:30 sports show for Old Golds vice Bob Elson... WMAQ director John Keown vacationing in Michigan.

IN WASHINGTON

NBC sportscaster Joe Hasel, vet of 18 years in every field of sports, switched from web's New York office to its Washington stations WRC and WNBW, and partied by NBC v.p. Carleton Smith to make his capital debut . Radio station WWDC broadcasting this year's World Series on an exclusive basis in area. Mutual femmecaster Hazel Markel received an autograph from British Prime Minister Winston Churchill, fulfillment of a promise made during a Washington luncheon ... Thomas Bowie Jones upped from producer-director for WTOP-CBS to director of tv programs, replacing H. Thomas Tausig, who resigned after three years in post . "Beautiful Potomac," WNBW-NBC's public service series on river pollution, wound up its series of: six shows to tune of critical kudos and a citation of merit from D.C. chapter of American Legion . Eugene P. McElwee has joined sales department of WTOP-TV as account exec . National Symphony maestro Howard Mitchell teed off a new four-times-a-week longhair d.j. show past week over "Good Music" station WGMS, with American Security and Trust Co. sponsoring, d.j. show past week over "Good Mu Security and Trust Co. sponsoring,

IN SAN FRANCISCO

KSAN-TV let go four more technicians, Earl Lockremn, Leo Nashanian, Dick Holmes and Phil Chalmers... Don Flagg opening new to film studios here... KGO-TV shifting all program operations to their new Golden Gate Avenue studios this week... Dave Williams from Fresno started a new variety show on KSAN-TV UHFer. Budd Heyde began a new daily a.m. platter show on KNBC featuring hits of the 30s and 40s:... Edith Green, who formerly did a KRON-TV cooking show, is planning a half hour syndicated show to be filmed here... Gross of \$202,462.97 for the controversial fund-raising telethon conducted last June over KGO-TV by the Cerebral Palsy Assn. has been reported, However, the San Francisco chapter, which conducted the telethon, will receive only a net of \$47,209 from that total and other Bay Area city and county organizations will receive lesser amounts for a total of \$100,879.34 to be kept in the area.

Bill Exline, account exec with KRON-TV, has joined the San Francisco office of Free Peters, KRON's station reps and has been replaced by Al Breen, formerly with KUFD and KQTV, Ft. Dodge, Jowa Lex Boyd starting a midnight to 2 s.m. disk jockey-show from Milani's Restaurant in Oakland, Tues, Thurs, and Sat. over KWBR... Glenn Hulburt dropped his afternoon KSFO disk show to take, a cocktail pi ist job in the Fairmont Cirque Lounge. Bob Colvig replaces him.

'Tonight' Poses An 0&0 Problem

Chicago, Sept. 14.

Although the starting date for NBC-TV's "Tonight" is less than two weeks away, the clearance problem with WNBQ, web's Chicago, is still to be resolved. Prior to the decision to go ahead with the Steve Allen late-nighter, the Windy City outlet peddled the Tuesday and Friday night 11 p.m. hour to the De Met Pontiac agency for a repeat this season of its bowling show that caught on last year. Per contract, twice a week bow-

ing show that caught on last year.

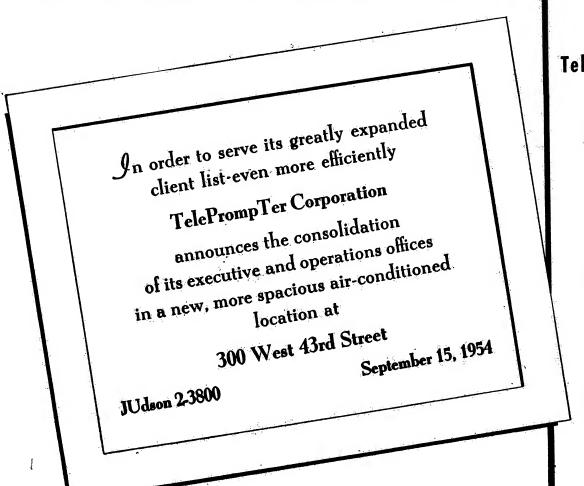
Per contract, twice a week bowling telecasts got under way last
week, which means, there'll have to
be some juggling some place when
"Tonight" kicks off Sept. 27. The
Tuesday and Friday ight conflict
with the network display has
WNBQ chief Jules Herbuveaux in
a bit of a quandry. With the network boys busy lining up clearances from the affiliates on an all
or nothing basis, it's hardly politic
for a member of the family to raise
a beef, On the other hand, Herbuveaux figures he has a responsibility to the local bankroller who hasbeen a heavy year-around spender
on the station.

Probably what will happen will

on the station.

Probably what will happen will be a quiet within-the-family compromise with the Chi station eitfler bypassing "Tonight" in favor of th bowling series for the two nights or a deal will be worked out with the advertiser to drop the local show down a half-hour into the half-hour of "Tonight" at 11:30.

McKenna Joins BAB



Teleprompter

CHICAGO

Raymond Hagen 177 North State St. FRanklin 2-8826

LOS, ANGELES

George Kane 6151 Santa Monica Blvd. HOllywood 9-6239

WASHINGTON, D. C.

Fred Barton 1346 Connecticut Avenue COlumbus 5-3161

PHILADELPHIA

James Blair 239 Baltimore Ave. Milmont Park, Pa. WAshburn 8-3936

TORONTO

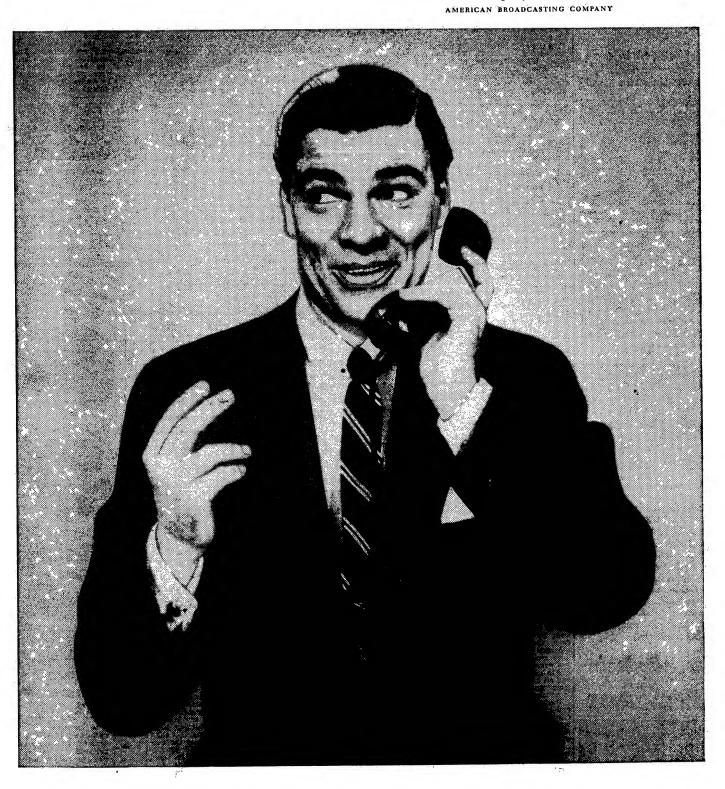
S. W. Caldwell, Ltd. 447 Jarvis Street WAInut 2-2103

GOOD CONNECTIONS

Stop the Music clicks with new season premiere last week on ABC

No wonder Bert Parks is beaming! He and STOR THE MUSIC got off to a fast start last week, tempo-ticking from start to finish as the final gun on ABC's bang-up line-up on Tuesday nights. Exquisite Form Bras and Quality Goods Manufacturers are this year's sponsors, and have latched their sales wagons to one of TV's oldest and most popular participati shows with fresh, attention-getting commercials. Millions of loyal fans welcome Bert back for another ABCeason of toe-tingling music nd those heart-stopping telephone calls with their windfalls of fortune and happiness.

You're in smart company on ABC-TV



A POST EXCLUSIVE The one and only Grovaio

His life story told by his son, Arthur, with hilarious footnotes by Groucho himself



Fond of disguises, he once listed his occu-



Three Marxes on a breadstick, But Grouche much prefers a pumpernickel for one,



His daughter, Melinda, once topped him by Inquiring, "Daddy, are you dead?"

You've laughed at his movies, howled at his TV shows. Now meet the real Groucho-and roar! Here are all the fun and all the facts-in a son's-eye view that makes Groucho emerge as far more than just an eyebrow-wiggling clown. So get on your Marx, get set, goto your newsstand today! And tell 'em Groucho sent you. (He sends everybody!)

My Old Man Groucho ARTHUR MARX



A CURTIS MAGAZINE

Television Reviews

band's musicians.

Robert Cummings was in for a brief interview with Billingsley, and a good trailer for his own upcoming tv package, "which our mutual agent MCA just sold" he told Billingsley. Russell Nype did a walkthrough, as did Yvonne Adair and Myron McCormick; Eloise McElhone was identified as one of the main-room diners, along with Paul Warwick, her husband, among a string of socialite and show biz personalities scattered throughout the sundry rooms that comprise the eight-story establishment.

"Stork Club" is easily the biggest

the sundry rooms that comprise the eight-story establishment.

"Stork Club" is easily the biggest namedropping half-hour show in television. Since most of these names have automatic identification, the audience appeal is in like ratio. This is no surreptitious Alfred Hitchcock "Rear Window" sneaker-upper on some asserted Greenwich Village characters; the four ABC-TV cameras give a generous, fullsized, frontal closeup on life and the pursuit of nocturnal happiness as paraded in what is perhaps the most famed nitery in the world today.

It's the next best thing to being part of the parade; in some respects it's better—the price is right from the home looker's vantage point. From "The Stork Club" shows point, the late-evening Saturday night is the most natural slotting, not only as a means to insure a better cross-the-board timetabling, but certainly an improvement over the 7:30 p.m., as heretofore; when adult lookers were probably still wrestling with Junior whether some western varmint or Billingsley would have to bite the Nielsenrating dust.

MISS AMERICA PAGEANT

Nielsenrating dust.

MISS AMERICA PAGEANT
With John Daly, Bess Myerson,
Bob Russell, Jay Jackson, others
Producer: Fred Heider
Director: Sonny Diskin
90 Mins, Sat. 10:30 p.m.
PHILCO
ABC-TV from Atlantic City
(Hutchens)
Any attempt to televise a function in an outsized showshop such as Atlantic City's Convention Hall presents a lot of problems. It's especially true when the event is something of the calibre of the Miss America contest in which the most rewarding moments come with the facial closeups. There were a lot of problems in capturing a close view of the contestants; many of them indicated only an inkling of them indicated only an inkling of them indicated only an inkling of the beauty of these pigeons. Much of it was left to the imagination.

Generally, ABC-TV did a creditimagination.

pigeons. Much of it was left to the imagination.

Generally, ABC-TV did a creditable job in televising this summer's end feature of the resort, and one of the most publicized gimmicks this town has. The most rewarding moments came at the end as the time to choose the winner approached. But perhaps the top bit of drama was contained at the backstage moment when the pageant's directress Lenora Slaughter informed Miss California that she was the winner by pinning the Miss America ribbon on her. For a long while the winner was pretty much of a mixed up kid and didn't regain her composure until a long-time afterward.

The description by John Daly and Bees Wirerea Letter.

while the winner was pretty much of a mixed up kid and didn't regain her composure until a long-time afterward.

The description by John Daly and Bess Myerson, latter a Miss America of several years ago, constituted a well-constructed gab session that carried a lot of enlightenment. Miss Myerson, knowing the topes, spoke with authority and hemed to know what to look for. Another good item in the show ras the emceeing of Bob Russell, who has been conferenciering this pageant as well as the Miss Universe show for many years.

The teleshow moved in on Convention Hall as the talent eliminations were under way. It seems that beauty contests have changed considerably during the past two decades when the general run of Igentry looked down on girls who went in for these things. These days, the cameras and various speakers impressed, the girls must have more than looks. The finalists were all college girls, they all had to have talent in some direction, and all had to be able to speak extemporaneously. The major award is college scholarships.

During the talent exhibits, Daly and Miss Myerson trotted out film clips of the other events in the week-long pageant including the float parade in the rain. The finale with interviews was well conducted. The initial try resulted in a fairly good show. Philloo, sponsoring the tele pickup, got good display space in several directions not only with Jay Jackson's commercials, but with the presentation of a telested to the new Miss America.

closeup on one of the Stork Club However, all the viewers will go off band's musicians.

Robert Cummings was in for a brief, interview with Billingsley, contro of all the adulation to stop and a good trailer for his own up-

SUPER CIRCUS
With Mary Hartline, Claude Kirchner, Cliff Soubier, Nicky Francis, Sandy Dobritch; Bruce Chase

cis, Sandy Dobritch; Bruce Chase Orch
Producer: Phil Patton
Director: Ed Skotch
Writer: Bill Adams
60 Mins; Sun, 4 p.m.
KELLOGG
ABC-TV, from Chicago
(Burnett)
For nearly seven years now,
"Super Circus" has been the kingpin of ABC-TV's Sunday afternoon
dominance of the moppet clientele.
The tanbark display opened its fall
season Sunday (12) with a few new
wrinkles, such as an expanded participation segment for the kids in
the studio audience. But it's still
essentially the tried and true format built around "bandleader"
Mary Hartline, ringmaster Claude
Kirchner, the trio of clowns, plus
a bundle of sawdust angled vaude
acts.
Per tradition fall curtainraiser

acts.

Per tradition, fall curtainraiser was a lively action-packed 60 minutes whipped along smartly by major domo Kirchner. Miss Hartline, with seemingly one of the snap jobs in tv, batoned the Bruce Chase ABC band through a couple of fast tunes for a bit of cheeseake window dressing that's become a "Circus" trademark. Clowns Cliff Soubier, Nicky Francis and Sandy Dobritch threw in the comic highlinks with plenty of gusty slapstick.

gusty slapstick.

Visiting acts had lots of kid appeal. Beebe's Hollywood Bears, featuring a singing animal that played to big laughs, had the studio youngsters in a tizzy. Los Robertos, juggling duo, opened the proceedings in flashy style. Middlespot was filled by the Great Conrad, escape artist, for okay impact and the roller skating Roulettes closed with a bangup set of spins and tosses.

Breakfast food sales messages

spins and tosses.

Breakfast food sales messages are handled by the regular cast and woven directly into the format for potent impressions. Mars candy climbs on Sept. 26 to round out the vet package's full sponsorship

out the vet package's 1011 Sponso-ship.

Despite its age in terms of ty time, "Circus" has the stuff to keep rolling merrily along, especially since each year another big batch of moppets grows into its fandom.

Dave.

LASSIE
With Tommy Rettig, Jan Clayton,
George Cleveland, others
Producer: Robert Maxwell
Directors: Leslie Goodwins, Shel-

tearful attitudes and parental sympathy.

Rettig, who though a moppet has probably more vidpix work under his belt than most Hollywood stars, handles his role with poise and naturalness. He's an appealing little chap and that's a big help when the action's at a minimum and mawkishness at its acme. Jan Clayton is attractive and sympathetic as his widowed mother and George Cleveland pleasantly hearty as his grandfather. And of course the dog is a beauty that goes through its on-camera paces without a hitch. Leslie Goodwin's direction failed to speed up the slow script, but camerawork and other production details were good.

Chan,

THE BIG STORY
With Norma Rose, narrator; Wesley Addy, Paul Huber, Vince
Kellogg, Ray Bramley, Jeffrey
Bryant, Jack Davis, Gene Leonard, Robert Hull; music, Vladimir Selinsky

mir Selinsky Producer: Everett Rosenthal Director: David Rich Writers: Norman Lessing, Alan Sloane, Mel Goldberg, Gail In-

Writers: Norman Lessing, Alan Sloane, Mel Goldberg, Gail Ingram 30 Mins., Fri., 9 p.m.
PALL MALL, SIMONIZ (alt.)
NBC-TV, from N. Y.
Sockages is one of the most impressive in the business, in terms of number of shows, length of time on the air and an always solid sponsorship picture. "The Big Story" is as good an indication of why this is true than any other—it's commercial from the ground up and it's produced in a thoroughly professional manner, and that's all a sponsor or network can ask. And proof of the pudding lies in the fact that it's consistently pulled down, strong ratings in its Friday at 9 spot.

Series, based on stories or camilitize accurate and records.

at 9 spot.

Series, based on stories or campaigns by newspapers and newspapermen, starts in an aura of realism right off the bat via that "true happening" appellation. And a solid production technique that freely interpolates film clips into a live show, a topnotch writing staff and all the other production trimmings give it that sense of the real and the immediate that makes for forceful drama.

Opening show of the season

trimmings give it that sense of the real and the immediate that makes for forceful drama.

Opening show of the season more than lived up to the standard. Story concerned a Denver Post newspaperman's campaign to rid Colorado of slot machines and the criminal element that was running them. Wesley Addy, playing the newsman, digs up information that the apparently respectable brothers running the slots (and holding membership in the best Denver clubs and recognized as sturdy citizens) are really gangsters from way back, with long records and a penchant for expanding their horizons from just slots to other rackets. Bucking public and official apathy, he succeeds in a campaign that eventually rids the state of the slots and winds the brothers up in jail in income tax and jury tampering raps.

Addy played the newspaperman forcefully, and Paul Huber and Vince Kellogg were properly menacing as the hoods. Ray Bramley, Jeffrey Bryant, Jack Davis, Gene Leonard and Robert Hull rounded out a good cast.

Key element in the Everett Rosenthal production is that live-and-film technique, and an effective one it S. A Procketer crew shoots lots of outdoor footage, and it's smoothly and realistically interpolated into the live scenes. Footage is good, and the transposition into the live program goes without a hitch and lends lots of dimension to the show. Another plus is Vladimir Selinsky's music. All told, a thoroughly professional job. Chan.

With Tommy Rettig, Jan Clayton
George Cleveland, others
Producer: Robert Maxwell
Directors: Leslie Goodwins, Sheld
don Leonard
Writer: Claire Kennedy
30 Mins; Sun., 7 p.m.
CAMPBELL SOUPS
CBS-TV, from N. Y. (film)
(BD&O)
That hardy filmdom canine, "Lassie," or at least one of her descendants, is back on film again, only of course this time its tele-film. Which is just an indication of what to expect in the future, with more and more oldtime film favorites being revived as telefilm series (another of the motion picture doggies, Rin Tin Tin, is also back in a vidpixer on ABC.
With Campbell's on a pitch for the moppet trade (also with its Abott & Costello kidpix), has slotted this series in the Sunday at 7 period on CBS-TV. Since the network's researchers last season came up with the conclusion that the then resident "Life With Father" wasn't doing too well because Sunday at 7 has a large juve audience which didn't sufficiently appreciate the adult qualities of "Father," it's fair to assume that the "Lassie" slotting is a good one. It's the kind of series that should appeal to the kiddies.

But producer Robert Maxwell will have to do better than his first episode, though serving as something of an introduction to the series, lacked it except for a brief moment in the windup, in Young Tommy Rettig is the farm boy who 'inherist Lassie' she hey capture the neighbor's him hey got a tough job getting the farm boy who 'inherist Lassie from a he's got a tough job getting the dog, who misses his old master, to stay with him. He finally succeeds when they capture the neighbor's him he money hidden by the farm boy who 'inherist Lassie from a he's got a tough job getting the dog, who misses his old master, to stay with him. He finally succeeds when they capture the neighbor's him how more money hidden by the farm boy who 'inherist Lassie from a he's got a tough job getting the dog, who misses his old master, to stay with him. He finally succeeds when they capture the neighbor's him which as it should be, the most in portant p

tearful attitudes and parental sym-the hit lists for sometimes as long pathy.

as six months.
On the new season's kickoff (11). the stanza opened with a bright the stanza opened with a bright intro of the performers on this series and then followed through with sketches framed around the seven top tunes along with a couple of standards. Some of the numbers were done with complete simplicity, the camera only focussing on the singer, while others were given rich production and ballet backgrounds.

Best bit on the opener was "Her-

given rich production and hallet backgrounds.

Best bit on the opener was "Hernando's Hideway," which naturally lends itself to cute ideas. Gisele MacKenzie handled the vocals ably while the ballet troupe provided some apache and Latin touches, The ballet sequence for "High and The Mighty," done only instrumentally, was likewise excellent as was Snooky Lanson's takeoff on "Sh-Boom," with an Indian setting, Polly Bergan, who is pinchhitting for regular Dorothy Collins until the latter's return next month, registered strongly with her versions of "Little Things Mean A Lot" and "A Chapel In The Moonlight," while Russell Arms handled "The Little Shoemaker" ably in a story-telling episode with a iwve actor.

Raymond Scott, as usual, keeps

a juve actor.

Raymond Scott, as usual, keeps that up-tempo beat swinging i furnishing the background orchestrations. Plugs for Lucky Strike cigs, which alternates with Warner-Hudnut as bankroller for this series, were pitched up in slick fashion by Andre Baruch, a standby with this show.

THEY STAND ACCUSED
With Jim Kodl, Patte Preble, R. E.
Smith, Charles Johnston, Anthony B. Ebah, Richard G. Finn,
others

Mony B. Edan, Mchard G. Finn, others
Producer: Richard Von Albrecht
Director: Lee Tredanari
Writer: William C. Wines
60 Mins.; Thurs.; 8 p.m.
CONSOLIDATED COSMETICS
DuMont, from Chicago
DuMont, faced with a dearth of
network programming this year,
went back a couple of seasons and
dug up its old Chi-originated
courtroom series, "They Stand Accused." Even more to their credit,
they found a sponsor for it, Consolidated Cosmetics, and installed
(Continued on page 31)

(Continued on page 31)



that's the CROSLEY GROUP



Radi Atlanta Columbus Dayton Cincinnati

Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago

Television Reviews

it in prime time. This latter move may prove the show's downfall, for it faces' the toughest competition in that Thursday night 8 p.m. slot, against Groucho Marx and later Chrysler's full-hour series and the first type of competition.

It's too bad, too, because "They stand Accused" makes for interesting and sometimes unexpected by entertaining viewing. There's a certain fascination in watching professional actors and professional legalites ad libbing their way through a prepared courtoom situation. It gives the actors a chance to perform in an offbeat manner, and acted as sistant attorney general William C. Wines, was a murder rap faced by a hobo. Latter and the key witness were played by professionals, Jim Kodl and Patte Freble. Remainder of the cast were monacting lawyee, R. E. Smith, and Richard. G. Finn playing the prosecution and defense lawyers respectively.

The legalites did surprisingly well on their busmen's holiday, stumbling occasionally but getting their points across with poise and directness. But the pros. Kodl and Mischard. G. Finn playing their points across with poise and directness. But the pros. Kodl and Mischard. G. Finn playing their points across with poise and directness. But the prosecution and beferse lawyers respectively.

The legalites did surprisingly well on their busmen's holiday, stumbling occasionally but getting their points across with poise and directness. But the pros. Kodl and most believable performances seen on video for a long time, as one of the most natural and most believable performances seen on video for a long time, surprisingly well on their busmen's holiday stumbling occasionally but getting their points across with poise and directness. But the prosecution and defense lawyers respectively.

The legalites did surprisingly well on their busmen's holiday stumbles and the ferman opinits of view on the prosecution and defense lawyers respectively.

The legalites did surprisingly well on their busmen's holiday stumbles and the first way the professional and the first

ing excellent English, told how the ing excellent English, told how the EDC question had poisoned French political life. He came out in favor of Franco-German reconcillation, and expressed the hope that, by the end of the year, the French would get a chance to vote on a new treaty formula, this one embodying provisions acceptable to them. Mendes-France related how he had warned France's western Allies of the pending vote, and that they had not believed him. He explained that 20% of the

he had warned France's western Allies of the pending vote, and that they had not believed him. He explained that 20% of the French population vote Communist because of the poverty in the country, and how economic rehabilitation was of prime importance to keep France a safe link in the security of western Europe. Did he favor a neutralization of Germany? It would create a vacuum in Europe, Mendes replied. Lots of damage would be done. To close, he said the vast majority of the French-people favor the Atlantic pact. William McClure did his usual top-notch' lensing job in portraying the French-statement. Richard C. Hottelet interviewed Chancellor Adenauer in BadenBaden, at a spet overlooking the Rhine. The German spoke in his own tongue, with Murrow delivering the translation. The French EDC vote was a blow, but it was not fatal, the Chancellor said, taking on the whole a tone much more conciliatory than the one he adopted a few days earlier when in a German radio broadcasting he bitterly castigated Mendes-France for his leadership on the EDC question. The French Assembly vote was decided by extreme nationalists—the Communists, Adenauer held. He also disavowed any intention of isolating France even though, he said, Germany is now turning to the U. S. and Britain to discuss rearmament. He feared, he said, that if the Germans became convinced that the French don't want them as partners, they might turn to the East,

Adenauer defined his meaning of sovereignity for western Germany If doesn't mean the Garmans

valt framer productions 1150 AVENUE OF THE AMERICAS NEW YORK 36, N. Y . OXFORD 7-3322

Tom O'Neil's On-the-Air Bulllishness On Future of Four Radio Networks

By BOB CHANDLER

Following through on the intratrade debate on network radio's future that was sparked two weeks
ago by the comments of RCA board
chairman Gen. David Sarnoff and
CBS prexy Frank Stanton, Mutual's prexy-board chairman Tom
O'Neal took the issue into the publle domain this week via a network
(Tues.). Sneaking on Mutual's
airing of the matter last night
"State of the Nation," O'Neil was
bullish on network radio's future,
expressing his belief that four
radio networks could and would
survive. survive.

survive.

But O'Neil's comments, optimistic as they were, fell far short of providing any solution for the multiplicity of problems hitting network radio today. His bullishness was based on his belief that radio networks are desirable and necessary, but he failed to provide concrete answers as to how the problems of declining billings, fewer advertisers, lower ratings and falling rate cards could be countered.

Instead he took a negative ap-

countered.

Instead he took a negative approach in declaring that networks are the most economic program service opposed to transcriptions, that a purely program service network setup working on a co-op basis wouldn't work because of the high costs and complicated operations involved, and that networks are necessary because the cost of maintaining lines for occasional special event and national emer-

s partners, they might turn to he East.

Adenauer defined his meaning f sovereignity for western Gerann. It doesn't mean the German and the German He said the German heople no longer embraced a neutralist' attitude and that German membership in NATO was moortant. He also didn't see much loint in a Big Four conference at his time,

Questions put by the "See It considered the point, giving both Mendes-France and Adenauer ample opportunity to answer. There is no question that more shows like this, serving to air out national attitudes on international problems, could and would go a long way to help solve them. That there is no manages to shape them into outstanding ty fare is another feather in his already crowded cap.

SCRABBLE® Reproduced by courtesy of Production and Marketing Company

gency feeds would be prohibitive under a setup where network programming would be confined to those feeds.

those feeds.

Faced by a trio of trade reporters topped by the N. Y. Daily News' Ben Gross, O'Neil said that Mutual is planning fresh program-sales approaches as soon as it completes a new \$100,000 study of listening and duying habits of the American audience. It's an out-of-home only survey, which may pinnoint the direction of Mutual's thinking for the future, O'Neil added that networks will survive, even if on an increditable basis, in order to provide program and sales services for their profitable odes stations.

O'Neil expressed a somewhat

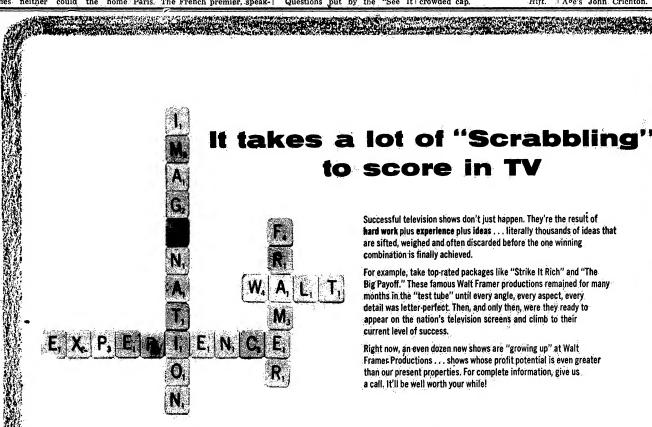
vide program and sales services for their profitable obe stations.

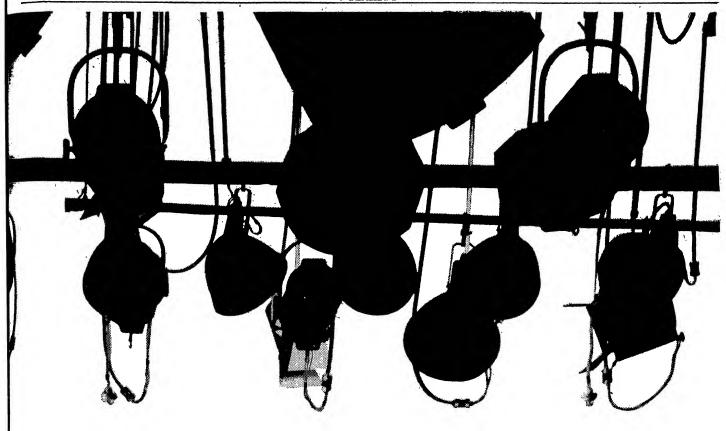
O'Nell expressed a somewhat downbeat attitude toward musicand-news programming by local stations. Asked by Gross why a station, when it can program community shows, recorded music and trenscribed syndicated shows with too names, should belong to a network. O'Neil answered that new and records weren't radio's exclusive propertion and therefore not an audience must, and that network programming was more economical to the stations than transcribed shows.

O'Neil said "we would be playing the ostrich" if broadcasters didn't recordize to inroads on listening habits, but he pointed out that while average per-home per-day listening has declined in the last 10 years by 35%, the number of radio homes have increased by 50%. And auto sets have increased since 1943 from 9.000.000 to 28.000.000 sets. The "character of listening has changed." he said, "and so must the character of programming." But he failed to secify list what changes should be made.

fy dist what enanges should be made.

Newsmen falled to ask O'Neil about decil ing network revenues and about rate card cuts. Panel comprised Gross, Broedcasting-Telecasting's Rufus Crater and Ad Ade's John Crichton.





ırns on its power

To an advertiser this must surely seem the most rewarding and exciting season in television's history.

This year for the first time Publishers Information Bureau reports a television network rolling up the largest seven-month total of advertising revenue of any network, magazine or newspaper—over \$77 million.

This year television is exploiting all of its complex skills, to make it an even greater catapult to sales.

This year, for example, every television network is exerting its all-out effort to bring the richest possible variety of entertainment to its audience.

Take tonight. On CBS Television you find the first of a brilliant new series entitled "The Best of Broadway," originating from its new modern Color Studio 72.

Tonight's broadcast stars Helen Hayes, Claudette Colbert, Fredric March and Charles Coburn in "The Royal Family" — four Academy Award winners in a single play.

You also find Arthur Godfrey, one of the cornerstones that form the solid foundation of the CBS Television program schedule—a schedule designed to provide lasting entertainment value and lowest cost-per-thousand.

It is this basic design which gives the real clue to why advertisers today are committing more of their investment to CBS Television than to any other single medium.

CBS TELEVISION

NBC Spec's Play, CBS' Ratings

"There's No Business Like Show Business," plus showcasing of 29 film stars.

Viewership estimate for the Sullivan show was 40,000,000. Trendex count showed that 54,6% of all twests were in use at the start of both programs, with "Toast" pulling 60.3% as its kingkong share. Half-hour later, with the use count at 57.5%, the Zanuck "in personner" (et al.) upped its margin of the total to whammo 71.5%. With these figures established, 20th-Fox immediately put out a release stating that the 2 to 1 rating superiority "is attributed to Hollywood's entertainment knowhow and showmanship through its pictures and personalities." thus



over to the "Hit Parade" time on the Sarnoff-Weaver network. At 8 o'clock, with the Ed Sullivan show getting underway, "Toast" reversed the picture for the ensuing half-hour with 28.1 versus 18 and floored the opposition in the final 30 minutes with 41.1 to 14.9 for the NEC color spread.

"Toast" share-of-audience was 63 against 30.4. (The Hooperating tabulation in three cities gave the CBS'er 38 in New York to 16 for "Satin," 36 to 17 in Chicago and 30 to 20 in Philly.) NBC looked to make a better showing when the Nielsens are tallied, since Trendex's "limited coverage" generally tavors Columbia and Nielsen's returns give the baton to National.

Even 20th-Fox Brags
In unprecedented tv bally, 20th-Fox with a natural "wested interest" in the CBSalute to the film studio's production chief Darryl Zanuck, reprised the Trendex figres pronto; "Toast" lured 75% of sets-in- and the filmaker claimed a strong national trailer for itself for such of its product as "The Egyptian," "Woman's "World" and Irving Berlin's "There's No Business Like Show Business," plus showcasing of 29 film stars.

Viewership estimate for the Sulvan Moderner inners inquiring why "Sundivan show was 40,000,000. Trendex's the film instruction on the film should be a strong have been dealed to the simuleast glimmick decided upon at the last minute. There were umber of irate whomer-inners inquiring why "Sundivan show was 40,000,000. Trendex's the film stars.

Viewership estimate for the Sulvan show was 40,000,000. Trendex's the film industry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of interesting sidelights to the 300G budgstry as a whole.

There are a couple of instructi

tented dialers."

NBC came in for a dual headache on the simulcast glmmick decided upon at the last minute. There were umber of irate phoner-inners inquiring why "Sunday With Garroway" in the 8 to 10 pm. radio slot was not on (show goes 6 to 8, incidentally, starting Sept. 26) as they had figured from habit without bothering to consult the daily logs (although obviously the correction matter covering the simulcast factor was in some cases simulcast factor was in some cases not received time by newsnot received time by news-papers). Also missing from the NBC air was "Conversation," which drew additional "dear sir, you cur" telephoners.

Ann Sothern undoubtedly did

Ann Sothern undoubtedly did not figure on successfully competing with the spectacular though she was less than 7 Trendex points behind. On Saturday Sept. 25, however, she'll get her turn in reverse on NBC's second Liebman specola as the front runner for "Lady in the Dark." Some trade observers give her a rating nod since she's not only a film name but a tv figure via her "Secretary" telefilm series. telefilm series.

Theatre TV

Continued from page 2 :

card. Tonight's event is the 11th IBC championship fight to be presented by TNT and, all told, is the 70th, including sports, entertainment, or business closed-circuit telecast, presented by TNT.

Although there are approximately 100 theatres in the country with closed-circuit installations, the current TNT lineup of 70 was bolstered by 14 mobile projection units which are going to the eight drive-ins and six conventional theatres. The closest situation to New York to carry the telecast will be

the Fifth Aye. Drive-In at Bay-shore, Long Island. Ozoner is ad-vertising the event in the New York City papers and is selling tickets at the Rivoli Theatre, N. Y. Most of the ozoners carrying the fight are boosting their capacity by putting up bleacher seats for walk-

VARIETY

Hefty Chain Support

Reports from various sections of the country indicate a brisk de-mand for tickets. In Los Angeles, National Theatres, which originally National Theatres, which originally nixed carrying the fight in list houses because of TNT's 50% cut demand, leased the Fox Wilshire to TNT for the one night, occasioned reportedly by the heavy demand for ducats. Deal brings to five the theatres in Greater L. A. which will carry the fight. Five houses in Chicago are also set for the telecast. Except for National Theatres, the bout is getting hefty chain support, with Stanley Warner, United Paramount, Loew's and RKO represented.

CBS will broadcast the fight, the second time a radio account has competed with the closed-circuit second time a radio account rac competed with the closed-circuit telecast. However, the June meet-ing between Marciano and Charles proved that radio did not harm the theatre wicket take, and, as a result. exhibitors have shown no opposition exhibitors have shown no opposition to the continuation of the radio broadcasts. On CBS-TV, at the time usually reserved for the Pabst-sponsored weekly boxing bout; the first of Westinghouse's once-every-four-weeks specials will be unveiled, with a star cast ap-pearing in "The Royal Family."

pearing in "The Royal Family."

TNT's accomplishment in nabbing 70 theatres is something of a
coup for prexy Nate Halpern, since
he ran into stiff opposition over
terms at the start of negotiations,
However, he revised his original However, he revised his original 50% of the gross demand and instituted a sliding scale policy which meta better reception from exhibitors, particularly the chain operators. Halpern.shelled out between \$100,000 and \$125,000 as a guarantee against a percentage for the closed-circuit rights. The IBC reportedly gets \$1 for each seat sold.

Standees for Philly Area Philadelphia, Sept. 14.

Three Stanley theatres in Philadelphia, Chester and Camden, representing a total of 7,445 seats, are sold out for the Marciano-Charles fight telecast tomorrow (Wed.), with several hundred standees cer tain for each house

tain for each house.

Philadelphia Stanley got the biggest mail order; remainder of 2,900 seats went clean morning the boxoffice opened. Philadelphia Stanley also sold 1,000 tickets for the Chester Stanley and 600 for Camden first day of sale. Philadelphia top is \$3.95, other two \$3.60. Price was no object. Theatres could easily ask \$5. easily ask \$5

L'ville Sees 10G Take Louisville, Sept. 14.

Rialto, 3,000 seater, is expecting a capacity house for the Marciano-Charles closed circuit telecast to-morrow (Wed.). Will mean a \$10,000 gross on the onetime shot. As of Sunday (12), house had \$7,000 advance sale, double that of the first Marciano-Charles setto last summer. summer.

House is scaled at \$3.60 top for reserved, \$2.50 for unreserved.

Y&R's \$67,000.000

Continued from page 19

TV), \$2,500,000.

"Masquerade Party," for Remington Rand (ABC-TV), \$2,000,000.

"My Favorite Husband," for Simmons Co. and International Silver (CBS-TV), \$3,250,000.

"Our Miss Brooks," for General Foods (CBS-TV), \$3,250,000.

"Halls of Ivy," for Interna-tional Harvester alternate weeks (CBS-TV), \$2,000,000. "Life of Riley" for Gulf Oil Co. (NBC-TV), \$3,500,000.

CINECTLY), \$3,500,000.

"Ray Milland Show," for General Electric (CBS-TV), \$3,250,000.

"What's My Line" for Remington Rand (alternate weeks) (CBS-TV), \$1,700,000.

"Imogene Coca Show" for Johnson & Johnson (participation everyother week) (NBC-TV), \$1,500,000.

"Brighter Day," daytime serial for Procter & Gamble (CBS-TV), \$3,000,000.

"Portia Faces Life," daytime serial for General Foods (CBS-TV), \$3,000,000.

"Golden Windows," daytime serial for Procter & Gamble (NBC-TV), \$3,000,000.

Inside Stuff—Radio-TV

Except for sound effects and a voiced punchline, Vick Chemical Co.'s spot commercial will be in the sphinx class in which the story of the product (VapoRub) is told entirely in cartoon pantomime. Chemical outfit launches it today (Wed.) on WCBS-TV, N. 'Y., and later in 39 other markets. Sound effects include such old reliables as (1) gentle snoring by a father who's awakened by his child's (2) coughing; then the old boy's (3) footsteps on the bare floor; his (4) yawning; (5) a side whistle sound as product zooms into th picture, and (6), the little girl sniffing vapor, with resultant (7) easier breathing. Twenty-second fill was produced by Television Graphic of N. Y.

Hallmark "Hall of Fame" show on NBC-TV went puristic Sunday (12) in a dramatization of the life of Stephen Foster. The teleplay written by Eileen and Robert Mason Pollock, was "Do Not Cry for Me." Foster lyric in "Oh, Susanna!" is, of course, "don't you cry

NBC's color kinescope of its "Combat TV" show (done at Fort Meade, Md., a few weeks ago) will be showcased Sunday (19) at 5:30 p.m. This is a postponement from last Sunday (12) caused by an 11th hour color conflict when Max Llebman carded the tinted dress rehearsal of the Betty Hutton-starring spectacular. "Combat" will be the first kine in tint on tv.

Substituted last Sunday was a repeat of harpsichordist Wanda Landowska's film first shown last season as part of NBC's "wise men" series."

It was bound to happen. WNBQ, NBC-TV's Chi anchor, recently ran a trade ad blurbing its contributions to the "Chicago school of television" and referring to its local talent stable as "a remarkable feathr."

Station last week got a query from a Florida lady asking for mor enrollment info about the "school."

WABC, the ABC Radio flagship in New York, will return to an allnight schedule next week after being dark since the Birdland remote
show switched to WINS. Station has slotted deejay Gene Stuart
a midnight-to-5:45 a.m. "Club 770" format.
Show will feature pops, lusher music, a segment on a particular
performer, a segment on performers playing around N.Y. and a final
segment with disks chosen by various performers. He'll be followed
on the station by Marion Colby in a 5:45-6:30 a.m. segment. Stuart
starts Tuesday (21) ayem.

Broadcast Music Inc. will schedule 47 radio program clinics i 1955, beginning Feb. 21. At that date, according to BMI station relations v.p. Glenn Dolberg, two teams will begin traveling simultaneously to separate parts of the country so that 39 clinics will be completed by April 22. Remaining eight will be held in June. Schedule was completed earlier than usual so that state broadcasters associations can plan their annual meetings around the program clinics. Schedule kicks off Feb. 21 with meetings at Vancouver and in Arkansas, closing April 22 in Amherst, N.B. June meets will open June 6 in Winnipeg and close June 17 in Minnesota.

Georgia Radio-TV

Continued from page 18

there is no telling how much actu-ally was spent and a liberal amount of it went to the radio and tv boys. In addition to the governor's campaign, local races boosted the take.

take;
Georgia, for the first time, was introduced to the Talkathon in politics. Charlie Gowen, a Brunswick lawyer and practically unknown to statewide politics, employed the Talkathon in five strategic spots in the state, utilizing both tv and radio. As a result he got plenty of votes and observers say that his strength cut into that of Thompson's and more than likeof Thompson's and more than like-ly kept that worthy from getting into a runoff with winner Griffin.

into a runoff with winner Griffin.

With no video station available
in South Georgia, Gowen sought to
buy time on the Jacksonville, Fla.,
station to blanket that area, but
they refused to sell, giving as their
reason that majority of their viewers wouldn't be interested in a
Georgia political campaign.

Georgia political campaign.

Three Atlanta television stations, WSB-TV, WAGA-TV and WLW-A, went all-out in election coverage and each did a fine job. WSB-TV, owned and operated by Atlanta Newspapers, Inc., which also o&o's Atlanta Journal (p.m.) and morning Constitution, set up its cameras in newsroom of Constitution and gave returns from there. In addiin newsroom of Constitution and gave returns from there. In addition to being close to news fountainhead, their telecast also had the authentic hurlyburly background of a newspaper editorial department in the act of producing a paper. WSB-TV went on the air at 8 p.m. election night and stayed on until 1:30 a.m. Thursday (9) until the result of the governor's race was no longer in doubt. Throughout the long session they put candidates and other personalities on the air and aired telephone hookup interviews with

Chevvy's St. Loo Grid

St. Louis, Sept. 14.

St. Louis, Sept. 14.
Chevrolet Dealers of Greater St.
Louis will bankroll all of the 1954
gridiron battles of the U. of Missouri that will originate over
KMOX, local CBS outlet.
It will be the first time in five
years that this station has carried
the gridiron tussles of the state
school. The 10-game sked tees off
Oct. 2 with Missouri tangling with
Kansas State at Manhattan, Kans.



1871 BROADWAY, NEW YORK 23, N. Y. i 6-0023, 4



SATURDAY NIGHT-N.B.C Mgt.: William Morris Agency

SPECIAL WEEKLY ates FROM \$19.00

TRANSIENT ROOMS ALSO AVAILABLE

HOTEL /inslow Madison Ave. & 55th St

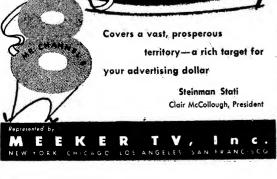
Ralph Hamrick, Mgr. • New York City



93 ST. AT CENTRAL PARK

Newly furnd rooms suitable 1-2 girls; also furnd apts suitable 2-3 girls of

MICHAEL M. BARANY



SUPER POWER

GALT

LANCASTER, PENNSYLVANIA

_ 316,000 WATTS

Television Chatter

New York

New York

"Junior Journal of the Air," the live youth package being licensed locally by Harry K. McWilliams (ex-ad-pub topper at Screen Gems) gets a two-page spread in this month's Seventeen. Evelyn Ellis set for a role i tonight's (Wed.) "Royal Family" of "Best of Broadway" and then flies to the Coast next Wednesday (22) for a part in a Metro picture . Moppet Barbara Karen into the Dave Garroway show Friday (17). WCBS-TV's "UN In Action" resumes next week (20), but as half-hour for three days and a quarter for two Jack LaDelle made with seven-inch trumpet on WFBT's Steve Allen show Monday (13). NBC's N. Y. o&o farm director Phil Alampi at meet of Nat'l Agricultural Chemical Assn. at Spring Lake, N. J., to transcribe interviews . With a Saturday bundle from Anahist, Jim McKay's sports segment on WCBS-TV's "6 O'Clock Report" is a six-a-week sellout, while Margaret Arlen's Morning Memo" (aspule is ditto via Kimberley-Clark Corp.'s coated shelf paper . WNBT program aide Mary Regan to Bedford Village, N. Y., and Culpepper, Va., for 10 days, and another vacationer is flack John O'Keefe, in Washington, D. C., and Long Island . Ella Raines back in town for chartly appearances in connection with her "Janet Dean" vidpixer John Beal on CBS "Studio One" (20), Adele Newton heads Kraft-NBC "Ty Theatre" tonight (Wed.) with Dickie Olsen featured . Constance Cameron, set for school-teacher role CBS" "Telltale Guing Number Staff asher it WAATW Warthy Marky and announcer: at WNEW, named staff asher it WAATW Warthy

weeks Europe and North America.

Jack Lazare, ex-deejay and announcer: at WNEW, named staff gabber at WAAT-WAATV, Newark-WCBS-TV sportcaster Bill lickey readying for his play-by-play of "Ivy League Game of Week" on WCBS tradio) starting Sept. 25 ... Bud Palmer pacted by Elgin Watch via Young & Rubicam for the picommercials on ABC-TV "Elgin Hour" as an additional chore to all Madison Sq. Garden events on WPIX starting next month ... Mort Lewis, one of the creators of "Public Defender" (and brother of packager Lester Lewis) has had his first book—"Freddie, the Delighted Firefly"—published by Richard Rosen & Co. Issued next week, it's the story of a firefly who can't find his light and doesn't know what he is. Alecting the story of the sto

and there's some tv interest in the tome as a one-shot with Dorothy Jarnac in name role.

Eve Starr, tv editor of General Features, in from the Coast to make the Gotham rounds.

John Crosby not delaying reviews as much as in the past for the Herald Trib. . . While commuting daily to Philly for one of the leads on NBC-TV's "The Greatest Gift," Marian Russell managing to work in an appearance on DuMont's "Rocky King" Sunday (19) . . . Geraldine Rehrig has quit her teaching job at the Fairbanks School to devote herself entirely to tv thesping.

Patsy Campbell on NBC's "Ethel & Albert" (18) . . . American Theatre Wing's tv performing course under Ezra Stone switches to Fielder Cooke of JWT ad agency and Garry Simpson, repped on various web shows, with Stone currently on the Coast with the Joan Davis "I Married Joan" show. Australian and British radio rights of "Grandma Travels," radio-tv soaper scripted by Aline Ballard and packaged by her and Ronald Dawson, sold to Aussie E'Casting via Fremantle Overseas. Series will be recorded there for sale to Empire countries With Karl Swenson's teledebut on ABC-Ty's Kraft "TV Theatre" tomorrow (Thurs.) he surrenders 10 . radio performances weekly on "Lorenzo Jones" (NBC) and "Our Gal Sunday" (CBS), but it's his aim to govideo exclusively since his AM assignments prevented him from making major hay via the homescreens.

Peg Lynch and Alan Bunce celebrate their 10th anni as the "Ethel & Albert" team next Wednesday (22). Richard Widmark preceded Bunce . Last week's review of "Armstrong Circle Theatre" inadvertently omitted credit to Harry Sosnik for topnotch arranging and

conducting job on the program's Janet Blair-starring musical, "Beautiful Wife". Dickle Olsen into cast of tonight's "Kraft Theatre". Jane Pickens set as toastmistress of the annual awards dinner of the N.Y. Philanthropic League at the Waldorf-Astoria Nov. 14. .. Sammy Kaye's upcoming tour will include a national contest among college girls, with the winner getting a free trip to N.Y. and an appearance on his ABC-TV "So You Want to Lead a Band" show .. ABC-TV al-promotion chief Mitch DeGroot and public relations director Jack Pacety leave today (Wed.) on two-week tour of 13 key affiliates to help the outlets kick off advertising-publicity campaigns on the network's fall schedule. Pair will fly first to Coast for KABC-TV (Los Angeles) visits, then work their way back east .. Newest source of revenue for tv actors: closed-circuit terformances for clients, a la John Thomas' appearance on Robert Montgomery's closed-circuit preview of upcoming series for Johnson Wax dealers. . . .

Rock Island-Beverly Vincent formerly a Waterloo, Iowa, schoolwater too, fowa, school-marm, is the new music librarian at WHBF. Another new WHBF staffer is Jim Koch, news writer.

'Best's' Sundae Punch

Best's' Sundae Punch
Television and Broadway
(N. Y.) are in a natural tie as
of today (Wed.). This being
the night that Westinghouse
preems the first of its "Best
of Broadway" once-everyfour-weeks color series on
CBScreens (with a load of
names in "The Royal Family").
One of the first to get in on
the act is Lindy's with a "Best
of Broadway" sandwich.
"Me, too," say Walgreen's
stores (eight along the mainstem), with a "B of B" sundae;
Astor Bar, ditto cocktail;
Childs eateries, ditto dish;
et al.

Mutual Affiliates

Name 7 to Board

Mutual affiliates last week elected seven new members to the Mutual Affiliates Advisory Board. New members, all from non-metropolitan markets, are Harold P. Kane of WJOC, Jamestown, N. Y.; Robert M. Wallace of WOHS, Shelby, N. C.; J. W. Betts of WFTM, Maysville, Ky.; Ray Butterfield of WLOX, Biloxi, Miss.; George T. Frechette of WFHR, Wisconsin Rapids, Wisc.; Jack Hawkins of KCMR, McCamey, Tex.; and Ken Nybo of KBMY, Billings, Mont. New members assume office on the 14-man MAAC group immediately.

NBC-CBS Press

Oppenhelm's appointment has some intriguing overtones. For more than two years he's been administrative manager of advertising and sales promotion for the radio web, so the new berth finds him switching to tv and in a publicity capacity, although he goes back about 15 years as a flack, having headed up that department for WINS and WOR in N. Y. (He Joined CBS in 1948 and a year after that was tapped as director of program promotion.) The trade press end of press info tv remains status quo via the veteran Jim Kane, and the radio side is ditto with George Crandall the PI chief and Harry Feeney the No. 1 tradester.

NBC's press shift is perhaps less drastic. Two main points are in-

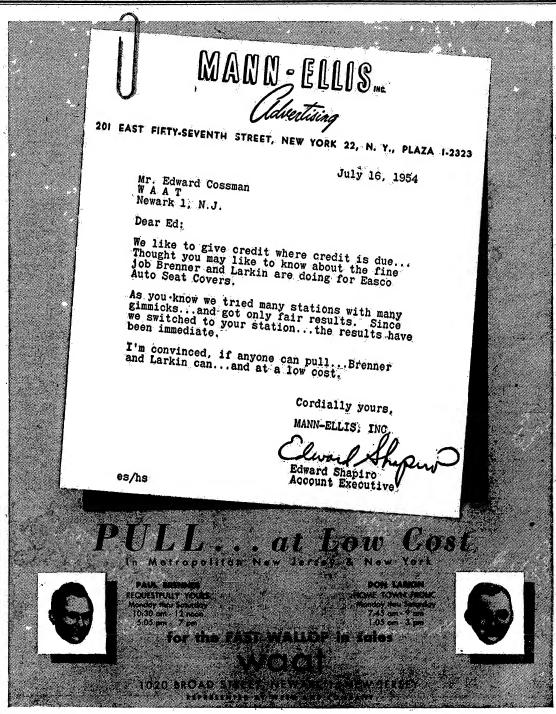
exploitation, becomes Oppenheim's No. 1 man (just as Perles was Jacobson's chief aide and worked in an adjoi ing office at 485 Madison headquarters (whereas rest of publicity staff operates out of "leftfield" 57th Street). In status quo are Jack Goldstein (exploitation) and Dorothy Leffler (magazines).

Flack Background
Oppenheim's appointment has some intriguing overtones. For more than two years he's been administrative manager of advertise.

A couple of weeks before Bilby

and research and planning (Hugn
M. Beville Jr.)

A couple of weeks before Bilby
was commandeered, the network
received the resignation of Dick
Connelly, publicity director subordinate to Eiges, with Connelly going back to Young & Rubicam,
Connelly is succeeded by Ellis
Moore, erstwhile head of trade
press. Latter post has gone to Joe
Derby, originally recommended as
an NBC staffer by Moore, with
whom he worked on the Memphis
Commercial-Appeal. Derby, came
up last March from Memphis after
four years as a reporter there, as a
general writer specializing in color
tv. under Mike Horton, with latter
doubling in a house-ordained information director capacity.



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

OP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN	TOP COMPETING	5 PROGRAM STA.	RATIN
PITTSBURGH		Approx. Set Coun	-825,000	·	Stations—\	VDTV (2), Pittsburgh; WJAC WEN	C (6), Jos S (16), P	
1. Liberace (Mus)	WDTV	Guild	Thurs. 9:30-10:00	43.6	78:	56.0	Big Town	WJAC	:5
2. Inner Sanctum (Myst)	WDTV	NBC	Wed. 9:00-9:30	40.0	70	57.6	Kraft TV Theatre	WJAC .	12
3. Colonel March (Myst)	.WDTV	Official Films	Wed. 9:30-10:00	.39.6		58.4	Kraft TV Theatre	WJAC	12
4. Ethel Barrymore (Dr)	WDTV	Interstate	Tues. 10:30-11:00	37.1	79	47.3	Name's The Same		
5. Favorite Story (Dr)		Ziv					The Marriage	WJAC	
6. 1 Led Three Lives (Dr).		Ziv	Sat. 9:00-9:30		74	47.3	I Married Joan	WJAC	
7. Waterfront (Dr)		UTP	Tues. 9:00-9:30 .		83	41.3	Summer Playhouse	WJAC	
8. Janet Dean R.N. (Dr)	WDTV	MPTV	Sun. 10:00-10:30	28.4	.71		The Web	WJAC	
9. Superman (Adv) 10. Mr. District Attorney (Adv)	WDTV	Flamingo Ziv .	Thurs. 8:00-8:30	26.5	98. 75.	.26.9 32.9	Other Best of Graucho	WJAC	
WASHINGTON	• • • • • • • • • • • • • • • • • • • •	Approx. Set Coun	585,000	Stations—	WNBW (4), W	TTG (5), WMAL ((7), WT	OP (9
	لنديديد								
1. Badge 714 (Myst) 2. Foreign Intrigue (Dr)	WNBW WNBW	NBC.	Wed. 7:00-7:30	22.0	70	31.4 37.2	Mark Evans Blue Ribbon Bouts	WTOP	1
A VIOLEN INMIGUE (DI).	17 13 D.YY	onciden Reynold	s. Wed. 10:30-11:00		46	:31.2	Bouts; Sports Spot		
3. I Led Three Lives (Dr)	WNBW	Ziv	. Mon. 10:30-11:00	15.0	38	39.1	Summer Theatre	WTOP	
4. Superman (Adv)	WNBW	Flamingo.	Tues. 7:00-7:30	13.7	64	21.5		WTOP	•,••
5. Racket Squad (Myst)	WMAL		Thurs. 10:30-11:00				Favorite Story	WTOP	
6. Front Page Detective (Myst)	WMAL.	Consolidated		12.7	42	30.1		4	1
7. Mr. District Attorney (Adv)	WMAL		Tues. 10:30-11:00	10.7	29		Mr. & Mrs. North	WNBW	1
8. Hopalong Cassidy (W)	WNBW	NBC	Fri. 7:00-7:30	9.6	44	22.0	Amos 'n' Andy	WTOP	
9. Liberace (Mus)	WTOP	Guild	Sun. 7:00-7:30	9.5	35		Musical Knowledge		
10. Amos 'n' Andy (Com)	WTOP.	CBS	Fri. 7:00-7:30	9.1	41	22.0	Hopalong Cassidy	, WNBW	
ST. LOUIS		Approx. Set Coun	t—580,000		Statio	ns—K	WK, (4), KSD (5	5), WTV	I (54
1. I Led Three Lives (Dr.)	. KSD:	. Ziv	Wed. 10:15-10:45	32.8	91	36.1	Bill Fields	WTVI	1
					,		Movie Showcase	WTVI	
2. Ramar of the Jungle (W)		TPA		31•3	100 .		None		
3. Cowboy G-Men (W) Wild Bill Hickock (W)		Flamingo	Sat. 12:30-1:00	27.0	100		None		
	KSD		Sat. 12:00 Sat. 2:30-3:00	.27.0 .24.3	100., 100.		None None		
6. Mr. District Attorney (Adv)		Ziv	Mon. 7:00-7:30	. 22.6	62	36.1	The second secon	KWK	.:
7. Superman (Adv)	. KSD		Sat. 5:30-6:00		100	22.2	Senate Report	WTVI	i
9 America Online (IIII)	Tron	ons.	C-1 10 00 11 00	ói =	**	01.	Washington Spotlight	WTVI	
	. KSD.	. CBS	Sat. 10:30-11:00		100	21.7		TO SHITE	
9. Liberace (Mus). 10. Duffy's Tavern (Com)		Guild	Su 5:30-6:00	15.2	42 100		Feature Film Meet Your Congress	KWK , WTVI	
DALLAS-FT. WORTH		Approx. Set Coun	<i>t</i> —350,000	Stations—K1	RLD (4), I	Dallas; 🄉	BAP (5), Ft. Worth:	WFAA (B), Dal
1. Cisco Kid (W)	WBAP	Ziv	.Wed. 9:00-9:30	. 28.3 .	67		Duffy's Tavern	WFAA	
2. Badge 714 (Myst)	WBAP	NBC	Sat. 9:00-9:30	27.8	77	38.5		WFAA	
Waterfront (Dr)	WFAA.	UTP	. Wed. 9:30-10:00	. 23.0	72	32.0		7.4.2	
4. Cowboy G-Men (W)	KRLD	Flamingo	Su 1:30-2:00	21.8	92	23.8		WBAP	
5. I Led Three Lives (Dr)	WFAA	Ziv	Sun: 9:00-9:30	20.8	54.		Movie Marquee	WBAP	
6. Superman (Adv)	WBAP		Tues. 6:30-7:00	19.8	73	27.3			
7. Boston Blackie (Myst)	WFAA.	Ziv	Thurs 9:00-9:30		43	45.0			18.000
Annie Oakley (W)	WBAP	CBS		19.5	35 .	55.0		WFAA	9
9. Racket Squad (Adv) 10. Mr. District Attorney (Adv).	WBAP WFAA	ABC		. 17.5	32 39	54.3 41.0		WFAA KRLD	
SEATTLE-TACOMA	······································	Approx. Set Coun	t-320,000		Stations-	комо	(4), KING (5), KTN	г (11), к	MO (
1. Badge 714 (Myst)	KINC	NBC	Fri. 9:30-10:00	28.9	59		Four Star Films	KOMO	دوي د . د
2. Death Valley Days (W)		McCann-Erickson				52.9			
		CBS			69		Martha Wright	KING	
1 - 1 - 1 - 1 - 1 - 1 - 1	2						Industry on Parade		
		ABC		25.7		54.4		комо	, , ,
5. Annie Oakley (W):	KING	CBS	Thurs. 6:00-6:30	22.9	74	31.0	- 16 7		
A 77 100 - 110 - 1				4			Evening News	. KOMO	
6. I Led Three Lives (Dr)					48	47.0		KING	
7. Cisco Kid (W)			Thurs. 7:00-7:30	22.4	61				
8. Waterfront (Dr)				21.7	40				• •
Kit Carson (W)	KING	,MÇA	Tues. 6:00-6:30	21,7	8 5	25.7			
0. Mr. District Attroney (Adv)	VINCE	. Time	Cat 0.000.00	90.7	45	400		KOMO	

VIDPIX OUT-SYNDICATING ITSELF?

Like Two Different Series

Change of cast in Gross-Krasne's "Big Town" vidpixers for Lever ros., with Mark Stevens and Trudy Wroe replacing Pat McVey and Jane Nigh when the series moves over to NBC-TV this fall, has its interesting angles in the syndication field. Switch comes as a welcome one to exces of United Television Programs, the Gross-Krasne distribution outfit which among many other properties handles the "Big Town" reruns under the title of "Heart of the City."

the City."

Cast change eliminates one of the biggest deterrents to sales on the series that's faced the UTP hucksters—namely, selling against their own show. When pitching the reruns to stations and sponsors, they always faced the comment that the same show was playing on CBS (although the reruns came about six months after the network run). Now, since no deal has been set for rerunning the Stevens-Miss Wroe starrers and even when one is the films won't hit the market for at least a year, the UTP boys have clear sailing ahead. They can pitch the reruns on the basis that a completely different "Big Town" is playing the net, and so far as the station and public are concerned, it's like two different series.

Funt's \$2,225,000 'Candid' Gross In 5 Years (Oh Those Residuals!)

Virtually unlimited areas of residual values and the long staying-power of some vidpix series are pointed up in the recent sale by Alan Funt of his "Candid Camera" series to Ellot Hyman's Associated Artists vidpix distribution untift. Deal was an outright sale of 89 films, on a capital gains basis, with Funt relinquishing all tv. rights to the name and series and enioned from future production basis with Hyman.

Fact , though, that together with the sale to Hyman, Funt has grossed over \$2,225,000 on the films and associated properties over the past five years. That in spite of the widespread exposure of the films over this period, Associated Artists should buy them at his time in an outright deal for future syndication is an indication of the lengths to which residuals can be employed.

Actually, while the films have received multiple exposure, this

an be employed.

Actually, while the films have received multiple exposure, this has been confined to only two-thirds of the country. Series started on tele in 1949, with a 13-week run on ABC-TV, thereafter moving over to NBC for another 13 weeks. It was during 1950 and 1951, when Philip Morris sponsored the series on CBS-TV for 65 weeks, that most of the films were made. Subsequent to that, Funt himself sold the series regionally, with Pfeiffer Breweries taking 11 markets in the midwest and Ruppert Breweries picking up five (including N. Y.) in the set, Regionals, which ran for some

east. Regionals, which ran for some

Vitapix Network **Snagged on Preem**

Vitapix's plan for a film net-work initiated via a national deal on Hal Roach Jr.'s Pat O'Brien starrer, "Parole Chief," may have

on hat koach Jr.'s Pat O'Brien starrer, "Parole Chief," may have to wait till the first of the year for fruition. Station-owned distrib outfil, while, having secured prime clearances from its key member-stations and other outlets, still has not firmed a sponsorship deal, and is now discussing a January start ith some bankrollers.

Possibility of a fall preem hasn't been ruled out, according to Vitapix national sales v.p. Ned Koenig. But the firm has a tough deadline to meet, in that only a pilot has been filmed and it would take upwards of four weeks after a deal was signed to get the show on the air. In view of this, Koenig, while still dickering a fall deal, has begun talks with sponsors interested in a January start.

One reason for the holdup was the rush of summertime activity on the Roach lot, with the result that the pilot print, scheduled to reach N.Y. on June 15, didn't arrive until Aug. 5. Since that time, Koenig has been screening it, but with no success to date. Under Vitapix's projected deal, the vidpix outfit would supply: a lineup of prime stations with time already cleared for the aponsor.

BBC-Soviet Exchange

London, Sept. 14.
A telepix exchange between
Britain and Soviet Russia was
negotiated by Mrs. Mary
Adams, assistant to tv controller Cecil McGivern, who
returned last week from a
short stay in Moscow.

short stay in Moscow.

The Russians are to make a
20-minute film of next month's
football match between th
English team, Arsenal, and the
Russian team and in exchange
the BBC will give Moscow
film of the British vs. Russian
athletics meet on Oct, 12.

NBC Film Div. Ups Kiermaier, Burns In Exec Revamp

NBC Film Division upped two key execs in a move to integrate the vidpix subsid's internal opera-

key execs in a move to integrate the vidpix subsid's internal operations. Film Division v.p. Carl M. Stanton upped John W. Kiermaier to the new post of admi istrative coordinator, and at the same time named John M. Burns Jr. as administrative sales supervisor.

Kiermaier, administrative sales manager of the division since May joined NBC in 1949, first serving as assistant to Robert W. Sarnoff, now exec v.p. of the network. He later coordinated the 1951, NCAA gridcasts and in 1952 was associate production supervisor of the summer "All Star Revue." He joined the Film Division in November of 1952 as assistant production manager. He'll report directly to division director Ted Sisson in his new post, and will coordinate all the division's departmental operations, including production, sales, advertising-promotion, kinescopes and NBC Film Library and the film exchange.

NBC Film Library and the film exchange.

Burns, formerly with WSVR-TV in Syracuse, joined the division in 1952 after a one-year stint with the network. He started as a N Y. sales staffer, subsequently moving to Chicago as a central division sales staffer. He'll report to sales director John B. Cron.

Canadian Sponsor For TPA 'Star Showcase'

Television Programs of America has set its "Your Star Showcase" in 10 of Canada's 12 markets via a regional deal with Maple Leaf Milling Co. Sponsor has also taken an option on other Canadian markets as they open. Deal was set through Cockfield, Brown agency.

through Cockfield, Brown agency.
Lloyd Burns, general manager of
Telepix Movies Ltd., who helped
set the deal, is in New York this
week for a series of talks on future Canadian distribution plans,
with TPA prexy Milton Gordon,
exec v.p. Michael Sillerman and
assistant v.p. Kurt Blumberg.

EXCEEDS DEMAND

Tremendous expansion in the distribution of telepix over the past year is giving rise to fears by already established syndicators that the entire industry is hitting a pace of over-expansion far exceeding the needs of stations and sponsors. That the industry is in a pricecutting dogight that's not even approached in severity by anything in telecasting history is no secret, and the distribs themselves agree that the cause is a simple case of supply far exceeding the demand.

Yet the industry continues to

Yet the industry continues to add new giant distribution outfits and the flow of syndicated product is gaining in acceleration. Latest of string of strongly-financed newcomers is Affiliated Artists, the Eliot Hyman outfit which set up shop three weeks ago. Preceding them was another outgrowth of the old Motion Pictures for Television combine, Flamingo Films, which also reactivated itself. Another was National Telefilm Associates, which also reactivated itself, Another was National Telefilm Associates, which also reactivated itself, Another was National Telefilm Associates, which at the beginning of the year took over the Prockter Syndication International catalog and added product of its own.

Others which have formed over

syndication International catalog and added product of its own.

Others which have formed over the past year include Television Programs of America, the Edward Small-Milton Gordon-Michael Sill-erman combine which this week is celebrating its first anni, Vitapix Corp. was organized on a station-stockholder basis about this time last year, and so was ABC Syndication with George Shupert at its head. MPTV, long a feature film operation, set up its syndication arm last fall Hollywood Television Service, the Republic Pictures subsid, started its syndication operation after a couple of years in the feature business. Charles Amory tied in, with a couple of theatrical commercial sales groups to peddle his new Minot: TV catalog.

Nor has the supply of product been drained by the expansion of distributor outlets. Flamingo not only took over the "Cowboy G-Men" series from the folded United Artists Television, but added the distributor-less "International "Police." picked up "Beulah", and "Jewelers' Showcase" reruns and "leased a new quarter-hour series. Associated Artists picked up the "Candid Camera" series and next year's "Douglas Fairbanks Presents" in addition to a lot of feature product. Example of how a new distribution setup can actually increase the amount of product is furnished by NTA, which when it built a sales force started to peddie several shows produced previously by prexy Ely Landan but unit il then confined to the confined to a few viting the confined to the confined to a few viting the confined to the confined to a few viting the confined to the confined to a few viting the confined to the confin die several shows produced previ-ously by prexy Ely Landau but un-til then confined to a few situa-tions. This, of course, is to say nothing of the sharp upbeat in new product.

product.

These factors, combined with an increase in network time to the exclusion of local programming, have combined to cause the price-cutting war. That stream of product continues with little chance of abatement, and there's no immediate prospect of an increase in demand by stations. The only hope of distribs, of whom very few are operating in the black, is that the UHF problem will be licked and a good number of independent stations will go into operation in the key markets, These, without network affiliations, would provide an ample market for all of vidpix's product. But some distribs say this will have to happen soon, before they're out of business.

Steve Dunne Gets Nod On 'Professional Father

Hollywood, Sept. 14.
Steve Dunne, a regular on "My
Favorite Husband," stars in a new
CBS-TV project, "Professional
Father," with the pilot being
lensed by McCadden Productions.

Dunne essays role of a child psy-chiatrist. Barbara Billingsley has the femme lead, and John Claar is the director.

SUPPLY GREATLY Burns & Allen's Vidpix Operation **Topping \$5,000,000 Gross in '54**

MCA's 'Annex'

When Hal Hackett left MCA
to become president of Official
Films, he started a string of
personnel shifts from the agency to Official. He was followed
by talent topper Bobby Sanford, sales v.p. Herb Jaffe (by
way of Motion Pictures for
Television). Boston rep Dave
Abbott and advertising-promotion chief Bobby Conn.

Latest to move over Wally

Latest to move over, Wally Inglis, who'll join the sales staff, reports that personnel at. MCA are beginning to refer to Official as "the annex."

Liberace Tops. 200-Station Mark -A Vidpix 'First'

Guild Films' "Liberace" series has set itself another "first," last week passing the 200-station mark, the first syndicated telepix series Guild has signed the to do series for a total of 217 stations, far ahead of any competitor, and far beyond that achieved by any network hookup with the exception of the Ford and General Foods one-shot spectaculars of last

season.

Series, which costs Guild less than \$15,000 a week to réduce (with the pianist in on a special participation deal) is now grossing about \$45,000 weekly, also a high for a syndicated series. Of the 217 weekly airings some 140 are sponsored, with the others riding on stations on a participating basis. Biggest regional sponsor is Robin Hood Flour in Canada, set for 25 stations (not all on the air yet). Biggest in the U. S. is one of the series oldest sponsors, Bowman Biscuit, with 13 stations.

Series is also in Cuba and Vene-

Series is also in Cuba and Venezuela, with of all things a brewery sponsoring in Caracas. It's Heineken's Beer, which has distribution

there.

Series, for a couple of years live on the then KLAC-TV in Los Angeles, went to film over 18 months ago, with the first film airdate Feb. 18, 1953. Some 70 episodes are already in the can, with 74 more still to be shot under Guild's original deal with Liberace and Don Fedderson. All the statistics of course are of relatively minor, significance when contrasted to the phenomenal personal to the phenomenal personal businesses, but the telepix series is generally credited with sparking his rise to popularity.

Hollywood, Sept. 14.
Burns and Allen's McCadden
Productions has boomeranged its
gross biz from \$1,250,000 last year
to approximately \$5,000,000 this
semester, in a vivid illustration of
the spectacular growth now taking
place in the telefilm industry.

place in the telefilm industry.

McCadden had, until this season, confined itself to the telefilming of the Burns and Allen series, but Burns decided to branch out, and the company is now lensing "That's My Boy" for CBS-TV; shooting and bankrolling the Robert Cummings show; gunning four Jack Benny films, a pilot on CBS "Professional Father," has an upcoming "Craig Rice" series, and is continually shooting numerous tale-blurbs.

Burns explained that with the series and is continually shooting numerous tale-blurbs.

tinually shooting numerous tale-blurbs.

Burns explained that with ty pi becoming so competitive, it brings the production cost factor down to shoot multiple series. He added, with prices going through the roof, the only way you can cut down on price and give the sponsor a break is to have more than one show. This cuts office and production expense, a must with the business, so competitive. It's tough to keep a crew if you only have one series unless you pay them way overscale.

B&A shown cost \$4,500 more week this year due to upped production costs, but Burns is putting the coin in, figuring it will pay off eventually on reruns. "I don't think residuals will be as great as everyone thinks, because there will be so much merchandise around in two of three years," added Burns, starting his third year under the sponosrship of Carnation Milk and B. F. Goodrich, B&A have a five-year pact with their co-sponsors.

their co-sponsors.

Because he feels it's important to continually improve the B&A format, Burns now uses 15 sets inside plus outside sets whereas the show had only four sets when it went to film. Where they would use only four supporting players, the figure now ranges up to 20 per show.

Burns and Allen have been a team for 30 years, and the male half of the team opines tv is a far (Continued on page 38)

Mono-AA Bundle In Sale To WPIX

ken's Beer, which has distribution there.

Series, for a couple of years live on the then KLAC-TV in Los Angeles, went to film over 18 months ago, with the first film airdate Feb. 18, 1953. Some 70 episodes are already in the can, with 74 more still to be shot under Guild's original deal with Liberace and Don Fedderson. All the statistics of course are of relatively minor, significance when contrasted to the phenomenal personal of Liberace, but the telepix series is generally credited with sparking his rise to popularity.

Will Rogers Jr. Set

As Scattergood Baines

Will Rogers Jr. has signed to play Scattergood Baines will run the films first on its rise to popularity.

Will Rogers Jr. has signed to play Scattergood Baines in a new telepix series on the Clarence Buddington Kelland character which John L. Loveton will produce. It's Rogers' telepix debut, although he's guested on several tv shows and has been active in radio.

Baines stories have been the basis of six RKO pictures produced in the early '40's and of a radio series. Feature pix, incidentally, have been making the ty rounds for a couple of yea. now. Pilot on the series has already been filmed, and Loveton is due to arrive in N. Y. Monday. (20) with the pilot for a tour of the agencies, He'll be accompanied by Maurie Gresham, v.p. of Loveton's new distribution outfit, Advertisers' Television Program Service. Loveton's the-producer of 'Mr. and Mrs. North' and co-producer with Bernard Schubert of 'Topper.''

General Service Studios Never Had It So Good—Even at Peak '46

General Service studios is operating at 100% capacity for the first time since the peak pix production of 1946, all its stages occupied with telefilm companies.

Studio owner Jim Nasser said he anticipates biz will far exceed the best years of pix production, and consequently three more stages are being blueprinted to bring the total up to 11. There will be no easing up of the current space squeeze at the Las Palmas lot until December, when Donald O'Connor will have filmed all his tv shows, and the "Lone Ranger" will wind. Because of the tight space situation, studio owners are increasingly hesitant about taking deals with anyone unless they have a firm production contract for at least 39 shows, Nasser commented.

At the General Service lot are O'Connor, Jack Chertok Productions, Mickey Rooney Enterprises, McCadden Productions, Joan Davis Enterprises, Volcano Productions and the Ozzie & Harriet Nelson series. he anticipates biz will far exceed

Vidpix Chatter

New York

New York

United Television Programs added three new salesmen, with Hal Golden (ex-Armand S. Weill agency in Buffalo) covering N. Y. state, Martin Williams (ex-KMBC, Kansas City) set in Chicago and Vernon Christian (formerly with RKO) operating in Texas . Concurrent with its eighth anniversary, Film Counselors Inc. is tripling its N. Y. office space, with a new theatre planned for its Fifth Avequarters . CBS Television Films v.p.-general manager Leslie Harris on the Coast for start of filming of "The Whistler" by Lindsley Parsons on the Paramount lot. Sy Weintraub, Flamingo Films topper, back from a Coast quickie

adventures of

ELLERY QUEEN

starring

Hugh Marlowe

same basic appeal which made ELLERY QUEEN one of the outstanding best-sellers of our time, and the top-quality pro-duction which distin-guishes this new series are already reflected current ratings.

In Detroit, for example, after only one telecast, ELLERY QUEEN won an 18.6 Videodex. It outrated many established, successful mystery pro-

For the full story—and remaining availabilities . . .



Television Programs of America, Inc.

477 Madison Avenue, New York 4253 Hellywood Blvd., Las Angeles

SDG 3d Run Payments

Hollywood, Sept. 14.
Screen Directors Guild received Screen Directors Guide received \$7,150 from Revue Productions for distribution among 11 of its mem-bers. Coin represents payments to directors for third runs of tele-

Payments went to Rodney Amateau, Herschel Daugherty, John W. English, Robert S. Finkel, Akel Gruenberg, Francis D. Lyons, Leslie Martinson, Kingman T. Moore, Sherry Shourds and Robert G. Walker.

All-Star Trailer Pitches OF Series

Official Films has come up with unique and low-cost method of a unique and low-cost method of making film presentations on its syndicated "The Star and the Story." While audition prints of syndicated pix have had taglines from the stars making a direct pitch to sponsors, there have been few cases, owing largely to expense, where an entirely separate preswhere an entirely separate pres-entation film has been made for a

entation film has been made for a series.

Official's, a four and one-half minute trailer, comprises some dozen stars from the series each introing their story and telling a little about it. Among the stars in the film are David Niven, Brian Aherne, Edmund Gwenn, Teresa Wright, Angela Lansbury, Edmond O'Brien, Thomas Mitchell, Judith Anderson, Frank Lovejoy and Alexis Smith. Reason Official was able to bring the trailer out at such low cost is the fact that on the show itself the stars intro the stories for their particular episode. Official had Four Star Productions merely splice together each of the introductory clips from individual episodes.

episodes.

Film serves as a teaser, and Official sales veep Herb Jaffe, who came up with the idea, is mailing prints of the trailer to station execs, agencies and clients in major markets, asking them to take "only four and one-half minutes" of their time to get an idea of the show.

Freed, WINS Can't Use 'Moon-Dog House' Tag, **WJW Threatens Litigation**

Cleveland, Sept. 15.
Alan Freed's howling to the moon dog will have to find a new house title, WJW officials warned him and WINS in New York, which recently signed the former Cleveland deejay for a reputed \$75,000 yearly.

yearly.

Local station threatens to go to court for an injunction restraining WINS and Freed, who spun disks at WJW three-and-a-half years, from using the copyrighted title of "Moon-Dog House." WJW still owns property rights to that trademark name, declared William Lemon, its eneral manager, and it's

mark name, declared William Lemmon, its general manager, and it's
being carried on in daily commercial program by this station.
Vergil Brinnon, 'who 'replaced
Freed here, is now handling the
platter-rolling series known as the
original "Moon-Dog House" Mondays through Saturdays, 11:15 p.m.
to 2 a.m. Plans are in the making
to have program syndicated to
other stations throughout country,
says Lemmon, who doesn't want
any future legal conflicts to unhinge it.

hinge it.

Lemmon contends he had negotiated with Freed and WINS for a reciprocal deal, in which he hoped to have deejay's show relayed to WJW in exchange for permission to use copyrighted title. Both parties at first seemed amenable to plan, he claims, but later went cold on it. Irked because they also ignored his previous warnings to stop using the "M.D.H." tag, Lemmon has advised his attorney to file an injunction against Freed and WINS in New York courts.

Ballerina On a Bike

Ballerina On a Bike

Ballerina Maria Tallchief will
work the Colgate "Comedy Hour"
next Sunday (19) paired with Frederic Franklin in a four-minute pas
de deux from "Gaite Parisienne."
Duo is planing from New York to
appear on the NBC-TV stanza originating at the Hollywood Bowl on
the Coast as a substitute for the
Martin & Lewis preemer (with
Lewis ailing). The terpers will
leave right after the show for
Gotham to resume their rehearsals
for Ballet Russe de Monte Carlo.
Heading up the Colgater will be
Eddie Fisher as emcee, Patti Page,
Louis Armstrong, Mischa Elman
and the Four Vagabonds. Fisher
will also be in a bicycle stint since
he'll have to fly to Hollywood after
concluding his Friday (17) Coke
show on the web from New York.

Telepix Followup

SCHLITZ PLAYHOUSE

(Some Delay at Fort Bess)

A western frontier tale taking place in 1868, "Some Delay at Fort Bess" has all the components of good telefare, but misses because one of the ingredients doesn't mix with the rest. Sterling Hayden, making his videbut, stars as the commander of a frontier fort and the lanky actor's n.s.g. thesping in the teleplay's key role is what drags the whole thing down.

Hayden is the vet Army man who refuses to give into an Indian chief's ultimatum for ammunition in return for kidnaped white femmies. Hayden, holding the chief's son captive, says by golly we'll outfox him—we won't give him the ammo, and he'll send the women back in return for his son. His men, some of whom have wives in the Indian-held group, resent this, and a small rebellion flares, but Hayden snuffs this out just in time to get word he's right. The women have been returned safely. Hayden's acting is consistent—consistently bad. Last-minute scene trying to show he's been humanized had the right dialog, but he delivered with all the passion of a guy ordering a case of Schlitz. Bob Nash, Barbara Billingsley, James Seay, James Brown. Walter Coy, Gayles Kellogg and Lorna Thayer, in support, gave such good performances Hayden's lack of thesping was unfortunately conspicuous.

Roy Kellino did a generally good piece of megging, but appar-

SCHLITZ PLAYHOUSE
(Some Delay at Fort Bess)

A western frontier tale taking place in 1868, "Some Delay at Fort Bess" has all the components of good telefare, but misses because one of the ingredients doesn't mix with the rest. Sterling Hayden, making his videbut, stars as the commander of a frontier fort and the lanky actor's n.s.g. thesping in the teleplay's key role is what drags the whole thing down.

Hayden is the vet Army man who refuses to give into an Indian chief's ultimatum for ambunition in return for kidnaped white femmies. Hayden, holding the fehief's son captive, says by golly well outfox him—we won't give him the ammo, and he'll send the women back in return for his son. His men, some of whom have wives in the Indian-held group, resent this, and a small rebellion flares, but Hayden snuffs this out just in time to get word he's right. The women have been returned safely. Hayden's acting is consistentians, and a small rebellion flares, but Hayden snuffs this out just in time to get word he's right. The women have been returned safely. Hayden's acting is consistentially bad. Last-minute scene trying to show he's been humanized had the right dialog, but he delivered with all the passion of a guy ordering a case of Schlitz. Bob Nash, Barbara Billingsley, James Seay, James Brown, Walter Coy, Gayles Kellogg and Lorna Thayer, in support, gave such good piece of megging, but apparently couldn't remedy Hayden's lack of thesping was unfortunately conspicuous.

Roy Kellino did a generally good piece of megging, but apparently couldn't remedy Hayden's gawkiness. Dick Stenger's script was a good one.

Star And THE STORY (The Blue Landscape)
Peter Lorre apparently has gotten too heavy to be a heavy so he's turned honest and is now on the lunder of the miscast leads and good performances Hayden's leads and good performances Hayden's leads and lorne in the did west commercial for the amber for the miscast leads and good performances hayden's lack of the spiral proposed the part with the masters of brush and lorne

Burns & Allen

more rigorous presentation than vaude. "In vaudeville we could use the same 17-minute skit for eight to 10 years. In tv, my writer will say 'you can't use that joke; you used it last year.'"

Burns combines what he feels is the best of live and film techniques in lensing his show, and utilizes a two-camera technique in shooting He does not want a live audience

He does not want a live audience, however, theorizing without it "you get better photography, and there is less distraction." "It's very hard to lay an egg when you don't shoot it in front of an audience. As it is, if there are any bad jokes, we can take them out." Despite his preference for film, Burns feels comedians such as Milburns feels and Jackie Gleason are best on live tv because their presentation is that of a vaude show, and they wouldn't gai via film: "On shows like theirs it doesn't matter too much if an actor blows his lines—it gives you that feeling of live tv. But on a situation comedy show like ours, it would be murderous. It's a luxury to be able to slice a couple of minutes of bad jokes, as you can on film; if the same thing happens on live, you're dead," he said.

Funt

Continued from page 37

Continued from page 37

20 months, provided for 25% new material for the pix, so Funt made several additional half-hours. Series played last about a year ago on NBC-TV.

Result has been two runs in the east and part of the midwest, one run in another part of the country, and a third of the nation still unexposed to the series. Yet, at a production cost of well under \$500,000 and in limited areas, it's already brought back that \$2,225,000 in gross revenue. This figure, besides the coin from the Associated deal, includes revenues from the 28 theatrical shorts made for Columbia Pictures, three record albums, a book, the eight industrial films made and revenue from the radio "Candid Microphone," which although it preceded the telepix didn't go commercial until after the vidpix were on the air. And that Hyman, one of the vidpix veterans, believes that the films will continue to sell as syndicated properties, is obvious from the fact that he bought them.

'Passport' to Texas

'Passport' to Texas

ABC Syndication's newly-created
Dallas office kicked off the vidpix
subsid's sales campaign on its new
"Passport to Danger" Cesar Romero starrer by clinching a fourmarket deal this week with the
San Antonio Brewers, Assn. Brewery picked up San Antonio, DallasFt. Worth, Houston-Galveston and
Amarillo, with the Intention of adding more markets in a few weeks.
Deal was set via Pitluk Advertising of San Antonio.

Burlington, Vt.—Stuart T. Martin, former Boston electronics engineer, has been named as v.p. and general manager of the WCAX Broadcasting Corp., owner of Vermont's first television station, WMTV, which will go on the air soon, and WCAX Radio, it was anounced this week by C. P. Hasbrook, president of both organizations.

More British Pix For U.S. TV Marts

That flow of feature film product Isn't completely stopped, not with English pictures still being made available for television on a sporadic basis. Latest package to hit the video rounds is a group of 18 British films acquired last week by Arthur Kerman's Governor Television Attractions, which will distribute the pix on a firstrun basis throughout the country. Films, ranging in age from three to 16 years, were acquired from Timely Pictures on the Coast by way of the Moe Kerman-Joe Felder Monarch Pictures combine. They've never been shown in the U. S. on television. Two best-known pix in the group are the 1940 Edmund Gwen-Gordon Harker starrer, "Condemned to Death," and the J. B. Priestley 1945 screenplay, "Let the People Sing," with Alistair Sim and Patricia Roc.

Others in the group include "I Happened in Soho" (1940), "Street Singer" with Arthur Tracey (1940), "Death Is a Number" (1931), "Accidental Spy" (1940), "Laudy and the Barge" (1940), "Laudy and the Barge" (1940), "Laudy and the Barge" (1940), "Laudy and (1944), "Moe's Your Father?" (1938), "Honeymoon Merry-Go-Round" (1944), "Meet Mr. Penny" (1946), "The Second Mr. Bush" (1947), "Room For Two" (1944) Acquisition brings the Governor catalog to 71 features in number:

TORONTO'S \$400,000 TV FILM PROD. PLANT

Ottawa, Sept. 14.

Shelly Films Ltd., one of Canada's larger industrial film firms which moved there from Vancouver, plans a \$400,000 tv-film production plant at Long Branch, Toronto. suburb.

Rumors that a Holly /ood firm is also looking over the location with an eye to production has caused Reeve Marie Curtis to predict that Long Branch would soon

dict that Long Branch would soon be Canada's ty-film centre.

A.T.V.'s L. I. Studio

A.T.V.'s L. I. Studio
A.T.V. Film Productions, New
York telefilm commercial producing outfit, has leased a Long
Island City, N. Y., building for new
studio space. Building will be altered and equipped to make two
5,000 sq. ft. sound stages, according
to A.T.V. prexy Mickey Schwartz.
In addition to handling telepi
commercials, firm will also use the
new studios for the Gene Raymond-starring "Fireside Theatre"
introductory inserts. Lease transaction was handled by Cushman &
Wakefield and Ritter-Swenson brokerage houses.

St. Louis—Nat Steinberg, vet motion picture salesman and film exchange manager in the St. Louis territory has joined radio station WIL as an account exec. He last served as branch manager of Re-public Pictures in St. Louis from 1948-53.

Have Passport—Will Travel

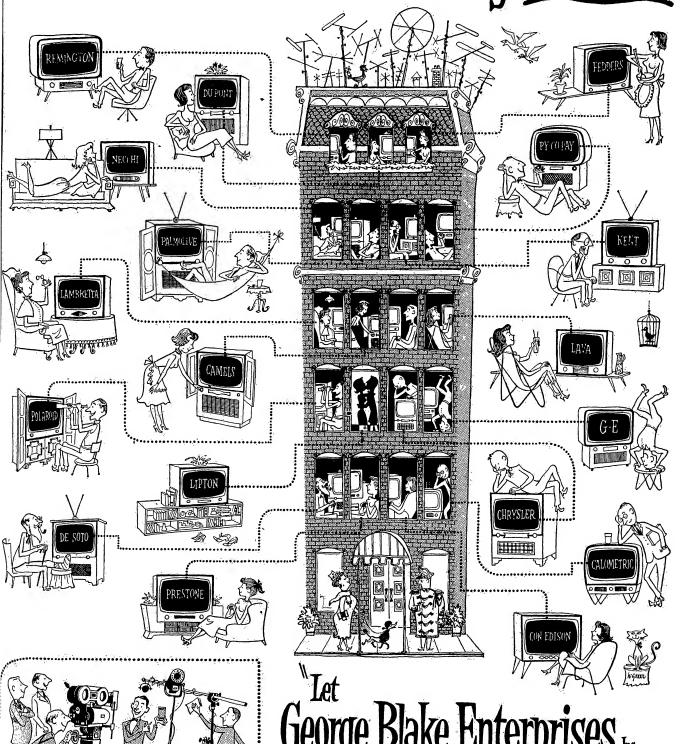
Traver russport - with ruser ruser young woman attractive, polead, good person ality--fluent French, writing ability, typing--Advertising and show-biz background. Seeks steady job with TV be mellan pisture company or any branch of show-biz in Europi-Available, Immediately, Box v 9154, Verley, 154 W, 45th , New York 38, N. Y.

WILL PAY TOP MONEY TOP PRODUCTION MANAGER for TV Films. Features

Work Oustide U. S. A. **Pleasant Climate** Thriving Enterprise

Roply in Confidence to Box V1003-L, Variety, 154 West 46th St. New York 36, N. Y.

Everyone's Eye is on TV Commercials filmed by BLAKE!



George Blake Enterprises Inc.

Producing films for Television and Industry in our own air-conditioned studio at 1600 Broadway in the heart of New York City.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Les Paul-Mary Ford: "Whither Thou Goest"—"Mandolino" (Capitol). "Whither Thou Goest" is a simple, country ballad with a sincere message that's perfectly suited for Mary Ford's unaffected vocalizing style. This is one of the best of this team's more recent releases. "Mandolino" is a lively number which Paul gives one of his multiple guitar renditions with rich effect.

Elleon Barton, "And Then," a fine ballad requently associated with rhythm and novelty items, changes pace effectively on "And Then," a fine ballad with "Lilting tempo and pretty melodic line. This number is grooved for the pop market and could step out as a big one. "I Have To Tell You" from the Harold "Ted Heath: "Bernie's Tune". Ted Heath: "Bernie's Tune".



LAWRENCE WELK

CHAMPAGNE MUSIC 158th Consecutive Week, Aragon Ballroom, Santa Moni Calif.

Will Appear
CORN PALACE
Mitchell, So. Dakota
Sept. 19th through Sept. 25th

tly"."Old Devil Moon" (Venus). Carmen McRae is an excellent stylist who rates attention from the jocks. On "Tip Toe Gently," she swings with a fine phrasing with Mat Matthews laying down a highly listenable jazz background. On the oldie, "Old Devil Moon." Miss McRae displays equally effecting pines

Rome score for the upcoming musical, "Ranny," is another standout ballad and Miss Barton pitchest it potently.

Mitch Miller Orch & Chorus, "Wooden Shoes And Happy Moders Shoes Shoes And Happy Hearts" "Sabri" "Columbia "Wooden Shoes I Bland Mitch Miller's orch and chorus give it a suitable light-handed treatment. "Sabrina," from the Paramount pic of the same title, is a romantic ballad ushly interpreted.

Sammy Davis Jr.: "Because of You" (Decca) After being launched on the ballad, "Hey There," with fair sales results, Sammy Davis Jr. is reverting to his nitery routine of impressions for his second disk for Decca! In this two-part work-over of "Because of You," the talented performer makes like Cole, Bennett, Bill Kenny, Eckstine, Vaughan Monroe and Frankie Laine on one side, and on the other, a Hollywood roster that includes Cagney, Jinnay Sarry-more and Edward G. Robinson. They're all expertly carboned and this should make an otal way novelty entry, although disk impressions have rarely gone over big.

The Four Jokers: "Tell Me Now": "Caring" (MGM). Four Jokers, new male quartet, register nicely on this coupling. "Tell Me Now": "The Four Jokers: "The Hook"." "I Need Your Loving ballad and this combo beats it, out with a commercial sound, not too bolished but not raucous either." "I Need Your Loving ballad and this combo beats it, out with a commercial sound, not too bolished but not raucous either." "I Need Your Loving ballad and this combo beats it, out with a commercial sound, not too bolished but not raucous either. Filp is a similarly tallored turn kindled okay.

Rita Robbins: "The Hook." "It You Don't Somebody Else Will"

**The Carmen Morae and Calmed Carmen, Market Till Me Now is a styled ballad with fair results; group is a four combod by the combo iries out on an stalatar style ballad with fair results; group is a four combod by the combo iries out on an stalatar style ballad with fair results; group is a four combod by the combod treatment of the combo iries out on an stalatar style ballad with fair

Rosemary Clooney Columbia
Sammy Davis, Jr. Decca
Crew Cuts Mercury
Chords Cat
Johnny Desmond Coral
Victor Young Decca
LeRoy Holmes M-G-M
Les Baxter Capitol
Bulawayo Band London
Four Lads Columbia
Ralph Marterie Mercury
Ray Anthony Capitol
Doris Day Columbia
Connee Bosuell Decca
Denise Lor Majar
Dinah Shore Victor
Gaylords Mercury

Gaylords Mercury
Hugo Winterhalter ... Victor

Kitty Kallen ... Decca Rosemany Clooney ... Columbia

Eddie FisherVictor
Kitty Kallen Decca

Les Paul-Mary Ford ... Capitol

Patti Page Mercury

Vaughn Monroe

Longhair Disk Reviews

BOMC's Music Innovation

Book-of-the-Month Club has launched an interesting and what may become a profitable sideline with its new adjunct: Music Appreciation Records. Following its successful method of hook distribution, the firm is sending out to subscribers an LP every month, of two types—a 12-inch disk, at \$3.60, with a performance on one side and an analysis on the other, and a 10-inch platter, at \$2.40, giving the analysis only. Monthly announcements will be written by Deems Taylor. Original plan for music education shapes up as a smart one, Initial demonstration issue, last weekend, comprised Beethoven's Fifth Symphony, played briskly and surely on one side by the London Symphony Orchestra under baton of Norman Del Mar. On the reverse is an analysis of the same work, with Thomas Scherman (MAR's musical director) as narrator. Scherman, son of the BOMC founder and a conductor in his own right with the Little Orchestra Society, uses the MAR orch to play the work, in bits, themes, whole sections, while he discourses on the work, explaining its significances, the themes, the developments, etc.

Exposition is simple, clear and interesting, as well as valuable and educational. This is a valuable project, for adults as well as young, and an excellent promoter of the cause of good music.

Berlioz: Damnation of Faust (RCA Victor, 3 LP; \$17.85. Rarely-done choral-symph work is a prodigious, graphic musical narrative, Here it gets highgrade fullscale treatment from the Boston Symph under Charles Munch, with solopits and choruses in support. David Poleri, sometimes too metallic, is otherwise fine as Faust.

Beethoven: Symphony No. 3 (Decca; \$5.85). Brisk, forthright reading of the "Eroica" by Leonard Bernstein and Stadium Concerts Orch, that exudes vitality and strength.

Brahms: Quintet in F Minor (Capitol; \$5.70). Choice, melodious chamber work, in a graceful performance by a facile, smooth ensemble, the Hollywood String (Continued on page 44)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of Sept. 3-9, 1954 Best Things Happen—†"White Christmas" ... Berlin Count Your Blessings—†"White Christmas" ... Berlin Goodnight, Sweetheart, Goodnight ... Arc Count Your Blessings—"White Christmas" Berlin Goodnight, Sweetheart, Goodnight Arc Green Years Harms Happy Days And Lonely Nights Advanced Heaven Was Never Like This Famous Hernando's Hideaway—"Pajama Game" Frank High And The Mighty—"High And The Mighty—"Withigh And The Mighty—"I'High And The Mighty—" Understand Just How You Feel Jubilee If I Give My Heart To You Miller I Understand Just How You Feel Jubilee If I Give My Heart To You Miller If You Love Me (Really Love Me) Duchess I'm A Fool To Care Peer In The Chapel In The Moonlight Shapiro-B Little Shoemaker Bourne Little Things Mean A Lot Feist Love, You Didn't Do Right—"White Christmas" Berlin Magic Tango Chappell Make Her Mine BVC Man That Got Away Harwin Muskrat Ramble Shome Day Famous Sway Peer That's What I Like—t"Living It Up" Chappell Some Day Famous
Sway Peer
That's What I Like—†"Living It Up" Chappell
There Never Was A Night So Beautiful Broadcast
They Were Doing The Mambo Mayfair
This Ole House Hamblen
Three Coins In Fountain-†"Three Coins In Fountain". Robbins

Top 30 Songs on TV

(More In Case of Ties)

	Cara Mia	. Feist
	Goodnight, Sweetheart, Goodnight	. Arc
	Happy Days And Lonely Nights	. Advanced
	Hernando's Hideaway-*"Pajama Game"	Frank
	Hey There—*"Pajama Game"	Frank
	High And The Mighty-+"High And The Mighty" .	. Witmark
	Money Jump Huckle Buck	. Rene
	Huckle Buck	. United
٠	I Need You Now	Miller
ľ	If I Didn't Care	. Chappell-
**	If I Didn't Care	. Miller
	In The Chapel In The Moonlight	Shapiro-B
	It's Crazy	Crestview
	It's Crazy Joey	Lowell
	Little Shoemaker	Bourne
	Little Things Mean A Lot	. Feist
	Make Her Mine	BVC
	Man That Got Away	. Harwin
	Money Rurns A Hole In My Pocket t"I juing It IIn'	Channell
	Non Dimenticar Papa Loves Mambo Powder My Back	. Hollis
	Papa Loves Mambo	Shapiro-B
	Powder My Back	Arpege
	Powder My Back Sh-Boom	. H&R
	- Smile	Bourne
	Stranger In Paradise-*"Kismet"	. Frank
٠.	Sway	. Peer
	That's What I Like-t"Living It Up"	Chappell
	There Never Was A Night So Beautiful	. Broadcast
	They Were Doing The Mambo	.Mayfair
	They Were Doing The Mambo This Ole House	. Hamblen
	Three Coins In Fountain-†"Three Coins In Fountai "	. Robbins
	The state of the s	

Best Bets

LES PAUL-MARY FORD (Capitol)
EILEEN BARTON
(Coral)

WHITHER THOU GOEST Mandolino
AND THEN
...I Have To Tell You

VARIETY 10 Best Sellers on Coin-Machines Rosemary Clooney Columbia Sammy Davis, Jr. Decca Crew Cuts Mercury Chords Cat Johnny Desmond Coral Victor Young Decca LeRoy Holmes M-G-M Les Baxter Capitol Bulawayo Band London Four Lads Columbia Ralph Marterie Mercury Ray Anthony Capitol Doris Day Columbia Connee Boswell Decca Denise Lor Majar Dinah Shore Victor

1. HEY THERE (8)

2. SH-BOOM (9)

3. HIGH AND THE MIGHTY (5)

4. SKOKIAAN (3)

5. IF I GIVE MY HEART TO YOU (1)

LITTLE SHOEMAKER (11)

IN THE CHAPEL IN THE MOONLIGHT (9)

THIS OLE HOUSE (3)

I NEED YOU NOW (2) LITTLE THINGS MEAN A LOT (20)

Second Group

I'M A FOOL TO CARE THEY WERE DOING THE MAMBO WHAT A DREAM GOODNIGHT, SWEETHEART, GOODNIGHT FORTUNE IN DREAMS I CRIED THREE COINS IN THE FOUNTAIN

I UNDERSTAND JUST HOW YOU FEEL

Figures in parentheses indicate number of weeks song has been in the Top 101

McGuire Sisters Coral Sunny Gale Victor Kay Starr Patti Page Метситу Four Aces Decca Four Aces Decca Four TunesJubilee Nat (King) Cole..... Capitol Sunny Gale Victor

t Filmusical.

· Legit musical.

POLKA BIZ JUMPING LIKE MAMBO

Many Platteries Adopting RCA's New SMALL COMBOS BMI Nears Reciprocal Deal With 'Gruve Gard'; Longer Life to Disks

New design by RCA Victor to give longer life to disks is getting favorable reaction from most of the other major diskers and will probably be adopted by them shortly. Design, called "Gruve Gard," calls for a raised label surface and outer rim to prevent contact between the playing on automatic phonograph and to prevent damage to sensitive grooves when disks are removed from envelopes. Manie Sacks, RCA veepee over the disk division, offered the design to the other companies to make it an other colonial and national the other companies to make it an industrywide move.

industrywide move.

Engineers of Decca, Capitol and MGM have already contacted Victor for the details and engineering specifications; and will likely adopt the "Gruve Eard." Columbia Records' execs said they were "carefully studying" the design but expressed no enthusiasm about it. Victor, meantime, is making it available to indie labels, for which it presses through its custom records division, at no extra manufacturing cost.

John A. Griffin, exec secretary of

John A. Griffin, exec secretary of the Record Industry Assn. of America, stated: "The management of RCA Victor should certainly be congratulated on the accomplishments of its engineering department in developing a practical means for protecting the delicate playing surfaces of longplaying records. Of equal and most significant importance is the decision of RCA Victor to make this engineering advance available for use by all other record manufacturers on a royaltyvance available for use by all other record manufacturers on a royalty-free basis. This fair and farsighted decision on the part of RCA. Victor is a most conspicuous example of effective cooperation on the part of a leading member of our organization."

Victor demonstrated the "Gruve Card" to exect to the other disk

Gard" to execs to the other disk companies at the RCA Exhibition Hall in N. Y.'s Radio City last week

Frisco Outlet Squawks Over Disk Name Tracks **Plugging Rival Station**

San Francisco, Sept. 14.
Letters to all major record companies drawing their attention to the fact that record artists are making taped voice tracks plugging one Bay Area station, have been sent by Bob Hansen, program director of indie station KSFO, which is heavily programmed with recorded music KROW, Oakland indie has been featuring a series of voice tracks taped while record artists are in the Bay Area, plugging KROW.

are in the Bay Area, plugging KROW.

Hansen pointed out this was "bad industry practice" and might spread to other areas. It also, Hansen says, raises the point of how much a station wants to plug the records of an artist who plugs another station and KSFO is keeping track of the most flagrant cases. "We are not doing this with the idea of boycotting any label or any artist," Hansen says. "We are pointing out what we feel is generally bad industry practice. It's a ques(Continued on page 44)

Paul Weston Cuts 15th **Mood Music Set for Col**

Hollywood, Sept. 14. Hollywood, Sept. 14.
Upcoming "Music for a Rainy Night" album is the 15th mood music package put out by Paul Weston, Columbia Records' Coast recording director. First few attempts in this direction were when Weston was with Capitol Records. The 14 already released have sold in excess of 1,000,000 copies.

However, Weston recalled today, in 1944, after the initial album, he and Cap execs had a lengthy huddle in an effort to determine whether the market would stand a second such package—and it was finally decided to take a chance.

"Distinguished Jewish names dot our colonial and national history—Joseph Buene, Sampson Simson, Haym Solomon, Benjamin Seixas, Commodore Uriah Levy, Col. Alfred Mordecai Jr., Emma Lazarus, Benjamin N. Cardoze, Bernard M. Baruch, Irving Berlin—to mention only a few."

'Stranger' Pic Sparks 4-Way Title Tangle

duction of "Not As A Stranger" is sparking an unusual race in the pop field with a flock of tunes entering the market, all with the same title. Ber Bloom's music firm has a tune with that fitle written by Abner Silver and John Schroeder and is rading with a Tony Bennett version for Colombia Records.

version for Colombia Records.

Dorinda Morgan has also written a tune with that title that Guild Music is publishing, while the Maguire Sisters have cut still another tune with that tag for Decco. Latter number was written by Linda Roberts and Lawrence Elow Sylvester Pindyck, representing the estate of the late Mort Thompson, author of the book, "Not as a Stranger," is planning to block further exploitation of the tunes on the grounds that it's damaging an important property right.

In the meantime, Dimitri Tiomkin and Ned Washinton have been assigned to write the official song

kin and Ned Washinton have been assigned to write the official song for the pic by Kramer. Same team won the Academy Award for their "High Noon" theme. Unusual aspect of the title tangle is that the Kramer pic won't be ready for release for another six to eight months. It's only going into production next week.

MGM TO ISSUE 78 RPM **ALBUM ON BRIGADOON**

MGM Records is unique in the industry in not believing that 78 rpm albums are dead. Diskery is putting out the soundtrack album from the Metro pic, "Brigadoon," in 78 rpm form, along with longplay 33 and extended-play sets, because it finds that many hinterlanders are still using oldstyle machines.

MGM is currently rushing re-lease of the Alan Jay Lerner-Fred-erick Loewe score to the up with its preem at the Music Hall, N. Y., tomorrow (Thurs.).

European Sales-Talent Tour by Kanaga & Carlton

Larry Kanaga & Carlton
Larry Kanaga, RCA Victor sales
chief, and Joe Carlton, pop artists
& repertoire head, take off jointly
for Europe Oct. 7 for a quick looksee around the Continent. Carlton
plans to 0.0, song material in England and Europe in view of the recent hits originating there recently.

Kanaga will try to improve Vic-tor's distribution network in Eu-rope and will huddle with the com-pany's affiliates. The duo will hit London, Paris, Rome and Milan.

REAP TOP COIN

By LES BROWN

Chicago, Sept. 14.

While steady work is only a sometimes thing for the majority of pop bands today, there's a segment of the orch industry that hasn't known tough times since 1939 and, what's more, is finding its sphere growing. Where polkas, schottiches, waltzes and the circle two-step still flourish, mostly in Germanic or Slavic farm towns, the Polka or Oldtime Bands thrive. A seven-day per week ithnerary is nothing unusual, nor is a yearly skein of 350 one-nighters for some of the bigger bass-horn bands. In fact, they lay off the other 15 days voluntarily, because they're tired. Harold Loeffelmacher and his Six Fat Dutchmen, one of the larger units, visited Chi last month to cut 10 sides in a session for RCA Victor. Group etches an average of 16 sides per year, more by far than the average pops orchestra, and has a virtually automatic age of 16 sides per year, more by far than the average pops orchestra, and has a virtually automatic sales run of 15,000 per disk. Of the other major oldtime bands, Whoopee John Wilfshrt slices for Decca, Frank Yankovic for Columbia, and Lawrence Duchow for his own label, Bob Wagner, who used to have a Columbia pact, now is on a smaller indie label as are most of the other polka bands.

Headquarters for the oldtime bands is New Ulm, Minn., a predominately German community whose AFM local lists 21 bands currently, 15 of which will and do travel. The ever-widening circle in which the bands tour includes Minnesota, Iowa, North Dakota, South Dakota, Montana, Nebraska, Kanrow Wirespers in Mishiras Vilveria.

Dakota, Montana, Nebraska, South Dakota, Montana, Nebraska, Kan-sas, Wisconsin, Michigan, Illinois and an offbeat path that extends clear down to Texas. In the East, Pennsylvania ranks as the strong

Audiences generally are of German, Bohemian, Scandinavian,

(Continued on page 43)

'COINS' PLUG PATTERN SET FOR 'WORLD' FILM

Hollywood, Sept. 14. In a move patterned after the suc In a move patterned after the suc-cessful music campaign on "Three Coins in the Fountain" via its title tune, 20th-Century-Fox is shipping recordings of the title tune from "Woman's World" to theatres around the country to exploit the film. Tune was written by Cyril Mockridge with lyrics by Sammy Cahn.

Cann.

Film is not a musical but, as in the case of 'Fountai,' had the tune specially written. Ditty was introduced Sunday (12) on the Ed Sulliwayn "Toast of the Town" telecast saluting Darryl Zanuck.

Glaser Named Gen. Mgr. Of Disney Music Setup

Of Disney Music Setup
Abe Glaser, with the Walt Disney
firm for the past four years, has
been upped to post of general professional manager of Disney Music,
publishing subsid of the film company. He'll work under Jimmy
Johnson, exec viceprexy of the
Disney organization, who has been
heading up the music division
since the exit of Fred Raphael.
Glaser will work on tunes from
four Disney releases skedded for
general release in the next seven
months. Lineup includes "The Vanishing. Prairie," "The Little Outlaw," "20,000 Leagues Under the
Sea" and "The Lady and the
Tramp."

law," "20,0 Sea" and Tramp."

-The Hard Way

Dick Hayman, bandleader-harmonicist with Mercury Records, has come up with the ultimate in multiple recordings.

He's cutting a symphonic arrangement of Debussy's "Clair De Lune," using 75 harmonicas. All of them will be his own vis the dubbing technique. own, via the dubbing technique

British Performing Rights Society

Who Mambo'd First

Who Mambo'd First
Now that the mambo kick is
in full swing, various conflicting claims are cropping up
about who introduced that
Latin rhythm into the U.S.
market and when. According
to RCA Victor's records, the
first mambo disk given general
circulation in the U.S. was
Perez Prado's "Jose," backed
by "Macome" in 1948.
Shortly afterwards, Sonny
Burke came up with the first
hit mambo album "Mambo
Jambo" for Decca.

ASCAP Cleffers Split Over Plan To Revise Payoff

can Society of Composers, Authors & Publishers are split on the question of revising the payoff for seniority. At meetings of the writers classification committee in N. Y. classification committee in N. Y.
the last couple of days, Mack
David, Johnny Redmond and Hans
Lengsfelder led the fight for a revision of the seniority rating, while
Harry Warren and Mack Gordon
headed the group favoring the
status guo.

headed the group favoring the status quo.

At the present time, the seniority payoff for writers can vary up or down, depending on longterm performance factors. The proponents of a revision want to establish a floor below which the seniority payoff cannot fall. Also proposed is a ceiling that would limit the seniority rating to a maximum figure.

figure.

Under ASCAP's distribution system, seniority accounts for 20% of the payoff, current performances for another 20%, a sustained performance average over five years for 30%, and an availability category, also linked to sustained performances, accounts for the final 30%.

ASCAP membership is generally in accord with the present payof plan and there have been few beefs in the last couple of years. The only irritant has been the semiority mechanism and it's expected that the current talks will ultimately lead to a solution. ly lead to a solution.

PAUL SIEGEL TO REP ITALO MUSIC COMBINE

Paul Siegel, indie publisher, has swung a deal to represent one of the most important publishing syndicates in Italy, the Organizzatione Musicale Nazionalmusic in Milan. Latter outfit includes seven publishing firms and is the largest film music company in Italy.

Under the deal, Siegel will get the rights to Italo film tunes and will rep the Italian combine in buying U. S. tunes. He has already negotiated for "One God," theme of Dave Kapp's album, for Italian publication.

Gary Crosby's First DJ Tour on Decca Initialer

Tour on Decca Initialer

Decca Records is going all-out
to put over Gary Crosby's first solo
wax effort for the company, "Mambo, In The Moonlight" and "Tve
Got My Eyes On You." For the
next two weeks, Bing's son will be
touring disk jockeys in such key
cities as Boston, Philadelphia, Pittsburgh and Cleveland, and will be
assigned to plugging his disk until
he has to report back to Stanford

he has to report back to Stanford Univ. at the end of this month. Mike Conner, Decca publicity chief, is taking Crosby on the dee-jay rounds this week.

London, Sept. 14. Concluding a long series of ne gotiations, a reciprocal pact be-tween the British Performing

Rights Society and Broadcast Music Inc. is expected to be inked in the next couple of weeks. BMI vice-prexy Robert J. Burton is due here for wrap-up talks during the next few days and he'll be joined by Jean Geiringer, head of BMI's

foreign relations staff.

The pact would mean that English tunes, placed with U.S. pubs affiliated with BMI, can collect performance money throoh BMI. Likewise, BMI affiliates in the U.S. can collect from PRS under the reciprocal arranement. BMI already has deals with most of the other European licensing groups.

At one time, the American Society of Composers, Authors & Publishers had exclusive deals with European societies, but antitust consent decrees banned such pacts. Currently, ASCAP has only non-exclusive short-term deals with overseas licensing societies.

RCA Not Sitting Back On 'Fanny'; Preps Big Drive on Cast Album

RCA Victor, which has the cast RCA Victor, which has the cast album rights to the upcoming Broadway musical, "Fanny," is going all out in its promotion of the Harold Rome score. Diskery is rushing an Eddie Fisher slice of the title tune, "Fanny," with the aim of getting another "Wish You Were Here" hit, also by Fisher on a Rome title showtune. In addition, Dinah Shore and Tony Marti have been scheduled to cut singles from the Ezio Pinza-Walter Slezak starrer. Reason why Victorgot the cast set is that Pinza is pacted to the diskery.

pacted to the diskery.
Play, based on the Marcel Pagnol trilogy, is localed in Marseilles. Because of this, Rome had to give an international quality to the music and avoid any American slang or cliches in the lyrics. Rome said he was more concerned about writing a hit score, namely one that blended with the book, rather than a hit song. "A hit song," he said, "is so much gravy, but it's a mistake if you focus on it while doing a musical."

Rome underlined the differences in the songwriters and legit producers' status joday as contrasted to 1948 when Jack Kapp inaugurated original cast albums for Decca with his waxing of "Oklahoma." At that time, the producers were sold on the album's advertising value and so gave the albums rights away for nothing. Fact that the set subsequently sold over 1,000,000 copies means that the producers, the Theatre Guild, dropped about \$500,000 at the present 10% royalty rate.

Rome hailed Karp as being a Rome underlined the differences

present 10% royalty rate.

Rome hailed Kapp as being a genius for seeing the value of the original cast album idea, but the songwriter regretted that it wasn't thought of many years before. The performances of the 1920s and 'so, if they had been preserved on disks, would have made an invaluable addition to the show biz library, Rome stated.

H'wood ASCAP Meeting Sept. 28, N. Y. 2 Wks. Later

ASCAP will hold its semi-annual membership meeting on the Coast Sept. 28. Top exces of the Society, headed by prexy Stanley Adams, will make the trek westwards to report on ASCAP earnings and problems.

Meeting for the N. Y. membership will be held a couple of weeks later. ASCAP conclaves are held in the fall and spring on both coasts.

op Record

	FOHEN BOTZES	12	63	33	12	90	8	2	23	25	21	2	44	2 6	3 6	3	33	3 6	88	82	2 2	2	6	2 2	19	12	# 1	4 2	1 2	13	12	12	2 =	412		2 5	3
	Wally Nelskog-MJR'-Seattle	62	2	3	-	-		9	- 0	, .				:			0.1	1		4	:		-	: -	: :		6	1	: :				: =	: اد			ď
_	Don Porter-RXL-Portland	2	-	9			2					ا. ا																1									
-	Bill Previtti-KDEF—Albuquerque	1	4	2	9	2					8									6		4			. .												
	Ray Perkins-KiMM-Denver		7	1						9										2				1													
+-				F .		F			1	-	1													1] :		•	1									1
÷.	Frank Darlen-KSJO-San Jose	-	3		1.1						-			2						"				1	1	1											
	Diek Whittinghill-KMPC-Hollywood	1	:	l.c	4	7			3 6		1		:					7	8			1			: :				1:	1				1			1
	Frank Pollack-KOOL-Phoeni		4			:	4	3	:	: :	2		:	1	: :			-		:		2			: :	:	8	1	: :	:		1		: :			: 4
	John Michaels-WOKY-Milwaukee	ın		8		67	:		:	:	-			7	3			:	: :					:	:				: :	:				: ;			:
	Gene Platt-KELO-Sioux Falls	-						-	:	: :	:				: :				. :		اه			:	: :	rc,	5		1:			٠	20	: :			:
	Will Lenay—WSAI—Cincinnati	60	2	6	3				1		8			٠.			0							4	.			1		١,							
	Јориил Реагьоп—КОWН—Ощара]	8	-	5				ا۔	12					1			1												١.					$\ \cdot\ $		
	Johnny Moiris—KSTP—St. Paul-Mpls.					-				1	1			1	1						1				1												
			8	2	1	9		"			1			1					1					1	,										11	П	1
	Robin Seymour—WKMH—Dearbor		1		. :	:		~		-					1	-			: :		43	9	-:	7	: ~	1		-	: :	1	2	, 4	1	: :	$[\cdot]$:
	zənioM zəd—TRRY—Iles mod		63		-	1	8	9	0	: :	1:		4	:	3 ∶			۳	1		1	1	-4		:[:			اد.	: :				1	:	44		:
	Jay Trompeter-WIND-Chicago	. 2	က		5	3			·	, -	:	:	:	:	. 6	4						:			4:	:			: 3					: :	1:		
	Ray Schreiner-WRNL-Richmond		:	62		6					١.				: 0	1	8		:		1			4				0	:		1:1					1:1	
	, , , , , , , , , , , , , , , , , , , 	1.	00			-				١.		2	9									6			, ,	١.					8			*			
-	Mike Woloson-WNOR-Norfolk	-1			_										1.										Ϊ.							П				F.I	
_	Dave Walshak-KCTI-Gonzales	-1		2		1		1		1	1				1				1	1		1			1	1:				1	Π		-	1		1	1
-	Harry Migocla-WJBW-New Orleans	-	1.	2	1	-	4		1		1:				1	:			1		1			: 5	:	1		:					1	: ~			:
_	Bob Corley-WQXI-Atlanta	60	23	9		1	4		0		1			:	1	1:		:	8						: ;	10	:					3	:		: :		:
	Bob Clayton-WPIN-St. Petersburg	(e	1	4	67	•	6	1	1	: :	:		-:		0			: 0	e e			: :	:	:	:				1	:		:	:		: [,:	:	:
	imsiM-MAAW-smis	1 0	-	19	4	:				- ~		:		: 4	٠ ا	8	9		: :				ရှ	:	1:	1		:		:	:			:	: :		
	Frank Tucker-WCOV-Montgomery		60	-	4		_				2				,			. 0						:	.1								- :				
	Chuck Thompson—WALA—Mobile						١.	2											1.		-													4			
				1	_	1																						1						1	1.		1
_	Vedd Flemming-WEST-Easton	4 0	2	Y	1	1			"	- "					1					ř		1		1		1:											
_	fohn Foster-WWNY-Watertown	c ~	2	1 6		ıc	9	위			4			1	: -				-		144	8	1	-	:	6									: :	\exists	
s	lack Bennett-WSPN-Saratoga Spring	L 60	67	1 .	13	:	:		:	: :	: :	က		1:	1	: -		-:	: :	4	: 0	· :		:	•	: :	***	:		: 9					: :	1:1	:
	Nick Nickson-WBBF-Rochester	1 00	-	۰ ا	-		:	ro	9	4	0			:		:	$ \cdot $		ြ			: :			:	: :	:			: :					: :		:
	stry Brownell-WERW-Buffalo	1 00	63	9	co.	4				:		∞	6	-		: 1		:	3 :			: :	$ \cdot $.].	: [:		:	:	: :					: :		:
-	Wes Hopkins—WTTM—Trenton		6	,		8			1				2	۵					4].			-	.].				. 65					1.		
_		-	ıc.			1										1.]]												
-	Cen' Albridge-WMUR-Manchester	-	1	100		1	4			1				1		1			1							1		,		.							7
	ohn Woods-WTAG-Worcester	-	1	ή:	150	:	:	읩	-]			1		1	٦							1		-1	"	1			1	:							
	harlie Grant-WESX-Salem	_് െ	-	4	:	1:	:			:		-	8			1	5		9		0	: ۱	H		1	: ;	:			:	1				: :		7
<i>J</i> .	on Sherman-WLYN-Lynn	1	1	: -	: :	N	:		-:	:	1			7	1	: :	1	1			: "	: [٩				: :		:		: -					:	8	1
	at Hood-WFGM-Fitchburg	L :				. 4	:		-	: 1	1	1	2	;	:	: :	ł		:		: 6	: ۱	60	:	:	:			:	: :			3		: :	ြ	
	ony Donald—WITH—Baltimore	T 64	-	4 4		<u>-</u>		8			-	1			9	: :	1				60	: :				·				: :					: :	1.1	-
7	ackson Lowe-WUST-Washington	L 6	,		4	1				1												1.			2											1.	
÷						1.	4			1							60	9						. 1	- 1		Ü										
_	ob E. Lloyd-WAVZ-New Haven	-1								1	1	1							1			1	'		2	1	1								1		
	sek Downey-WGTH-Hartford	L C	, -	7		1		1:	위	1	: "	:			1		:		2		17	- -	1:		1		1		1			9		"	7		1
	Ard Phillips—WINS—New York	a c	1	- 4	3 6	2		Τ.	$ \cdot $:	1	: :	:	:	· · ·	2	: :		-			1			4	:			1		: 2						
				1	1 1 1	: 3	3								2				3	. 1				=			This	A							ites		
	the in the grad sive						1			pt	:	h y			thea	1 3 E	1		E L		hty			E	: -	1.	Fe.	Ba		3	:	awa.	4		Iy N	:	Ses
	sting on on the stand of the stand of the stand less less henry henry henry henry the stand of t		1		N.	aker	Ņ		ð	Mig		N S			Wee	Fall	E		Me	use	Mi.	E	:	an		- Fe	1	S E				lide	olec	are	one	를.	5
	POI ords rishn puted on 2. and s with tw with tw c. Cities comprehen	Song			*Chapel in the Mooniign.		*High and the Mighty	1	*I Need You Now	*High and the Mighty		*High and the Mighty	E		S	*They Were Doing Mambo	rea	انوا	*Little Things Mean a Lot	H	*High and the Mighty	4	0	it E		*I ittle Shoemaker	eve	E E		ngo ngo		S.	ě,	*If I Didn't Care	ys.I	Eg.	e e
	ord npu nts w m com	8	There	E .		Sp	2	as	X	Na Na	an	3 2	5	ug E	igh	Wer	a	There:	Thi	9	and	<u>a</u>	9	Ä		1	9	ě	:	3 5		ndo	omo.	ig P	Da	盲	ğ
	cord cord poor poor mitte	1		Bo	lape	e i	5 4	SE	Nee	न	SE SE	4	2	oki	ood	T C	hat	ey .	ttle	sis	ų,	<u> </u>	å	ake	e l	3	eave	razy	*Smile	agic	*Dream	erna	ones	IL I D	app	IS	e
	vose or control of the oral with the oral with the oral oral with the oral oral oral oral oral oral oral oral		ž į	S	; اد	3		is *	1	則	2	1 1	#	S.	٥	E \$	A		֓֞֜֞֞֜֞֜֓֓֓֓֓֞֜֞֜֓֓֓֓֓֓֓֞֡֓֓֓֓֡֡֡֡֡	2 5	H.	3	9	S	5		#	Ç	Ş.	. ≥	Q.	H.	Į,	JI,	#	W.	1
	ngs in the title of the title of the title one one thank	٠	E C	2		ì	ا_				E .	5 2		nbia			. r			nbia		noia 1	Ì	ازا	۶	۱.		L.				e l				ei.	Σ
	JOCKEY incare those records not the construction the construction only one mention to present a vegionally.	Label		erc	900	erc	9		Victor	ecce	ond	M-G-M	ora	olur	ora	100	erci	ecc	50		Coral	Mercury 'I Cried	Terc	900	زان	oto	ict.	. Mercury . † Crazy 'Bout You, Baby	ict Et		Decca	adei	icto	Dot	of E	. 20th Cent *Muskrat Ramble	넌
	designed to indicate those records rising in the see on the a No. 1 mention, nine for a No. 2, and so on the No. 1 mention, nine for a No. 2, and so on the diverser possible, only records with two or ted, ever though their total points are less in which, receive only one mention. Cities and n week to week to present a comprehensible of the country regionally.	1	Rosemary Clooney Columbia *Hey	Crew Cuts	Kitty Kallen Decca		Connee Boswell	Ralph Marterie Mercury *Skokiaan	Λ	Decca	Bulawayo Band London "Skokiaan	Les Faul-Mary Ford Capitol I in a Fool W Care	Don Cornell Coral *Hold My Hand	Four Lads Columbia *Skokiaan	. Coral †Goodnight, Sweetheart.	Vaughn Monroe Victor "They Were Doing Mambo	Mercury What a Dream	Decca	Kitty Kallen Decca *Little Things Mean a Lot	Columbia †This Ole House	O.	Laine-Four Lads . Columbia frain, Rain, Rain	Σ	Bill Haley Decca Shake, Rattle and Roll	Betty Madigan M-G-M Toey	Norman Fetty Into Label A.	Eddie Fisher	Σ	Sunny Gale	Four Aces. Higo Winterhalter Victor *Maric Tango	. 0	Archie Bleyer Cadence .* Hernando's Hideaway	Freddy Martin Victor *Lonesome Polecat	Hilltoppers Dot	Fontane Sisters Dot *Happy Days-Lonely Nites	ĭ	Joni James
	to to the through the through the ceces is a metric with the through the throu			1	1							Ę	:	1:			: :	1 1								9			\cdot					:	: :	[:[:1
	DISK igned to the on top. Too. I ment tever poss even thou tech receive tech to we tech		on on	1				و :			او	1		1:	èrs	10e		S, Jr.		, lo	lond	ğ	1		ᇤ	A I				alte			g		2	2	
	esig tose No here the the	i	ಶ	20	len	1	SWE	: Let	her	Bun	Bar	Mar	Ē	S	Sist	ē,	ا	avis	le l	100	esm		8		ٳۊ	1	her	12	ale.	. 5	S.	eye	fart	92	iste	othe	8
	ts das the das the das the das the das the day will listed ose u from AI.	Artist	lary	Ē	Ž.	S I	9	Ma	Fis	Vo.	ayo	H.		Lad	ire	9	Pag	A	X a	ary De	A	5 2	Č	Hale	Ma		E	Č	اق	M	Aces.	M	A	pper	ie S	Br	ame
		E	en	A	<u> </u>	Gaylords	nue	q q	Eddie Fisher	Victor Young	law:	Les Paul-Mary		a n	McGuire Sisters	ugh	Patti Page	Sammy Davis,	3	Rosemary Clooney	Johnny Desmond	Laine-Four Lads.	Crew	1	tty	E	die	Crew Cuts	Sunny	9	Four	chie	edd	Hilltoppers	ntan	Matys Brothers	E.
	In a lit a true tho true true true true true true true true	-	40.1	901.			- 11	0 1 6	170		= 1	as l'a		10	اعا	od 6	ه ∣ د	Ira		⊅ ö	101	10 2	ΗĞ	1:3	2 13	215	:17	15	31 1	- 15		116	- t- 17	era 15	415	1.79	0
	HETT littion is well as points, for points, for the disk war to the war to the transfer of the		Eg.	ات	Ž	3	3 .	1 0	P	>	Ä,	1		E	Σ	>	٦	1	7	- 12	7	- -	۱)	-	-	- -	P	9	ά į	ž ž	F	7		= 6	ā E	Σ,	ויי
	REET mapitation mapitation of as well a en points of the points so than tho is than tho is all sector P the Sector Avo.	log		- 1				1	4 E	1	1	1		1	1	- 1	1			6 8	11	2 9			. [-	1		1		1				11	13 J
	This compilation is designed to indicate those records rising in popularity as used as those on top. Retings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so of down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockers will largy from useek to useek to present a comprehensive picture of all sectors of the country regionally. *ASCAP TEMI.	r. in log	=	12	12	13	2		1	6	4	110		4	1	- 1	9	5	26		6	1	,	2	21	34 3 L	4	32 19 C	1 8	1		1	1	es 1		-	

Polka Biz Jumps Like Mambo

polish descent and are ready-made plays more pop dates than the for this kind of instrumentalizing other oldtime orchs and it is not for this kind of instrumentalizing which includes such tricky dance measures as the quadrille, rye waltz, flying Dutchman, Herr Schmidt, square dance, and fox trot, along with a generally lengthy pops library. These audiences, oldine band leaders point out, have a way of perpetuating themselves generation after generation as local cultures are kept intact despite changing times. A good indicationis the fact that the dances are mostly family affairs, where young and old alike know all the steps. Since the bands play many ball-

and old alike know all the steps.
Since the bands play many ballrooms that are showcases for name
bands in the modern field, the music dosage offtimes is four pops to
ne oldtime tune. Of necessity the
larger groups especially keep ger groups especially mselves flexible.

themselves flexible.

In most cases, the bandleader does all his own booking which; more often than not, is accomplished merely by answering requests that come in the mail. This is painfully ironic today alongside the feverish toutings of one-night bookers for pop bands. An exception among oldtime units, the Frank Yankovic group is an MCA property, but this band probably

of the New Ulm school.

of the New Ulm school.

Most of the bands have seven or eight pieces, though the Six Fat Dutchmen, which is one of the largest, carries eleven men despite their tag. Wilfahrt, Duchow, Yankovic, and the Fezz Fritsche Goosetown Band are also of larger dimension. Smaller units number among them Schell's Hobo Band, Clem Brau & His Jolly Lumberjacks, Cousin Fuzzy, Elmer Larson & His Northern Knights, Bob Wagner, Jolly Brewers, Don Frank & ner, Jolly Brewers, Don Frank & the Skinny Dutchmen, Slim Kalz, Ann's Accordion Band, Eddie Skeet's Band, and the Jerry Dostal

Band.

Almost all have a big bass tuba in their instrumentation and most have accordions or concertinas. Clarinets and saxes predominate, and some units like the Dutchmen carry along a Hammond organ. The Dutchmen have been on ty in Omaha, Cedar Rapids, and Milwaukee and get regular cross-the-board 15-minute disk airings on radio station KFAB in Omaha.

Bands like the Dutchmen get

Enterpr

Washington

H. Macy

York-(R.

Boston-(Mosher Music Co.)

are able to work out percentage deals. They maintain a tradition of independence, and in quarrels with ators, often win their cases by operators, often win their cases by threatening not to come back. Smaller bands range in pay from \$75 to \$200 per night. Admission at the country-folk dances normally is \$1 to \$1.50, and several old-time bands have been known to take out \$1,000 per evening on percentage.

percentage.

It's not uncommon for the bands to rent halls and promote their own dances at various times in the year, especially when it's a matter of getting the gall of an unfriendly competitor who is playing the same town. Oldtime bands still resort to gimmicks like greased pig chases, free and hard-time dances, and festivals as competitive measures.

They're also promotion conscious

They're also promotion conscious and travel with more than ample amounts of window cards, one-sheets, banners, photos, and news mats. Many employ advance publicity men to saturate all available media before the band reaches frown

Decca's Usual 171/2c

Decca Records' board of directors declared its regular quarter-

ly dividend of 17½c per share at its meeting last week.

Melon is payable Sept. 30 to stockholders of record as of Sept. 20.

Piano)

Antonio

San

-(Whittle Music).

Memphis - (Ferguson's)

Leary)

Minneapolis-(Don

Kansas City-(Jenkins

St. Louis-(Ludwig

Bud Fisher ('Mutt & Jeff') Recalls Cycle of Comic Strip Pop Songs

Neither wind, nor rai, nor fog, etc., can stop a songplug-ger from making his appointed ger from making his appointed rounds. Songwriter Pinky Herman, who's working on his newest tune, "Where Can You Be," made his date with the Boston disk jockeys Saturday (11) by auto despite the Edna hurricane warnings.

Herman wrote the tune together with Milt Gabler, Decca artists & repertoire chief, and Johnny Anthony.

Just Another Plug

Col's Hillbilly Thrush **And Dutch Harmonicist**

Songstress Bonnie Sloan, who formerly cut for the indie Blackmountain label, has joined Columbla Records' hillbilly roster.

Jean (Toots) Thieleman, Belgianborn harmonicaist who has been doubling on guitar with C Shearing's combo, has also inked for Col's jazz catalog.

(Denel's Music Co.)

Los Angeles

Cleveland-(Record Mart)

Phoenix-(Recordland)

Goods)

Dry

Denver-(Denver

Seattle-(Sherman-Clay

Francisco-(Columbia

San

Death of Harry C. (Bud) Fisher on Sept. 7 recalls the affinity, i the heyday of the topical song, between the comic strips and poptunes. As a rule, the Alley cleffers were "inspired" to write a ditty commenting on the antics of some funny page character. But in at least one instance the name of an antique waltz song suggested the title of a still popular comic.

The comice as we know them to.

title of a still popular comic.

The comics, as we know them today, got under way in the late '90s
with the late R. F. Outcault's long,
defunct. "Yellow Kid" and Rudolph
Dirks' still active "Captain and the
Kids." They were followed by F.
Opper's. "Hauny Hooligan". Frank
Schulte's "Foxy Grandpa," and
James Swinnerton's still current
"Little Jimmy," among many
others still remembered. Fisher's
saga of Augustus Mutt didn't get
under way until 1907, and Little
Jeff came along a couple of years
later, resulting in the title being
changed to "Mutt & Jeff."
Without extensive research, it

Without extensive research, it can be said that songs for descrip-tive instrumental numbers were tive instrumental numbers were written about most of the early comic characters. There was a "Happy Hooligan Two-Step" in the early 1900s and similar tribute was paid to Happy's saturnine brother Gus. "Foxy Grandpa's" mischievous achievements also were recognized, and more than one opus, now buried in obscurity hymned Buster Brown, his cousin, Mary Jane, and his dog, Tige. Around 1910, the title of a comedy number, "Let George Do It," was taken from a strip which George MacManus drew in the days before Jirgs and Maggie.

Irving Berlin's 1913 comedy suc-

Manus drew in the days before Jiggs and Maggie.

Irving Berlin's 1913 comedy success, "Snooky Ookums," may have had its name suggested by "Snookums," the Newlywed's baby in another MacManus comic, "Their Only Child," but that is merely a guess. Incidentally, wasn't the musical comedy, "The Newlyweds," based on the strip?

'Little Nemo," 'Abe Kabibble' Victor Herbert's light opera, "Little Nemo," took its title from the principal character in the late Winsor McKay's Sunday color page, "In the Land of Wonderful Dreams." This, perhaps, was the most ambitious musical production so far based on a comic page, with the exception of John Alden Carpenter's "Krazy Kat" hallet, which of course was inspired by George Herriman's whimsical drawings of Krazy, Ignatz the Mouse and Officer Pup. "Krazy Kat" has also been used as the title of compositions by Chauncey Morehouse & Frank Trumbauer and by Emil Velazco. Max Kortlander, Pete Wendling and Alfred Bryan wrote "Felix the Cat."

Mutt & Jeff made one of their first musical appearances in 1912

Mutt & Jeff made one of their first musical appearances in 1912 when Earl C. Jones and Wallie Herzer wrote "Everybody Two-

(Continued on page 47)

Victor's Jazzy Set For ' 'People Who Hate Jazz'

Success of RCA Victor's "Classical Music for People who Hate Classical Music" album has encouraged the label to bring out a similar package in the jazz field. The resultant album, due out shortly, is one of the greatest collection of jazz names issued in one package.

package.

Album, tagged "Jazz for People Who Hate Jazz," consists of some previously unreleased sides and some sides which are out of catalog. Jazz talent involved in the state of the property of the proper log. Jazz talent Involved in the 12 sides includes. Sauter-Finegan, Duke Ellington, Benny Goodman, Tommy Dorsey, Artie Shaw, Lionel Hampton, Charlie Barnet, John Kirby, Wingy Mannone and Bunny

BEN DAVIS ANKLES ASCAP

BEN DAVIS ANKLES ASLAP
Ben Davis, a member of ASCAP's
legal department, resigned from
the Society last week.
He has been with ASCAP for
the last 22 years.

Lionel Hampton's orch will go overseas for four months on a con-cert tour following its current two-week stand at Basin Street, N.Y.

RETAIL DISK BEST

ouisville—(Variety Record Shop

Miami-(Florida Music Shops

Birmingham-(Loveman's,

Philadelphia—(John Wanamaker

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National

Artist, Label, Title

				-				_				_					1-		_						== 1
1	1	ROSEMARY CLOONEY (Co		. 1	5	2		2	2	2		. 1	1	1	2		3	1	3.	1	2	1	2	2:1	173
	2	CREW CUTS (Mercury) "Sh-Boom"						4				Į.		1			***					٠.		1 1	54
-		GAYLORDS (Mercury)			C-4 - 12					7	1/11									-			4	-	
3	3	"Little Shoemaker" RALPH MARTERIE (Mercu	ry)																						10 0
4	4	"Skokiaan" VICTOR YOUNG (Decca)		2		6		•;•	5	5	•	3	٠.	6	7	2	·÷	9	<u> </u>	_5_	·••	8		••	70
5	6	"High and the Mighty"	. 12 7	<u> </u>	<u> </u>	5	··-			4	8	••	2	••	<u></u>		5	<i>-</i>	•	3	5	···		7	53
6	7	"Chapel in the Moonlight".	.i. (3	6	9	5	•••	6		<u></u>	••	9	7	··	٠٠	9	3		7	10	••	• 7	•• 4	48
7	22	EDDIE FISHER (Victor) "I Need You Now"		10	. 4		10		9		1	7	2.53		5			7					. 4.		37
8	9	McGUIRE SISTERS (Coral) "Goodnight, Sweetheart"				3	٠,		7	7				9			8	5		9		5	-10		36
9	13	DON CORNELL (Coral) "Hold My Hand"		7	3		9								6						.3			3	
10	5	KITTY KALLEN (Decca) "Little Things Mean a Lot"	10						•					5						4	9		5		-
11	15	DORIS DAY (Columbia) "If I Give My Heart to You								1.												•••			26
12		ROSEMARY CLOONEY (C	ol.)									<u></u>		٠.		··-	-	···	•••			•••	<u></u>		_
	8	"This, Ole House" LES BAXTER (Capitol)														3	<u></u>	<u></u>	••	**	··	÷	* ;	-5	25
13A	15	"High and the Mighty" DENISE LOR (Majar)	•••			···		•••	3	·	**	4	•••	÷:	•••	···	-:-	• •	•••	•••	••	••	3	<u></u>	23
13B	24	"If I Give My Heart to You" PAUL-FORD (Capitol)		· ··		7	. 2		• • • •	يفنه		••		٠٠.	1			٠.		••-		*	٠,	•••	23
15A	15	"I'm a Fool to Care"	· · · ·				1	٠,	8			10	8	•••		•	7:	100	J.	8	6		9		21
15B		BILL HALEY (Decca) "Shake, Rattle and Roll"		. 4		• • •	8						2 • •:		9			•/•.	2					٠	21
17		NORMAN PETTY TRIO (X "Mood Indigo"			4.4			8						** 1	ing Santanan	1			4			. • • 7		.,	20
18	20	FOUR LADS (Columbia) "Skokiaan"		,						4		-													19
19A	10	LE ROY HOLMES (M-G-M "High and the Mighty")	20.00							94			4				3	7		See.	10			17
19B		CREW CUTS (Mercury) "Oop-Shoop"					-									4.1		1 6		1				4	_
19C	-	CHORDS (Cat)		-,-	* 7 *		••	net.	•••	5.00				- 1			ـنج	5,	···	10	**				
22		"Sh-Boom" SAMMY DAVIS, JR. (Decca	1)					- 1		1992							100		• • •	···	1.	4	, : :	••	
_	13	"Hey There". ARCHIE BLEYER (Cadence	e) '				15.	1 11										•		79.00	•••	6	•••	• •	15
23_	12	"Hernando's Hideaway" CREW CUTS (Mercury)	<u> </u>	• ••		8		٠٠.	<u> </u>	10	•	••	p.,•	8	••	• !!	40.0	٠:-	•••	10	8	9		<u>:-</u>	13
24A	٠٠_	"Crazy Bout You, Baby" PATTI PAGE (Mercury)				<u></u>	٠		10	8	••	8		<u></u>	•	•••	6		<u></u>	•••		1.	••		12
24B	••	"I Cried"	,,, .										¥				4				7		•	10	12
	3.	The second secon								-			1.75		-								1		- 74

SIX TOP ALBUMS

STUDENT PRINCE Victor LM 1837

PAJAMA GAME Broadway Cast Columbia ML 4840

MUSIC, MARTINIS AND MEMORIES Jackie Glege Capitol W 509

SEVEN BRIDES FOR SEVEN BROTHERS ilm Soundtrack M-G-M E 244

LOVERS ONLY Jackie Gleason Capitol

H 352

SWING EASY rank Si

Capitol

On The Upbeat

New York

New York

Al Morgan, singing planist, back to work at the Preview in Chicago following auto accident in that city last month. He's still taped up. Elliot Lawrence taking over batoning chores for Ray Bloch on CBS. radio and tv while latter is on 10-day vacation in Florida. Chico O'Farrell's Latin band starts a two-week run at the Birdland on Broadway tomorrow (Thurs.)... George Shearing, Jazz combo leader, is rehearsing a new "ad lib" routine which he'll introduce at his Hollywood debut at Ciro's next month. He and Ronnie Graham, from "New Faces," are collaborating on the script. Violinist Ludy Van Love, of Cape May, N. J., and his wife, Marge, elected to ASCAP membership. They wrote "Hot Cakes And Sausage," new Er Kovacks side for Decca.

Chicago

Chicago

Nat (King) Cole starting monthlong tour of ballrooms this week in
one-night stands with Buddy Johnson orch Dick Jurgens set for
three weeks at Hollywood Palladium
beginning Oct. 19. Billy Ward &
Dominoes and Jimmy Palmer orch
pegged for Sioux Falls Auto Show
Nov. 23-28 Big Jay McNeely
repeating at Vic's Supper Club,
Minneapolis, for seven weeks beginning Oct. 2.

Pittsburgh.

Dorsey Bros. booking at Vogue Terrace has been postponed again until week of Dec. 6 Mickey. Carroll, ex-Harry James vocalist, now-singing with Buddy Laine's band . Johnny Costa, WDTV staff pianist, has checked in at My Brother's Place eatery, formerly Jackie Heller's Carousel, for a run . Vic Powell's the new band Theatres circuit.

leader at the Midway Lounge and Bobby Cardillo has replaced Reid Jaynes on the piano there. Arnie Taylor combo has had its option picked up at the Four Mile Inn throught January. Al Morell unit held over again at the Blue Room. Ditto Herman Middleman's at the Colonial Manor. Harry Belafonte opens week's engagement at Vogue Terrace Monday (20). Lisa Morrow was a lastminute replacement for Anta O'Day's 10-day engagement at the Midway Lounge. Orchs of Morry Allen, Baron Elliott and Al Marsico will divide 14 weeks among them at the Vogue Terrace between now and first of the year.

San Francisco

Charley Stern's orch signed for the University of California Sept. 17. Russ Morgan playing one-nighters in the territory Henry Busse setting up one-nighters in Northern Californi Orrina Tucker playing the Mare Island Celebration Friday and Saturday 17-18. Jack Sheedy dixieland orch at the DeLuxe Club, Eureka, until Saturday (18).

L. I. Indie Picture Houses One-Niter Jazzique Hypo

One-Niter Jazzique Hypo
Jazz as a hypo for film theatres
will be tested on a once-a-week
basis by the Hicksville Theatre in
Hicksville, L. I., starting next
month with a series of jazz names
already lined up for the one-hour
jam sessions each Thursday night.
First combo will be headed by
Billy Butterfield, with Slim Gaillard, Coleman Hawkins. Kai Winding and John LaPorta booked for
subsequent weeks.

House is part of the Prudential

RETAIL SHEET BEST SELLERS

DuMont

harles lamo

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative saless rating for this and last week.

Natio Rat	ng		York	n—(Mosher	Philadelphia—	Antonio	Igo-(Carl	it-(Grinne	Minneapolis	as City	Louis	Cleveland	Angeles	le – (C	1
This vk.	Last wk.	Title and Publisher	New	Boston	Phila	San	Chicago	Detroit	Minn	Kansas	St. L	Cleve	Los	Seattle	1
1	1	*High and the Mighty (Witmark).	1	10	2	2	1	4	1	2	2	2	3	1	10
2	2	*Hey There (Frank)	2	7	3	1	2		2	1	1	. 1	2	2	(
3	3	*Little Shoemaker (Bourne)	3	4	6	4	4:		6	4	4	3	1	4	7
4	4	Sh-Boom (Hill & Range)	8		9.	3	3	5	5	3	5	5		6	. 5
5	6	*Chapel in Moonlight (Shapiro-B).	4		7	5	6	2	·	10	3	4	6	8	-
6.	9	*If I Give My Heart (Miller)	5	1	1	9	9	1	3.						
7	11	*Skokiaan (Shapiro-B)	6	5	4			3	4	٠.,		7		9 .	
3A	5	*Little Things Mean a Lot (Feist).	10			8	7	4	8	5	6	6	5		
BB.	7	This Ole House (Hamblen)	7			100	8	10	3	6	.9	9		3	
) 1	8	*Hernando's Hideaway (Frank).		8	. :	6		2.	. 7	7	8	. 8	4		_
ı T	14	†Goodnight, Sweetheart (Arc)				10	5			J.	7	10		5	
2A		*I Need You Now (Miller)	9	6	5			200							-
2B	11	*Doing the Mambo (Morris)	1	3		ăt.	*	9			2	1,	8		
A	13	†I'm a Fool to Care (Peer)	11	//	٠.	7.,		6		9			10	7	
4B	10	*Coins in the Fountain (Robbins).				7				8	10	47	7		_

Late Hank Williams To

South.

Get Hometown Salute

Coral's Jazz For GI's

It was recorded by artists & repertoire chief Bob Thiele at Fort Monmouth, N.J.

Al Calder To Porgie Al Calder, vet songplugger and more recently in personal manage-ment handling Tommy Prisco, has joined Porgie Music as promotion

He fills the spot vacated by John-ny Farrow who moved over to Joy Music as general professional manager.

Paralleling the recent development of longplay platters, a new Manufacturing Co. New tape is called "extra-play" and provides an

Longhair Reviews

folk ballads, sung feelingly by Marais & Miranda, assisted by Pardo Ancient Instruments. Not all selections hold complete inter-

all selections not compete accept, however.

Delibes: Coppelia & Sylvia Ballet Suites (London; \$5.95). Graceful rendition of two charming and wk. ballet scores by the Paris Conservatoire under Roger Desortions.

wagner Arias (Epic: \$5.95). Some choice selections by Otto Edelmann, an impressive bass distinguished by clarity, with no harshness, and by power, with no straining. Five "Meistersinger" and one each from "Parsifal" and "Dutchman," with Vienna Symph in support.

Strauss: Ein Heldenleben (RCA Victor; \$5.95). Fullbodied reading of the lush, sometimes overblown tonepoem by the Chi Symph under Fritz Reiner, with John Weicher an accomplished violin soloist.

weicher an accomplished violin soloist.

Mozart: Symphony No. 35 & Haydn: Symphony No. 44 (Decca; \$5.85). The Haydn "Mourning," one of the lesser-performed but no less lovely, lyric work, and the gay, warming Mozart "Haffner," both brightly played by the RIAS Symph under Ferenc Fricsay, for a fine classic coupling.

Echoes of Spain (Capitol; \$5.70). Carmen Dragon and the Hollywood Bowl Symph in persuasive readings of light familtar concert pieces by de Falla, Chabrier, Granados, Lecuona and oth

Now Comes Long-Play In Tape Recordings

type of long-playing tape is being introduced by Minnesota Mining &

called "extra-play" and provides an increase in recording time without reduced tape speed or fidelity or larger reel size.

The longplay tapes have been made possible by a new manufacturing process which permits a thinner layer of the magnetic oxide material and a thinner cellulose backing. New tapes will be pitched for commercial background users where eight-hour reels are being used. Tapes can also be used for the continuous recording of a long symphonic work.

Frisco Squawks

Continued from page 41

tion of terminology. 'Thanks' is fine, but when an artist goes on an other stations air and says, in effect, this is the best station for music, that's a comparative statement and you wonder how much you would feel like helping that artist with his next record."

Others do not refer so excellently.

Others do not refer so specifically





WATCH

SANTA



THE PERFECT AFTER-VACATION SONG

Styne and Cahn's "THE THINGS

WE DID LAST SUMMER

Styne and Cahn Music Co., Inc





JOE LIPMAN And His Orchestra play

LOOKING BACK TO SEE

STOP! (Proceed With Caution) MAMBO

MGM 11798 K 11798

78 RPM 45 RPM

NEW ALBUM

MANHATTAN SERENADE

JOE LIPMAN AND HIS ORCHESTRA X238 Extended Play



701 SEVENTH AVE NEW YORK 35 N Y

s on I-RGA Victor record



singsa great new tango...

a brilliant new ballad..

ET'S TRY AGA

20/47-5841





A "New Orthophonic" High Fidelity recording

Songwriters' 100G Suit On Play's Title Use Of 'The Anniversary Waltz'

The Anniversary Waltz'

Songwriter Dave Franklin and Mrs. Helen Dubin, wildow of Al Dubin, are seeking \$100,000 in damages from the producers of legit play, "The Anniversary Waltz." for using the song title without authorization. Filed in N. Y. Federal Court yesterday (Tues.), the suit named Bernard Hart and Joseph M. Hyman, producers of the play, as defendants along with Mayfair Music, publishesr of the tune, "Anniversary Waltz." Mayfair was named defendant because of its alleged failure to demand a license from the producers.

Although song titles are not removed.

producers.

Although song titles are not copyrightable, the plaintiffs charge that use of the title for the play is unfair competition and infringes upon property right. Defendants also want to protect the value of the song title in the event the play is sold to Hollywood.

RCA Steps Up Jazz Sked, Cuts 30 Sides On Coast

POSITIONS This Last Week Week

1

ARTIST AND LAREL

Cuts 30 Sides On Coast

Hollywood, Sept. 14.

In its mushrooming expansion of the jazz department, RCA Victorhas scheduled a hefty week of recording activity on the Coast. Jack Lewis, of the label's jazz division, planed out from New York to handle the sessions.

Lewis will cut more than 30 sides during the current week, most of them for albums to maintain a supply for the scheduled release of four or five jazz albums a month. He'll also cut some singles with such talent as Shorty Rogers for release coincident with Rogers; trek around the country with the second annual Stan Kenton "Festival of Modern Jazz."

Decca's Added Billies

Decca's Added Billies
Decca Records has enlarged its
hilbilly roster with the signing of
Mitchell Torok, a singer-composer,
and singer Phil Gulley.
Both were inked in Nashville by
Paul Cohen, the diskery country &
western chief.
Cohen also inked the Foggy
River Boys, a Springfield, Missouri,
quartet specializing in religious
and hillbilly music, and The Thunderbirds, a new California group
formed by Don Ralke. formed by Don Ralke.

Gene Weiss' Epic Shift
Eugene J. Weiss, formerly country & western sales manager for
Capitol Records, has switched to
Epic Records as sales chief of the
midwestern area. Epic is a subsid
of Columbia.
He works under Epic sales head
William S. Nielsen.



VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Disks Retail Sheet Music Coin Machines

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

TALENT

ROSEMARY CLOONEY (Columbia)

TUNE

There

2	·· · ż	CREW CUTS (Mercury)	Sh-Boom Oop-Shoop Crazy 'Bout You, Baby
. 3	4		Little Shoemaker
4	3	KITTY KALLEN (Decca)	Chapel in the Moonlight Little Things Mean a Lot
5	5		Skokiaan
6	6	VICTOR YOUNG (Decca)	High and the Mighty
7	10	EDDIE FISHER (Victor)	I Need You Now
8		DORIS DAY (Columbia)	If I Give My Heart to You
9	7	McGUIRE SISTERS (Coral)	Goodnight, Sweetheart
10		LES PAUL-MARY FORD (Capitol)	I'm a Fool to Care
		TUNES	
POS	ITIONS Last	(*ASCAP. +BMI)	
	Week	TÜNE	PUBLISHER
1	1	*HEY THERE	Frank
2	2	†SH-BOOM	Hill & Range
3	3	*HIGH AND THE MIGHTY	Witmark
4	4:	*LITTLE SHOEMAKER	Bourne
5	5	*SKOKIAAN	Shapiro-B
в	7	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B
	- 1	IN THE CHALED IN THE MOONDIGHT	Shapho-D
7	9	*IF I GIVE MY HEART TO YOU	
7 8°			Miller

Kenton to Prowl Talent For His Capitol Subsid Label While Concertizing

*I NEED YOU NOW

Hollywood, Sept. 14. Second annual "Festival of Modrn Jazz," which kicks off Thursday (16) at Balboa Park Ballroom in San Diego, will give Stan Kenton a chance to put into operation his plans for a talent hunt around the country for new jazz possibilities. Kenton will be on the road for 10

Hollywood

And His Famous Orchestra and Entertainers currently
BASIN STREET, NEW YORK

> EUROPEAN TOUR starting OCT. 18 * * * *
> Decca-Victor-MGM-Clef

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres. Chicago

* * *

203 No Wabasi

weeks with the festival and will devote as much time as possible to locating new jazz musicians, who can be presented on the "Stan Kenton Presents" label, a subsidiary of Capitol.

Capitol branch managers around the country will work with Kenton in locating newcomers who might fit into the plans to develop "SKP" as a jazz label completely apart from the pop field.

as a jazz label completely apart from the pop field.

Kenton emphasized that the "SKP" label will operate separately from Capitol's pop division and will concentrate solely on developing jazz and jazz musicians. Its operation could be compared to that of the classical wing of the plattery.

"This step toward a separate jazz label is typical of Capitol's progress since its development. I've maintained for some time that jazz is achieving its own position in our daily life and people are recognizing that it is our only native culture. We hope to help develop it and popularize it."

Jazz Festival treks northward after the San Diego date and one here the following night, for stands in San Francisco and Portland and then starts east. Kenton will emce as well as conduct his own 20-piece crew. In addition, he'll present such top jazz artists as Art Tatum, Shorty Rogers and his Giants featuring Shelley Manne, the Charlle Ventura Combo, occalist Mary Ana McCall, guitarist Johnny Smith and bongo player Candido.

Coral Inks Dreamers

.... Miller

Coral Inks Dreamers

Coral Records has signed The Dreamers, gal trio owned by Jimmy Wakely, to an exclusive recording contract. Trio was known as the-Sunshine Girls until disbanding a few years ago when one of its members, Colleen Summers, changed her name to Mary Ford and paired with Les Paul both musically and matrimonially.

Taking her place in the trio is her slster, Eve Summers. Other gals, June Ray and Vivian Roberts, were in the original group. Meanwhile, Miss Summers was loaned by Coral to the parent label, Decca, to blend with Rex Allen on two sides only.

sides only.

Claridge Hotel, Memphis. **Folds Dinner-Dance Sets** First Time in 20 Years

Memphis, Tenn., Sept. 14.

The Claridge Hotel, one of the top spots here, has shuttered its policy for playing name bands for the first time in more than 20 years. Scott Stewart, Claridge Hotel skipper, said that Tommy Reed's orch would ring down the curtain on the Magnolia Roof for the summer season and that no top bands have been booked for fall and winter seasons in the swank Balinese Room.

"We are discontinuing our din-

Balinese Room.

"We are discontinuing our diner-and-dance policy for the time being at any rate." Scott said, "and I don't know what our permanent policy will be. This summer the hotel had a fair success on the roof (Magnolia), but we had been taking a financial beating during the winter months and it's been rough making ends meet with playing these top bands on two-week engagements: The hotel exec took a whack at the Federal tax, a factor in closing the dance-dinner policy. "If we could just break even or

in closing the dance-dinner policy.

"If we could just break even or
if other circumstances were different, we might even be willing
to lose some to keep our Balinese
room opened. The Federal cabaret
tax has hurt that kind of business
terribly for several years," Scott
stated. He also pointed out that
hotels such as Kansas City's Muchibach, New Orleans' Jung and others have put the clampers on their
dinner bands.

Claridat's Balinese opened here

dinner bands.
Claridge's Balinese opened here in the early '30s with Frankie Masters orch and has played the top names since. Oddly enough, earlier this season the Balinese room went through a facelifting operation to the tune of about \$75,000 and its capacity was increased from 450 to handle about 1,000 seating customers. The Peabody's Skyway and Plantation Roof plan new changes and are currently playing Chuck Foster and his crew.

Vox Preps 2d Feyer Set Of 'Echoes' for Xmas Mart

VI ECHOES IOF AMAS MATI

Vox Productions, issuing its
George Feyer "Echoes of Childhood" this month, wilf follow nex
month with Vol, II of the planist's
"Echoes of Paris," first and still a
hot seller in the series. Plans are
to put Feyer's last three pop tune
issues, "Echoes of Latin America,"
"Echoes of Broadway" and the new
"Paris," into one overall album,
for the Xmas trade, similar to the
first "Paris," "Echoes of Vienna"
and "Echoes of Italy" of a year
ago.

ago.
Vox, on the longhair side, is also Vox. on the longnair side, is also introducing a young, highly-touted. Israeli violinist, Ivry Gitlis, to the U. S. public late this month. First issue will include the Alban Berg Concerto, with classic works (including the Mendelssohn) next month month.





Inside Stuff—Music

Don Cornell's latest release, "Hold My Hand," is currently breaking away as the fastest hit in Coral Records history. Time was originally released two months ago but has taken off as a result of its showcasing in the RKO pic, "Susan Slept Here." Sales of the tune have been hypoed strongly by the film's playdates. Cornell is currently touring in a package show with The Gaylords and Jerry Fielding's orch which is being booked through the Associated Booking Corp. (not General Artists Corp., as erratumed last week.)

An anonymous but apparently Constant Reader calls VARIETY's attention to the Decca double-truck ad i the special Sept. 1 section commemorating that company's 20th anniversary. Signing him(her)self as "a loyal Garland fan," the letter wants to know, "Where is Miss Judy Garland's picture? Who could have slipped up on not having one of the greatest stars in show biz represented in their ad?"
Obvious trade answer is that Miss Garland has since shifted to Columbia which is bringing out "A Star Is Born" (WB) in album form.

Ad agency St. Georges & Keyes spotlights the coincidence of Edwin H. Morris & Co.'s "Give Music For Xmas" campaign with their client's upcoming slick mag ad campaign, "Give Them Muzak For Christmas." Muzak's veep Ed Hochhauser had approved the campaign two months ago, and St. Georges & Keyes' account executive, J. C. Lawton, has slotted a page ad in November Fortune, featuring the similarly phrased

George Hoffman, ASCAP's comptroller; marking his 25th anni with the performing rights society this month. Hoffman joined ASCAP in 1929 as a field rep and has since worked in every phase of the Society's operation. He, together with sales manager Jules N. Collins, general attorney Herman Finkelstein and foreign manager Richard F. Murray, comprise the permanent management which runs ASCAP in conjunction with the president and board of directors.

Columbia Records' press info department, under Debbie Ishlon, in-augurated a series of bulletins on its upcoming longhair releases. News-letter will cover advance releases with repertory and personality angles,

Columbia Records is extending its pitch for the hi-fi market with a specially made disk titled "This Is High Fidelity." Platter will use original material to illustrate various aspects of quality records, Morton Gould was commissioned last year to write a new work, "Showpiece For Orchestra," which will be included in the album to demonstrate how mikes can reproduce and enhance orchestral sound.

A number, "Bernie's Tune," is causing a bit of confusion. Author is listed on the RCA Victor mambo slice by Tony Martinez's Quintet as Bernie Miller, but latter is no relation to Victor's pop promotion manager who spells his name the same way. At the same time, London Records has released "Bernie's Tune" with the British Ted Heath band. That tune was cleffed by Gerry Mulligan, jazz combo leader who just finished a run at Basin Street, N.Y.

Louis Braille Institute For The Blind is issuing specially-made disks with spoken commentaries. Dr. Sigmund Spaeth will do the spoken "liner notes" for the longhair releases. Remington Records is handling the project for the Institute. Disks will be distributed cuffo when funds are available. Otherwise, they will cost about \$2.50 each for a 12-inch platter.

OBERNKIRCHEN CHOIR DUE FOR 1ST U.S. TOUR

Obernkirchen Children's The Choir, from West Germany, will leave Hanover tomorrow (Thurs.) via BOAC, arriving next day in N. Y. for its first U. S. tour. Chorus of 30 girls and six boys, under Columbia Artists Mgt. aegis and personal direction of Kurt Weinhold, will open its tour next Tuesday (21) in Washington and wind its trek Nov. 1 in Hartford. It will give three N. Y. concerts, in Town Hall, Sept. 23, 25 and 26. Co-founder Edith Moller is con-

Co-founder Edith Moller is conductor. Other co-founder, her brother Friedrich Wilhelm, is accompanist (guitar). He composed several songs in the choir's repetrory, including their hit disk, "The Happy Wanderer." Erna Pielsticker is the troupe's permanent manager.



ATTENTION COLUMBIA-VICTOR-DECCA JOE RICARDEL

His Violin and Orchestra NOW AVAILABLE TO RECORD Currently
SHERATON-CARLTON HOTEL
Washington, D. C.
Contact: WM, BURNHAM
630 Fifth Avenue, N. Y.

Indie Diskery Buys 18 Laughton Readings

Hollywood, Sept. 14.
A new series of Charles Laughton reading records will be placed on sale in time for Christmas business under a deal completed here by Marc Frederic's TeeVee Company. Disks will be issued under the Tempo label.

Frederic purchased a total of 18 soundtracks from Laughton vidpix and has edited them down for album purposes. Soundtracks, none of which came from telepix sold around the country, ran about 12½ minutes each. They feature Laughton in a variety of readings from the classics and from the Bible. Understood Frederic pald a flat \$12,000 to Paul Gregory Associates which produced the original telefilms.

Tatle will be determined this week, but the disks probably will be released under the tag "This Is Charles Laughton."

Hunter Replaces Shaw As Chorale Director

As Chorale Director

Ralph Hunter, director of the
male glee club at Radio City Music Hall, N. Y., has been named
director of the Collegiate Chorale,
a 185-voice amateur ensemble that
has performed with Arturo Toscanini and other top maestros in its
15-year history.

Hunter replaces Robert Shaw,
the Chorale's founder and conductor, whose touring commitments with a professional group
caused him to bow out.

BMI Sues Coast FMer

BMI Sues Coast FMer
Los Angeles, Sept. 14.
Pan American Broadcasting, Inc.,
operator of an FM station here,
was named defendant in a suit to
recover coin due on music performance rights. Action, asking an accounting to determine the amount,
due, was filed by N. Compton, assignee of the claim of Broadcast
Music Inc.
Contract between BMI and the
defendant, according to the complaint, called for 1% of the gross
music charge for all entertainment
programming and one-half of that
for music furnished industrial
firms. Pact was signed in 1953.

Best British Sheet Sellers

Week ending Sept. 4)
London, Sept. 7.
Things Mean a Lot. Robbins
Coins in Fountain. Feist
Cara Mia Robbins
Happy Wanderer Bosworth
Story of Tina Macmelodies
Little Shoemaker Bourne
Gilly Ossenfeffer. Spier
Never Land Keith Prowse
Wanted Harms-Connelly
My Friend. Chappell
Smile Bourne
Idle Gossip Bron
Second 12
Heart of My Heart F.D.&H.

Second 12

Heart of My Heart F.D.&H.
Secret Love. Harms-Connelly
Young at Heart Victoria
I Get SO Lonely Morris
West of Zanzibar. Bluebird
Friends, Neighbors Reine
Sky Blue Shirt Wright
Black Hills. Harms-Connelly
Don't Laugh At Me Toff
Wait for Me Lefleur
Sway Lati
Sh-Boom Lati
American
Aberbach

Ralph Siejo Exits Tico For Ed Heller's Rambow

Ralph Siejo, formerly of Tico Records, has moved over to Rain-bow Records to head up a new Latin-American unit for Ed Heller's diskery.

Siejo will handle the Latin ar-tists and repertoire assignments as well as cut with his own mambo

Cycle of Comic Strip Songs

Step." The comedy duo's part in the number was only incidental, but it was represented as "a song from the pen of Mutt & Jeff." After the dry laws went into effect, two veteran comedians who had begun making records in the '90s, Frank Kennedy and Steve Porter, did an Okeh platter of 'Mutt & Jeff in Prohibition," backed with "Bringing Up Father in the League of Nations. "Harking back to 1912, Fred Duproz's vaude and platter skit, "Desperate Desmond," was based on a comic character or riginated by the late T. A. Dororiginated by the late

game.

It was inevitable that somebody would hit on the obvious idea of writing a song about a ball in which the funny paper characters cavorated. The somebodies were Jack Frost and Robert Speroy, who obliged during the grim war days of 1918 with "At the Funny Page Ball." The cast included Old Doc Yak, Happy Hooligan, Buster Brown, Polly and Her Pals, who were "swaying right and left, Pa was playing checkers there with Mutt & Jeff; Mama's Angel Child.

song ever suggested by a comic section character or turn of phrase also came out in 1923. It was the immortal "Yes, We Have No Bananas," by Irving Cohn and Frank Silver. Tad had pictured various odd looking animals and birds saying "Yes, we..." for many months before Cohn and Silver latched on to it.

before Cohn and Silver latched on to it.

In more recent years Walt Disney's creations, "Mickey Mouse" and "Donald Duck," have received musical tributes, and certain effects in dance music are known as "mickey mouse." And, of course, the "comic" continuity about which there is nothing funny, "Little Annie Rooney," by J. Brandon Walsh and Darrell McClure, owes its name to Michael Nolan's waltz tune of the '80s.



Lucky Wilber, Hollywood

Cocoanut Grove to Be Revamped Into Top Showcase Under Bill Miller's Aegis

Los Angeles, Sept. 14.

Stipulations of the deal under which Bill Miller steps in as entertainment executive of the Cocoanut Grove of the Ambassador Hotel, the western outpost of the Schine Hotel circuit, gives Miller, who is also entertainment exec of the Sahara Hotel. Las Vegas, a powerful double booking wedge in the west.

One of the tarms of the deal if

the west.

One of the terms of the deal, it was learned today, that the Cocoanut Grove be completely rebuilt and three Los Angeles architects have aiready been invited to submit plans for the new room. Contract signed by Miller, J. Meyer Schine, the hotel circuit prexy, and Joseph Hoenig, veepeand general manager of the Ambassador, provides that the room will not merely be refurbished but completely reconstructed from an entertainment standpoint. The stage will remain in its present completely reconstructed from an entertainment standpoint. The stage will remain in its present location along the west wall, but it will be enlarged and complete new stage and lighting facilities will be added to give the Cocoanut Grove the latest theatre-presentant equipment. restaurant equipment.

Architects working on the room have already studied facilities in the hotel theatre-restaurants in Las and plan to incorporate of the features of these

rooms.

Present 900-seat capacity of the Cocoanut Grove will be slightly lessened by the rebuilding which will get underway after the first of the year. Hotel plans to get the necessary construction time completed as quickly as possible but the actual work may be stalled until around the usually slow Lenten period. ten period.

ten period.

Miller, Schine and Hoenig will make the final decision on the rebuilding plans. It's figured that the cost will be in the neighborhood of \$400,000. Miller, former operator of the Riviera in Fort Lee, N. J., will serve as consultant on the rebuilding in addition to handling all entertainment chores.

Ing all entertrainment cnores.

New facilities at the Cocoanut
Grove will enable Miller to produce full shows patterned after
those he will continue to produce
at the Sahara. This will probably
include a line of girls, an innovation of the Ambassador.

As part of the new arrangement

As part of the new arrangement, As part of the new arrangement, Larry Sloan will serve as account executive for the Hebert-Rose flackery and supervise promotion and publicity as he now does for the agency at the Sahara: However, Ambassador Hotel's present publicity setup will remain unchanged.

Carl. Sands orch opened last week at the Empire Room of the Rice Hotel in Houston, following Joe Reichman into the spot. Also opening on the same bill is dancing team, Landre & Verna.

Guy Brion Wants Out From 30% Mgt. Deal

From 30% Mgt. Deal

Los Angeles, Sept. 14.

James S. Shigeta, singer known professionally as Guy Brion, filed suit for declaratory relief in Superior Court against the management firm of Blackwell & Spencer. Plaintiff. claims the defendants did not have a license to operate when he signed the management contract last January. He wants the court to dissolve the pact, under which he was to pay 30% of his gross earnings. gross earnings.

Can. Labor Board Puts Shows Back Into Casino Toronto; AFM Complies

The American Federation of Musicians, after hearings by the Canadian Labor Relations Board yesterday, okayed bands playing for acts at the Casino Theatre, here. As a result, a show to be topped by Diosa Costello and Danny Crystal was bought late this afternoon from General Artists Corp. in New York. Booker Roy Cooper is setting up the rest of the show.

Decision had been made to close the house to stageshows because of

up the rest of the show.
Decision had been made to close the house to stageshows because of the AFM squabble with the American Guild of Variety Artists in which the musicians wouldn't play for AGVA acts. Murray Little, house manager, subsequently appealed to the Board.
Former Casino contracts with AFM ended Labor Day, with all new AFM contracts theneforth stipulating that musicians would not be required to play for AGVA acts, but permitting the Casino pit band to play for Casino acts under the former contract expiring Labor Day. Under the present AFM arrangement, this would permit the Casino to play Canadian vaude acts only; but Little insists that these wouldn't carry his house a fortnight. Previously, the Casino had paid \$10,000 a week for Johnnie Ray and Billy Daniels; meanwhile, Archie Stone's pit band and the stage hands are off the payroll.

Alaskan Clubs Grow Cold. Two Spots Fold

San Francisco, Aug. 14.
Two out of three of the clubs in Fairbanks, Alaska, have closed in the last six months, Brent Wilson of the local Music Corp. of America office reports, thus melting the thriving arctic road that has been operating recently.
Curley Bell's Aleutian Gardens and Jimmy Sompter's Last Chance have both gone dark, Wilson reports, leaving the Club Rendezvous as the survivor.

LILEEN

BARTO

COPACABANA

No Union Trouble

Hollywood, Sept. 14.

Hollywood, Sept. 14.

Spike Jones will add a "flea circus" to his troupe for the winter tour and the new performers make their bow in Phoenix, Sept. 20.

Zany batoneer is using a projection device similar to those employed in bowling alleys to magnify the antics of the creatures or a large screen.

Star. of the performance is a first programment.

Star of the performance is a European artist, "Felipe, the Spanish Flea." Jones has guaran-teed the act a lot of scratch.

Biz in Portuguese Niteries Good

Lisbon, Sept. 7.

Traditionally the "summer" son for Portuguese niteries goes from mid-August until mid-Octo-ber, when the weather is most from mid-August until mid-October, when the weather is most pleasant for outdoor shows and the summer resorts are crowded. As usual, the best show in the country is at the Estoril Casino where the restaurant, the Wonder Bar and the Yacht Club are open. Four orchestras—Mario Simoes; Helder Reis and his Blue Stars; Almeida Cruz and Jazz Estoril, plus Fausto Caleira and Andrade Santos at the ivories—keep the music going in the three spots from teatime until five in the morning, providing for dancers and acts. dancers and acts.

dancers and acts.

Floor shows are presented two or three times, once at teatime and twice during the night. Heading the large cast is French chantoosle Noelle Normann, also on the same bill are the French Teneef Ballet (12); Leila & Invenius, acro dancers; Frank and Maisie, marionettes; Tony Fernandez, magician; come-

iniii are the French teneet Ballet (12); Leila & Invenius, acro dancers; Frank and Maisie, marionettes; Trony Fernandez, magician; comedian Verdaguer, and singer Bobby Damase, plus various local acts which are often changed.

Impresario Jose Miguel has taken over the Casino of Praia Rocha, the most southern summer resort of Portugal that caters to Spaniards and foreign tourists visiting South of Spain. Jose Miguel has refurbished the place and is presenting good shows. There are two bands, Caravana and Joao Vasconcellos; comedian Carlos Rocha is m.c., the Ballet Bentyber (10) is providing the dancing background to such acts as singer Mario Vega, tenor Morgado Mauricio, dancers Rocio & Lara and aero dancers Hermanas Cabello, that are presented in revue style. Guitarist Carlos Ramos is at hand to provides sentimental tunes.

Casinos at Espinho, Figueira Foz and Povoa Varzim, all in the north of the country, are reporting good biz. Floor shows there consist of a line of Portuguese and/or Spanish chorines plus two or three act that have previously appeared in Estoril. Vaudeville agents in Portugal generally give foreign artists at two-month contract with provision for booking in one after another of the five casinos of the country, where gambling is allowed, and for this reason can afford to pay high fees to vaude acts.

Nat Cole to Launch Texas Spot's Name Sked Dallas, Sept. 14.

Dallas, Sept. 14.

Nat (King) Cole and his trio
and Buddy Johnson's band will
start the first of a series of names
skedded for one-nighters here at
the Plantation, They are due here

the Plantation, They are due neve on Sept. 30.
Ralph Marterie will be in on Nov. 11 with Bill May and his orch slated for Dec. 7.

Alvino's Rey's New Quintet
San Francisco, Sept. 14.
Alvino Rey is now working a fivepiece show group, featuring gal
drummer Jan Stewart, and clarinetist and vocalist Sparky Berg.
Currently in Denver, Rey opens
Sept. 17 at the Red Barrel in Artesia, Calif.

Bluenoses Help Can. Expo Gate By Putting Strip on Front Pages

Cross & Dunn Resume Act in Omaha Nitery

Hollyood, Sept. 14.

The vet song team of Cross & Dunn resumes its career Friday (17), opening a two week stand at the Colony Club in Omaha. Sam Rosey will be at the piano for the duo. They'll get \$1,200 per week.

Alan Cross and Henry Dunn were reunited several weeks ago after some four years during which Cross had been living in San Francisco and Dunn, after a stretch as an AGVA exec, had been Coast head of the Lew and Leslie Grade Agency office.

Sheraton Chain Angling Astor Buy; Christenberry Also Seen Ankling Setup

In a fast turnover following the \$5,000,000 lease of Hotel Astor Y. landmark, over a month ago, it is expected that the Sheraton it is expected that the Sheraton Hotel chain will take it over from Webb & Knapp. The chain already has the Park-Sheraton thee Park-Central) in what might be considered broadly as the Time Square sector. Sheraton Hotels is also reported in dicker for the McAlpin Hotel, another landmark, on N. Y.'s 34th street.

N. Y.'s 34th street.

Reported that Robert K. Christenberry was planning to leave the William Zeckendorf (Webb & Knapp) operation, even before the Sheraton takeover of the Astor. Christenberry has been president and g. m. of the Astor for many years, under its original Frederick Muchenheim operation. Reportedly he got a percentage of the net profit, and the Zeckendorf firm allegedly balked at continuing it.

Folsom

Continued from page 1

production of 12 to 15 hours of live color programs weekly. He put RCA-NBC's total investment in the development of color tv at \$50,000,-000. RCA's new tube, the indus try's first 21-incher, will be un-veiled today (Wed.) at the David Sarnoff Research Centre, Princeton, N. J.

ton, N. J.

Folsom, breaking down anticipated color set sales for the next five years, said the balance of this year and all of 1955 should see a total of 350,000 color sets sold; set sales in 1956 should total 1,780,000; in 1957, 3,000,000; in 1958, about 5,000,000. Thus by 1959 there will be 10,000,000 tint sets in use, according to his estimation. ing to his estimation

A couple of bluenoses brought an unknown Dagmaresque runway strutter named Jenny Lee a sheaf

an unknown Dagmaresque runway strutter named Jenny Lee a sheaf of front-page publicity, the two days after the Canadian National Exhibition opened here with her as topper of the midway's "French Vanitease."

Controller Roy Relyea and Aldeman Herbert Orliffe pald the show a visit the opening afternoon and let out a howl that hit the front pages of both p.m.'s next day, grabbing the streamer in the Telegram. They claimed that some of the showgirls "took off practically everything"—a wistful exaggeration—but didn't mention the one act which wasn't mild for a midway, the two-headed, man-woman, dance-and-seduction scene done by one very sexy anonymous girl, who never crashed the news stories at all. Miss Lee, "the Bazoom Girl," got all the play, including her picture and measurements.

got all the play, including her picture and measurements.
Following day, after a brainwave on someone's part, the Tonoto Star, largest daily in Canada, ran a clever page one interview with Miss Lee, by vet. feature writer James Y. Nicol. He, quoted her as saying she'd paid a morning visit to the CNE art gallery and been shocked to find paintings of girls wearing far less than she, in fact in some cases nothing whatever.
"I'm an amateur artist myself," she added, "but I paint landscapes, never nudes!"
Ironically, the penny arcade al-

never nudes!"
Ironically, the penny arcade almost opposite the girl show had dime "movies" far more revealing and sexy than anything in it, which were crowded with viewers—as for that matter was "French Vanitase," despite an announced cleanup, for the rest of the CNE's 14-day rim.

4 Overdid It, Fined \$50
Omaha, Sept. 14:
The Omaha gendarmes last week
moved in on the "girlie show" of
the 20th Century Carnival here
and arrested the four strippers for
"completely disrobing." Males in
the aud—mostly teenagers—gathered around the cruiser cars after
the raid and serenaded the gals
with "Good Night, Ladies."
County Judge Edward G. Garvey made the gals shuck \$50 and
costs each.

Band Repeats

San Francisco, Sept. 14.

In a twist on the usual reluctance of nitery operators to bring back an act too soon, the Downbeat Club has already worked Perez Prado twice this year, and are currently dickering for a return engagement this fall.

In addition, Duke Ellington has played the spot twice so far this season and will return in November. Count Basie, who did a week there this summer, will repeat in January.

January.

Just returned from successful 28 week Tour of the Continent . . . Opening September 17th, Chateau, Rochester, N. Y.

LONDON PARIS ROME DUBLIN

BAR OF MUSIC Hollywood PARK PLAZA HOTEL, St. Louis 8 WEEKS CHEZ PAREE PALACE THEA.

NEW YORK

SHEPARD

Columbia Records

nent: HERMAN FIALKOFF Agency

1560 Broadway, New York 36, N. Y.

Judson 2-4037-8-9

THEATRES

HOTELS

rently

CLUBS

"The Most Versatile Comedy Team In Show Business"

FRANKIE

Direction: WILLIAM MORRIS AGENCY

CORAL RECORDS

FRISAR

REYNOLDS

Personal Management:

Billy Creedon

165 West 46th St.

N. Y. Summer Festival Clicks In **Bringing More Tourism to Gotham**

paid off in the form of increased business for niteries, theatres, business for niteries, theatres, hotels, restaurants, department stores, etc. Operaturs of various enterprises in the Times Square area claim that there has been an upbeat of about 10% during the summer. They say that there is no other factor that they can attribute this increase to other than the Summer Festival promotion.

Summer Festival promotion:
Heavy promotion of New York as a summer resort has reportedly paid off. Even enterprises that didn't increase business say that they benefited inasmuch as the total business during the hot months was either on par with last year at a time when most sections of the country were reporting less busi-

Of course, the generally cool weather that prevailed in New York helped the total trade considerably. It's seen that much of the business that might have gone to resorts went into New York. The Catskill mountain area had a fairly bad season this year, and the Adirondack and Pocono Mountain spots were also hit, although not as badly as the Borscht Belt However, the Times Square area men feel that the Festival promotion was the telling factor in getting more tourism, and with it, upped takes into New York.

ATLANTA JUDGE OPENS WAR VS. DRINK SPOTS

WAK VS. DKINK SPOTS

Atlanta, Sept. 14.

A couple of months ago Fulton Superior Court Judge George P. Whitman teed off against slot machines in his charge to the July-August grand jury. Net result was that every one-armed bandit in Atlanta and Fulton County went out of business. Same jurist last week, in charging September-October grand jury, took dead aim at Atlanta's dining and night spots which serve mixed drinks under city's \$1,000 pouring license for alcoholic beverages. Judge Whitman said the license cannot be justified by law.

If this grand jury heeds Judge

ified by law.

If this grand jury heeds Judge Whitman's instructions like the previous one did about the slot machines, mixed drinks will soon become a thing of the past in Atlanta and dine-dance spots are going to suffer a gevere body blow. Especially those that offer entertainment along with the food and drink they serve. Food, itself, won't pay the freight.

500G Milw. Deal Turns **Show Spots Into Garage**

Milwaukee, Sept. 14.
In a \$500,000 real estate deal,
The Empress, the town's sole
burlesque:house; the Atlantic, film
theatre; and The Three Dolls,
nitery, will be razed and replaced nitery, will be ra by a parking lot.

The Posner estate is negotiating for the purchase. The Atlantic and an adjacent building sold for \$216,999. The Three Dolls and a Package liquor store are in the building adjoining the Atlantic. It is reported that the price of the three-story Empress Theatre building is \$150,000. Owners are the New Jersey Theatre Co., with local Henry, Alfred and August Uihlein Interests, the primary stockholders. Charles J. Fox, operator of the

Charles J. Fox, operator of the Empress, stated the house would be functioning until razed. The Freuler interests in Chiacgo own the Empress.

Sammy Dyer's 25th Anni

Chicago, Sept. 14.

Sammy Dyer's 25th Anni Chicago, Sept. 14.

Sammy Dyer's 25th anni in Chicago show business will be crowned with a testimonial bash next Tuesday (21) to benefit the Robert S. Abbott Theatre Arts Society. Celebration will be held at Club De Lisa, Negro nitery on Chi's southside, of which Dyer has been producer for the past 15 years.

Dyer had introduced Cab Calloway into show biz and of late had sponsored the careers of Jeni LeGon, Little Miss Cornshucks, and the Dyerettes, a dancing quintet.

Fisher, LaRosa Click At Indiana State Fair

At Indiana Nate rair
Indianapolis, Sept. 14.
Three records fell at the 1954
Indiana State Fair, although total
attendance for the 9-day run,
570,000, was 22,000 below the 1953
mark. The Coliseum show, with
Julius LaRosa and Eddie Fisher
heading the bill in two performances each, beat-Bob Hope's 1950
record by \$10,000. Gross for the
four performances was estimated
at more than \$70,000. Hope, however, did it all by himself.
Fisher's two performances out-

Fisher's two performances out-drew LaRosa's, 20,549 attendance to 9,670. Fisher had the advantage of a whopping 205,398 Saturday-Sunday crowd. LaRosa drew from a total Thursday-Friday attendance

Rogers Grosses Peak \$500,000 In 2-Wk. CNE Stand

Toronto, Sept. 14.

Smashing all previous records at the 24,000-seater grandstand show at the annual Canadian National Exhibition, Roy Rogers troupe grossed close to \$500,000 for the fortnight's tenure, despite two nights of rain-outs. Last night's (Mon.) extra show for raincheck holders was again rained out and cancelled for grandstand refunds or Rogers would have topped the \$500,000 gross.

Rogers will be back at the CNE next year and in 1956, according Toronto, Sept. 14.

\$500,000 gross.

Rogers will be back at the CNE
next year and in 1956, according
to Jack Arthur, grandstand show
producer, who routined the Rogers
setup and supervised the lighting.
The next Rogers appearance will
have all the production values,
these snafued this season by the
AFM-ASQVA squabble.

Grandstand attendance records
for every afternoon and evening
performance were broken over
previous years; plus overall CNE
record grounds attendance of 2,
820,000 for the two weeks. This
was attributed to Rogers on the
premise that, this year, the youngsters brought the family. Matinees
were at a \$1.50 top and evenings
at \$2.50.

\$1's likely that next year's opening will be set back a week. Opening will be

LEE, ECKSTINE HEAD BIGGEST SHOW' UNIT

Newest edition of the "Biggest Show" series will open Oct. 15 in Norfolk and will tour for four-and-a-half weeks. In the linenp will be Peggy Lee, Billy Eckstine, Drifters, George Kirby, Slate Bros., Three Arnauts, Pete Rugolo's orchestra, with one act to 611 As

Three Arnauts, Pete Rugolo's orchestra, with one act to fill. As
usual, layout is packaged by the
Gale Agency.

This tour will mark the first
time in several years that Eckstine
is forsaking his own jaunt in order
to travel with this package. Generally, Eckstine formed his own
unit, usually with George Shearing,
and went on a series of one-niters.
This junket will also mark the first
sustained tour by Peggy Lee since
she vocalled with the Benny Goodman band.

Whiting to Frisco

San Francisco, Sept. 14.

Margaret Whiting has been inked for the Italian Village to open on Sept. 29 for two weeks with a star as yet unnamed.

The Vagabonds play six days at the club, starting September 22, and other fall acts include Ted Lewis, Nelson Eddy and Sammy Dayis Jr.

La Vie May Not Preem Nov. 15, So Acts Switch

Lenny Kent & Rose Marie have switched their contracts from the La Vie en Rose to La Martinique. Switch was made by the William Morris Agency, handling the turn, when it was felt that La Vie might not be ready in time for the Nov. 15 opening which was the target date set by La Vie op Monte

La Martinique, to be opened by Mike Rainey who also fronts Cafe Society Downtown, has also signed Alan Dale, Chandra Kaly Dancers and the Pupi Campo Orch for the preem bill.

N. Y. Cafe Biz **Outlook Solid**

With Labor Day and Edna out of the way, nitery business in New York is on an upbeat. Takes are being aided considerably by a vanguard of visitors who have come to New York for the Marciano-Charles fight tonight (Wed.) at the Yankee Stadium. Hotels have started filling up and a lot of visitors are hitting the niteries to contribute to the general increase in business.

The fight crowds are expected to remain around New York for a day or so after the fracas and so an increase in nocturnal takes is seen. Fight fans started coming in at the beginning of the week right after Edna passed through.

On the other hand, Saturday's hurricane didn't diminish nitery hurricane didn't diminish nitery grosses appreciably. Pattern of business of the first show was simi-lar to that of a normal Saturday despite the upheaval. By the time of the midnight show on Saturday, attendance was increased consid-erably over the Sabbath norm.

erably over the Sabbath norm.

The bonifaces are taking advantage of what they believe to be a better than average October by pushing names during the month. The Copacabana, with Joe E. Lewis and Nat Cole to follow, expects to go over normal October levels, and the Latin Quarter, which has Maewest starting Oct. 10, is booking sufficient early reservations to indicate rope's up biz.

Echo of Vaude's Past Sounds in M-G Splitup

Albany, Sept. 14. An echo of the past sounded when among certificates for changes in the number of directors changes in the number of directors on 19 Loew subsidiaries was one for Marcus Loew Booking Agency. The yellowing certificate of incorporation, on file in the N. Y. Secretary of State's office, shows that it was Jan. 24, 1910, by Elek John Ludvigh, N. Y. attorney. The stockholders were Clifford C. Ludvigh and Harry Harris, each holding two shares, and Henry G. Wiley owning one share.

ing one share.

The corporation, authorized to engage artists and performers for amusement and other theatrical enterprises, began business with \$500. Marcus Loew, as president, executed the certificate, attested by Nicholas M. Schenck. The International Vaudeville Co, and Orpheum-86th St. Corp. were among others for whom Loew's attorney Leopold Friedman filed changes of directors a couple of weeks ago.

Pitt Nitery Bopped By Winchell's Illness

By Winchell's Illness
Pittsburgh, Sept. 14.
Twin Coaches got a tough break
last week when Paul Winchell
came down with the virus and had
to cancel out after playing only
two days of a scheduled 10-day
engagement. Ventriloquist had
been the teeoff star in big
nitery's new fall season and his
illness left management high and
dry with a flock of advance reservations, which were promptly cancelled out when word got around.
Whether Winchell will be able to
play out the date in the immediate
future in view of his ty commitments wasn't known, but it's extremely doubtful. Irony of it all
was fact that originally Winchell
had been booked for June, but
Twin Coaches figured he'd be a
better bet getting it off on the
right foot in the fall.

Battle for AGVA Offices in Philly, **Balto Starts**; Jones Founds Own Org.

Hughes' Variety Show Pulls 40G in Ore. Fair

Portland, Ore., Sept. 13.
Helene Hughes' variety show at
the Oregon State Fair grossed a
record breaking \$40,000 for eight
evening performances. The 5,600
seat racetrack bleacher and grandstand seats were scaled at \$1.50

Layout included Ted Mack as emeee, Wiere Bros, with Mildred Seymour, Francis Brunn, Stuart Morgan Dancers, Harris & Shore, Bonito Pat Moreno, Mason-Kahn Dancers and Jack Seltenridge orch.

Comic's TV Date No Joke; Walters Fires Joey Bishop

Joey Bishop was let out of the Latin Quarter, N. Y., show Mon-day (13) for appearing on a tele-vision show without permission vision show without permission from cafeman Lou Walters. Bishop appeared on the Arthur Murray show without notifying the boniface, and consequently was released a week ahead of his normal expiration time.

reaseu a week anead of his normal expiration time.

Walters in dismissing Bishop, restated his position, declaring that he is not shelling out for performers who give their material away for free on video. Nitery owner said he knows he can't stop progress or even slow it up, but video will get no help from him.

He's long been opposed to performers doubling in television from his nightclub and in order to discourage them from making simultaneous appearances has often charged them a portion of their tele fee for permission. Walters in granting permission often demands credit to the LQ on the show.

According to Walters, it's diffi-

credit to the LQ on the show.

According to Walters, it's difficult to pin the blame for this mixup on any agency. Music Corp. of America booked Bishop into Latin Quarter, but in the middle of the run he switched to the William Morris Agency, so that both can fingerpoint to the other for the

Walters attempts to use tele-vision in a manner that will bene-fit his nitery. The Latin Quarter Revue has been signed as one of the features on the Colgate Com-edy Hour on NBC-TV Sept. 26.

SCOT VAUDE TROUPE ON U. S.-CANADIAN HOP

Prestwick, Scotland, Sept. 14.
The largest group of Scot vaude artists to fly to Canada and America planed out from here for a 20,000-mile trek through leading Canadian and U. S. towns. Company was headed by singer Robert Wilson and comedian Jack Anthony, others being Bertha Ricardo, Margaret Mitchell, Will Starr, Ken Swann and Tammas Fisher.

After opening dates in Nova Sco-

Swann and Tammas Fisher.
After opening dates in Nova Scotia and Montreal, group are skedded for a coast-to-coast itinerary.
Group will fly to Los Angeles, Chicago, Philadelphia, Washington, and Orange, N. J. New York date, on Nov. 5, is at the Manhattan Center. Group will wind its trek at Montreal, Nov. 13.
Robert Wilson is pacted to top winter vaude layout at the Tivoli, Aberdeen, opening Dec. 21.

Pro Ball Teams Set For Vegas Stopover

For Vegas Stopover
Las Vegas will be getting a different kind of a name show that
will be played in a spot where
gambling doesn't provide the bulk
of the revenue. Pitcher Eddie
Lopat is lining up a baseball team
which will tour with a team formed
by former Brooklyn manager
Chuck Dressen from players on the
Pacific Coast.
Las Vegas will be an early stop
and team will go for a tour of
Hawaii and other stops in the
Pacific islands.

The administration of the American Guild of Variety Artists has started pruning the organization of recalcitrants. Followers of Dick

started pruning the organization of recalcitrants. Followers of Dick Jones, who rebelled against the union toppers are being lopped off and the union has notified the telephone company in Philadelphia and Baltimore that it will no longer be responsible for bills incurred by those who had been in charge of the office.

Charles Garve, branch head in Philly and Vincent Iannone, branch head in Baltimore, have been fired by national administrator Jack Irving on charges of aiding and abetting an insurrection within the union. Both had come to New York with Jones last week in a delegation meant to be a show of the power that Jones wields in these two bailiwicks. The delegation, numbering around 20, attended a meeting of the N.Y. branch.

That meeting passed a resolution of a second of the power that general passed a resolution control of the compatition of a second of the programment of the programment of a second of the programment of the programment of a second of the programment of the pr

meeting of the N.Y. branch.

That meeting passed a resolution calling for the formation of a committee to seek 500 signatures to a petition asking for the elimination of national voting of national board members and delegates and installation of a system permitting branches to vote on their own representatives. After passage of that resolution, Jones made a speech lasting just under two hours in which he denounced Irving. AGVA president Jackie Bright, the Associated Actors and Artists of America, which several weeks ago he asked to take over AGVA affairs, trade papers, trade paper reporters, the weather, etc. Irving alleged that Garve, Iannone (who is Jones' brother-in-law) and Jones had been telephoning all over the country at AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt that AGVA's expense to enlist aid in their insurrection. He felt the AGVA's expense to enlist aid in their insurrection. He felt the AGVA's expense to enlist aid in their insurrection. He felt the doministense of the organization, he formed a parallel union in those cities. Just what he'll do isn't being told at this point. It's recalled that some years ago after Jones was out of the organization, he formed a parallel union in Philadelphia. Aim of the administration this time is to prevent similar steps in the Quaker City and in Baltimore.

tration this time is to prevent similar steps in the Quaker City and in Baltimore.

Little credence is given the rumor by many board members that James C. Petrillo, head of the American Federation of Musicians, which is fighting with AGVA on the jurisdiction of musical acts, is behind the Jones' rebellion. It's (Continued on page 50)

PHILLY VAUDER DROPS SHOW IN AFM HASSLE

Philadelphia, Sept. 14.
The Carman Theatre, north
Philly film-vauder, dropped its
combination variety-burley stage

combination variety-burley stage shows last week following a dispute with Local 77. American Federation of Musicians, over the size of pit crew.

Ben Zimmerman, v.p. of Car Amusement Co., which operates Carman, said they will black out footlights and play straight film policy until union agrees to reduce orchestra from 10 to eight men. Local 77 added two tooters and a \$15 pay hike in contract of Labor Day 1953. Zimmerman said fall off in biz made it unprofitable for house to carry both wage increase and extra men. and extra men.

and extra men.

Three meetings with union exec board failed to reach settlement and Zimmerman cancelled shows. Carman has featured vaude almost continuously since 1928. Previous owner. Sam Stiefel, was playing straight pic policy when he lost house in Oct., 1951. Car Amusement opened as film operation in 1952, but added vaude in October of same year. Last fall, house switched to a modified burlesque, featuring line and strips in addition to a couple acts.

Reichman In Dallas

Dallas, Sept. 14.
Joe Reichman, who recently reorganized his band after getting out of the music business for a couple of years, has opened a stand at the Baker Hotel here.

He closed last week at the Empire Room of the Rice Hotel in Houston, the first comeback date for the vet maestro.

The Man Who Knew

By MILBOURNE CHRISTOPHER

The death of Claude Alexander you desire, bring to the theatre Conkiin in Seattle last month wrote finis to the era of vaudeville and you will be answered directly and comprehensively."

Ads like this drew the curious, the worried and the bewildered to his performances. He repeated his 3,000 a week with his variety act, and much more with his full evening show of worders and the saie of crystal balls, books and private readings to his audi

In the early 12003 Alexander was a Coast phenomenon. He drew ca-pacity business with his tricks and pacity business with his reks and telepathy attract on, using but three girls and to quote the late O. M. Samuel in Vacury, "retting a naximum of result considering the outlay and selling the old razz like one has before him."

one has before him."
In the first half the mystic performed standard hokus-pokus. He vanished a walking stick, caught gold fish in thin air, produced yards of silk and offered showmanly presponsions of the rising cards, spirit of silk and offered showmanly presentations of the rising cards, spirit bell and clock combination and the borrowed rings in nested boxes. He topped off the trick section with a fast-moving version of the David Abbott-Dr. Wilmar spirit paintings, which the English illusionist, Selbit, had oured as a two-a-day feature.

Oriental dances by Lillian Marion (Mrs. Alexander) and the Nartell twins, executed in costumes which an Indianapolis critic said "left little mystery," were a prefude to the second section and Alexander's dynamic question-answering period.

"Ask Alexander about the second section and the second section and the second section and the second section and swering period.

"Ask Alexander about anything that may be troubling you; questions concerning your wife, lover, husband, sweetheart; who is true to you and who is false; whom you will marry, and when. What is the best business for you to engage in? Should you buy, sell or mortgage? The whereabouts of missing relatives or friends? What are your financial prospects? If you are lucky? In fact, Alexander will arswer any question. Just write the same at home, seal in any manner "Ask Alexander about anything



COMEDY MATERIAL **FUN-MASTER**

THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files \$6.00—All 35 issues \$25
Singly, \$1.05 per script,

• 3 Bis, PARODIES, per book. 310 • MINSTEE BUILDGET 323 • 314 BLACKOUT BKS. • 8 bk. 323 • 8 BUE BOOK (Gags for Stags) 350 • BULE BOOK (Gags for Stags) 350. GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, 4300. Worth over a thousand Ne. Co.D.; BILLY GLASON 19—Dept. V Circle 7-1130

There was boxofice magic in Alexander's billing, "The Man Who Knows." Mystic Clayton used it too and so, for a while, did Blackstone, the magician. Madame Ellis, not to be outdone, called herself "The Woman Who Knows."

The see-all, tell-all troupers were surefire attractions in those days. Anna Eva Fay, her daughter-in-law, Mrs. Eva Fay, Leona LaMarr and Alla Axiom (who left the Clayton show to go on his own) shared in the bonanza, but none reaped a richer harvest than Alexander.

richer harvest than Alexander.
Alexander's magnificent Oriental robes were rivaled only by those of Mystic Clayton. In 1923 Clayton paid the Russell Uniform Co. more than \$800 for an outfit that included a silk coat of mulberry silk, embrgidered with gold braid; mulberry velvet trousers and cape, the cape lined with yellow satin; a gold cloth over buckram waistband, decorated with a wild boar's tooth; a white brocaded silk vest; a flowered, Georgette turban embellished with rhinestones and gold turned-up-toes shoes. up-toes shoes

Though Clayton advertised that Though Clayton automobiles and missing firelatives, he shied away from Alexander's after-show private readings and other lucrative, though sometimes questionable. sidelines.

Overwork and the strain of round the clock activities caught up with Alexander in late 1919. His physicians ordered him to his home in Los Angeles for a rest, but he was soon on the road again with a raft of new wonders he had dreamed up in his "rest" period.

Big Draw

dreamed up in his "rest" period.

Big Draw

During his engagement in Atlanta in 1930, his question-and-answer column in a local paper drew 25.
000 queries. On stage, at the Atlanta Theatre he created a sensation when one of the fathers in a "mixed baby" incident at the Grady Hospital asked if his child had died, or if the other infant was his offspring. Alexander answered immediately that there had been no switching of infants and that the baby which had died had been the man's child. There was much local conjecture as to the scientific basis for "The Man Who Knows" answer and it was rumored that Alexander would be hauled into court to testify when the case was tried.

A year later Alexander, at least momentarily, lost contact with his secret sources of advance information. He was not on hand to save his settings and equipment when the Burtis Theatre burned in Davenport, Iowa. His loss was estimated at \$20,000.

Again he returned to L.A. to rebuild his effective then manache.

Again he returned to L.A. to re-build his attraction, then embark

build his attraction, then embark on another tour. In 1925 the Internal Revenue Collector of Los Angeles sued Alexander in an effort to collect \$150,000 alleged to be due in taxes for the previous five years. In 1928 the Federal Grand Jury indicted him. Alexander claimed that he had lost \$10,123.87 in 1924, but the

VARIETY revenue agents countered that his profits were \$125,519.32 for the

Retired Circa 1933

A magic journal noted in 1933 that Alexander was living in a handsome mansion on Oxford St. in Los Angeles and said he had retired from the business some time

in Los Angeles and said he had retried from the business some time before.

Fortunately for those interested in mentalists and their methods Alexander wrote extensively on the subject. Hi "The Life and Mysteries of the Celebrated Dr. 'Q'' was published in 1921. It went into a third printing 1946. Floyd Thayerman, old friend of the mystic's, listed many Alexander creations in his catalogs of conjuring. Several years ago Bob Nelson, of Nelson Enterprises, Columbus, O., purchased Alexander', stage fects, paper and the rights to his publications. Nelson estimates that Alexander accumulated more than \$1.000,000 during his career as "The Man Who Know."

For a time in the '30s, questionand-answer seers cleaned up on radio. Koran and Rajalı Raboid were among those who prospered until Federal Communication Commission authorities cracked down. A few carried on with broadcasts from below the border in Mexico beamed to the States.

Today the most successful mentalists have shandoned the East Indian robes incense and Oriental

Today the most successful men-talists have abandoned the East In-dian robes, incense and Oriental trappings. They avoid the fortune-telling stigma by offering their seances as "telepathic" demonstra-tions. Only a few still claim the ability to predict the future and answer any and all questions in the Alexander, tradition. Alexander tradition

Saranac Lake

By Happy Benway

By Happy Benway

Saranac Lake, N. Y., Sept. 14:
William Morris Memorial Playgrounds shuttered for season with
the crowning of the King and,
Queen of 1954, keynote of occasion
being presence of the actors'
colony kiddles. A big carnation
goes to the Shamus Club for
turnishing milk and cookies to the
kids gratis. Benny (The Gent)
Ressler and Irving Altman merit
kudos for their untiring efforts
in keeping the Shamus Fund a
worthy one.

Muriel (four Eddy Sistess) Danzi
in for major operation which she

Muriel (four Eddy Sisters) Danzi in for major operation which she mastered like a real veteran; now back at the Will Rogers for top attention and recuperating care. Will Rogers hospital flooded with Anderson's; Beatrice came in from Washington, D. C., Helen and John, Jr., Patricia, Robert and Mary Ellen in from N. Y. Gotham to celebrate the progress of John (IATSE) Anderson, head of that family.

celebrate
(IATSE) Anderson, head of that
family.

Among holiday visitors at the
Will Rogers hospital were Anthony
(IATSE) Osowski, projectionist of
Capitol Theatre, New London,
Conn. The Allie Hansens, from
Chicago, Cora Kruse, who planed
in from Cincinnati, Jacqueline
Roberts ex-alumnis class of 1933
also come in. Alice Farley, nitery
entertainer, Frank (RKO) Sheedel,
Joe Kelleher, boniface and musician, and Rev. Canon T. H. Cashmore of Vakefield, England, also
were here.

William Hartnetts, business agent
of Ottawa, Canada, IATSE Local
No. 257, in for week's vacation in

William Hartnetts, business agent of Ottawa, Canada, IATSE Local No. 257, in for week's vacation in downtown colony and to bedside his son, William, Jr., Canadian Famous Players staffer, whose progress is of special mention.

Local papers from nearby territory, radio station WNBZ, Civic and Fraternal organizations and town fathers all saluted and kudoed Eddie (& Hurst) Vogt on his birthday. His daily column in the Adionodack Daily Interprise has brought him many admirers.

Write to those who are ill.

AGVA Battle

Continued from page 49 =

known that Jones had attempted to arrange a settlement with Petrillo but had gotten nowhere. Attitude of AFM reps on the Central Labor Council in Philadelphia may pro-vide the only clue whether the AFM hierarchy endorses Jones' hierarchy endorses Jones rebellion.

Actors International Union

Actors International Union
Philadelphia, Sept. 14.
Secession struck the American
Guild of Variety Artists when 500
members of the AGVA's Philadelphia branch walked out of the union to form a new organization
of their own. They were promptly
followed by 200 members of the
Baltimore branch and the movement, was expected to launch a
wave of resignations and walkouts
in at least a half dozen other cities.
Dick Jones, eastern regional di-

Dick Jones, eastern regional di-rector of AGVA and leader of the long-smoldering revolt, said similar moves would be taken by branches in Washington, D. C., Toronto, Montreal and Boston.

ronto, montreal and Boston.

The new organization will be known as the Actors International Union. "We don't want any more of that Guild stuff," Jones declared. Eventually they will seek American Federation of Labor affiliation, but not until the new union is in "workin order."

Vaude, Cafe Dates

New York

Opening date for Cafe Society, N. Y., set for Oct. 11 Gracie Fields may come to the U. S. this winter for a tour . Jose Greco booked for another stand at the Waldorf-Astori , N. Y., Dec. 16... Joe E. Lewis down for the Balinese

Room, Galveston, Nov. 23

Billy Shepard, who recently returned from a European tour, resumes in the U.S. at the Chateau, Rochester, starting Friday (17).

Chicago

Nellie Lutcher current in four week stand at Forest Park Hotel,

Nellie Lutcher current in four week stand at Forest Park Hotel. St. Louis. Julius LaRora goes to Chase Hotel, St. Louis, Oct. 6 for single week. Sophie Tucker slated for two weeks at Balinese Room, Galveston, starting Oct. 4, following with week at Baker Hotel in Dallas, and with engagements at Chase Hotel, St. Louis, and Elm-wood, Windsor, through December. Jean Carroll and Robert Maxwell due for four weeks at Palmer House, Chi, beginning Oct. 21. Chris, Connors next at Cloister Inn, opening Sept. 30 for four weeks . Gene Sheldon helming Palmer House bill last week and this, vice George Gobel who had to leave two weeks early Moure Sisters set for Chicago Theatre two-weeker on Sept. 24. Duke of Iron headlining next Blue Angel calypso show on Oct. 11. Ish Kabbible currently on fair dates in south through Oct. 23. Dr. Arthur Ellen to Towne Hotel, Milwaukee, yesterday (Tues.) for two weeks, following with equal stint at Brown Hotel, Louisville, and topping with two months, at Chase Hotel, St. Louis, starting Oct. 15. Chase I Oct. 15.

Atlanta

Joe Cotton's Steak Ranch is fea turing Three Suns Julie
Mitchum, sister of screen actor
Robert Mitchum, will open Wednesday (15) at Howell House's
Zebra Lounge. She's a pianothumping chanteuse and comes: thumping chanteuse and comes here from the Allson Club in Houston . . . Bernie Cummins orch spotlighting new show at Henry Grady Hotel's Paradise Room. Heading bill are Sylvia & Christian, dance team, backed up by comedy-impressionist Hank Cowan. yoyo champion Ollie Alegario and a skating team, The Olympics . . Continental Room, downtown spot, is featuring comedian Jimmie Costello, radio and night spot personality.

Bill's Gay 90s, Landmark In N.Y., Switching Its Ops: Hardey Yens Video Idea

Hardey Iens Video Idea
After 24 years under Bill Hardey's personal direction, the New
York landmark off East 54th St.
known as Bill's Gay 90s passes
into new hands shortly. The new
owners, who operate The Three
Crowns, class Danish restaurant,
also on East 54th St., but nearer
Fifth Ave. are Eric Larsen, Bob
Epstein and Walter O'Houlihan.
Hardey and Henry Tannen are
understood to have gotten almost
\$200,000 for the business, and they
continue as landlords of the physical property. The same policy will

continue as landlords of the physical property. The same policy will continue, and for a time Hardey will assist the new ops.

Prime purpose of the sale is the vet boniface's desire to "regainy health." He had a tough surgical siege, and while markedly convalescent he wants to take it easy for a protracted period, either in California, Florida or in Europe, Hardey started Bill's Gay 90s 24 years ago with Pete Kriendler of the "21" clan, until the latter turned over his share to Tannen, Mrs. Tannen is a sister of the Kriendlers.

Kriendlers.

They are not forfended from utilizing the Bill's Gay 90s tag for ty, or eyen for a restaurant or nitery outside of New York City proper—and that could include a Westchester or near-Connecticut snot.

spot.

Hardey yens the video ideo, but
if he returns to hosting it would
be in the form of "an old English
or Dickensonian or 'Pickwick Papers' type of a tavern or
rant," says he.

Goldie's New Branch
Goldie's of Fire Island, N. Y., is
slated to open an eastside branch
tonight (Wed.) on the site of the
former Q Club.
Entertainment will be by operator Goldie Hawkins and Bob
Printz, both of whom will spell
each other at the ivories.

Singer Jerry Cooper and comedian Danny Rogers have combined into a new partnership. Duo have appeared on several cafe dates.



MISS NAOMI STEVENS

'Chants With a Chuckle" Currently

SHERATON-CARLTON HOTEL Washi ton, D. C.

i ichols and Al Banks) (Thanks Ji

.; JIMMIE HUSSAN AGENCY 119 W. 57th St., New York





THE SATISFIERS

VOCAL QUARTETTE

VAUGHN MONROE SHOW . . . NBC . . . TUES & THURS, 7,30 P.M.
CHEVROLET "ON STAGE" WBZ-TV, BOSTON, MONDAYS, 11:00 P.M.
Direction, Williard Alexander Personal Mgr. Eddie Hellman The agreement of the second se

TRIXIE and ESCO LARUE

Ice or Floor

Juggling Star

The amening Justilis of Trivis and your united comedy and wave has in the incidings of any steady like the 182 consider your dust be performed in the Dorchy Francy ice. Show at The Adophus, You enthusiand recombine it every performance by a clientic world versed in out.

NOW IN OUR 6th WEEK

Dorothy Francy

By Tony Zoppi
unpredictable LaRue startled the audience by shouting wisets at the perfectors startled the audience by shouting wisetan Waldman traded a few verbal sunthes and in want to us waddled up on the ice that the crowd any through the ment. LaRue was rewarded with a fine hand. He had the o feusus feeled, completely.

Comedian

Ice or Floor

THE DALLAS TIMES HERALD

The Mallas Morning News

WILLIAM MORRIS AGENCY OR ESCOLARUE, 405 E, 54, NEW YORK

Vec 111111111111111111111111

Spanish-Speaking Cugat Unit of 45 Wows Italo Customers at \$5 Top

Rome, Sept. 7.

They loved Xavier Cugat Rome and paid up to 3,125 lire (about \$5) for down-front seats in the Teatro Palazzo Sistina. Which is a lot, but a lot, of money in Italy. Curiously enough the near-capacity house was almost 100% Italian, very few American tourists being in evidence, though the town was jumping with them. A possible explanation is that the attraction was promoted mostly by three-sheets and not in the tourist media. Thus the Cugat unit stood entirely on its international-appeal talent, solid underpinning. It was a melange of Mexican, Cuban, Filipino, general Latino and whirlwind Harlem items. The show was fast, exciting and vastly likeable. The Romans were all thumbs-up, Everything went. in evidence, though the town was

went.
While the Cugat brand of showmanship is familiar in the States, it is arresting to view it as an "port" commodity. Cugat is trouping some 45 people, a considerable feat in foreign currency to start with. Playing the class Sistina (all seats foamrubber) for five nights, Cugat was dishing Spanish lingo in an Italian city (and getting giggles with his effortless ingratiation). What emerged in the end was not only an awareness of the hard-hitting, constantly upbeat performance of the Cugat performers with their roof-raising "drive" (and rehearsed-to-every - smallest - detail), but the American show biz observer came away with a new respect While the Cugat brand of show-

but the American show biz observer came away with a new respect for sheer live vaudeville as a package with a world market. Language is no barrier here. Cugat can literally play anywhere.

All of the individual specialists generate so much light and warmth that the performance which began at 9:45 and ended at midnight (you don't have to worry about stagehands in Rome) was literally, a succession of wows. These are cleverly dovetailed for maximum impact.

Abbe Lane arrives late on the

STAN Harper

Harmonica Virtuoso

Currently-Return Engagement

PALACE, New York

PADDY

WING

LAKE CLUB

Springfield, III. (Thanks Hugo, Harold and Paul)

Dir. JIMMIE HUSSAN AGENCY

119 W. 57th St., New York

WHEN IN BOSTON It's the **HOTEL AVERY** scene in a stunning gown and the Italians gave every audible testimony a she-entertainer could wish that they were with her, in the order of Italian importance, as (1) a lovely bundle, and (2) an entertainer with lots of animation. Tippy & Cobina, the amazing and amusing monkeys, were beautifully put over for a next-to-closing supernovelty. The delight of the Romans was unreserved.

Juan Mendel, who sings with a

was unreserved.
Juan Mendel, who sings with a Latin schmaltz, even included an Italian aria without hazard (although it might be riskier in operatic Milano). He was an authentic whammo. So, too, was the Mexican virtuoso of the trumpet, Rafael Mendez. The Italian audience greeted with anticipatory gleefulness the four Step Bros. Negro talent is very popular in Europe and this act has all the vitality, bounce, humor and hoofing needed to clean up. Especially beguling to the Romans was the Harlem use of the Italian idiom.
Cugat uses several turns to keep

Cugat uses several turns to keep the pace whipped up. The Quinteto Facundo Rivera serves this end. They pour out energy and have been disciplined to an unusual demonstration of hot-and-cool singdemonstration of not-and-cool sing-ing interspersed with zowie mambo stuff. D'Abilto & Candido and Los Barrancos are others who never let the performance lag. Ditto the hot flute of Mechita, from Manila.

flute of Mechita, from Manila.

The maestro takes the spotlight at one point for a fiddle display and rates a personal hit. Cugat gets quite a few chuckles now and again with his studied underplaying. Very diverting is his husbandly deadpan while Abbe Lane is cavorting in her sexiest heatwave style. This was distinctly superior pantomime with Latin innuendo that the Romans appreciated.

The report, in brief, is that

The report, in brief, is that Xavier Cugat and his wandering mambo caravan give out with in-flammatory diversion.

Exhib Profit?

Continued from page 5 =

honest figures and prove that he has suffered a loss' on a United Artists deal; and if he (Kranze) is convinced that the exhibitor has suffered a loss, he will recommend to the producer that an adjustment be made which will spare the exhibitor such loss. Implicit in this statement is the view that an exhibitor is not entitled to a profit. no matter what the terms of the contract may be; that United Artists' representations only when a picture does not live up to United Artists' representations only when he has suffered an actual, provable loss, and then only to the extent of such loss."

The report notes that the committee constitutes a loss of the committee constitutes.

such loss."

The report notes that the committee gained the same impression from Kalmenson and Schwalberg on this subject: "that is, that they would adjust only in cases where the exhibitor could show a loss." Schwalberg, it's indicated, showed a willingness to consider such cases and offered to appoint a member of his staff to handle such adjustments.

ber of his staff to handle such adjustments.

On the other hand, it's reported that Lichtman and Reagan noted that their welfare was bound up with theatres and that there was no profit for them in closed theatres. "There statements," the report says, "were coupled with declarations that film rentals should be just and equitable to the distributor and exhibitor alike." Boasberg, it's noted, put a similar expression in writing.

The report stresses that Reagan stated that "Metro's door was alter that "Metro's door was alter that minimum guarantees and the chance that an exhib's 10% profit might be wiped out in a 70-30-10 deal.

The Home of Show Folk Avery & Washington Sts.

British Act Charges Hamid Stranded 'Em In **U. S.. Consul Investigates**

George A. Hamid has become the centre of an international incident. The British consul in New York has been investigating the status of the contract between the Hamid office and the Jerry Builders, a British act, and the Variety Artists Federation is expected to act on the basis of the report handed them by the consulate. If negative action is taken, VAF members would be forbidden to work for Hamid,

would be forbidden to work for Hamid.

Act claimed it had been stranded by Hamid, who reportedly had given them a contract for 10 weeks work to be played out in 12 weeks. After three weeks the turn was given walking papers at a time when it claimed it had no money to return to the mother-country. The Jerry Builders appealed to the American Guild of Varlety Artists, but since the act hadn't joined that union when working here case was referred to the British consulate which advanced them passage back to England. Act comprised of two men who came from England and another performer, Harry Santos, who combined with them in the U.S. at the request of the Hamid office.

According to correspondence the

of the Hamid office.
According to correspondence the act hadn't come up to expectations and Hamid kept them on for three weeks in an effort to permit them to improve the act. Hamid acted as producer of the show on which the Jerry Builders were touring, with Solti & Grund agenting on behalf of Hamid.
Act claims it's owed \$4,550 representing the unworked balance of the contract.

Miss America Pageant Finales A. C. Summer

Atlantic City, Sept. 14.
This resort's Centennial Summer season officially closed Saturday night (11) with the Miss America Pageant, which drew over 35,000 during its four day stand, climaxing better-than-average season.

season.

For the first time in the long history of the Pageant the first-night parade was washed out as its floats reached Convention Hall where the Judges were seated. A heavy downpour drenched the girls who at first tried to stick it out, and drove everybody off the walk.

The new Miss America Lee Ann

out, and drove everybody off the walk.

The new Miss America, Lee Ann Meriwether, of San Francisco, was rowned (11) before 18,000 in the city's big auditorium, plus a coast-to-coast television audience which watched, for a first time when a Philoc-sponsored show which took in the final 90 minutes of the Pageant. Although the telecast was not blacked out in this area, it failed to cut into the paid attendance much the final night.

Pageant title is reported to be worth approximately \$100,000 plus a \$5,000 scholarship and numerous gifts including a Nash car, Philoc elevision, etc., to the new Miss America. Chance to capitalize on title better than ever this year because of the Philoc television broadcast.

Bob Russell, brought hack by

broadcast.

Bob Russell, brought back by Pageant officials following disappointments in other years, did a good job of keeping the event moving during the four days.

How to Win

Continued from page 3

on the board of directors could well follow.

on the board of directors could well follow.

For the past several months the NT common stock has been well supported and on the climb. On trading of 14,000 shares Monday (13), it reached a new high of \$10, compared with the year's low of \$6.12½. In many instances it has been among the leaders in volume sales of all securities listed on the hig board.

The stock dealers say they haven't heard any complaints concerning the Skouras management. However, they add, possibly open to investor criticism is the theatre corporation's restrictions on dividends. A condition of bank-loan agreements is that the circuit can pay out in one year divises of only up to 50% of the previous year's earnings. NT is sufficiently wellheeled to set up new financing that wouldn't curb the stockholder benefits, it's felt.

Top Names Nixing Canadian Dates While AFM, AGVA Continue War

How High the Scales

How High the Scales

Honolulu, Sept. 14.

Peter Kane, 300-pound saxophonist with the city-financed
Royal Hawaiian Band, doesn't think
he should be dismissed because
he's too heavy to climb stairs or
march. Because the hefty tooter
doesn't get around much any more,
when it comes to parades, bandmaster Domenico Moro gave him
his walking papers. So Kane has
appealed to Civil Service bigwigs.
The musician, meantime, has
dieted his way down from 320
pounds.

Walsh

Continued from page 5 unions had come to an understand-ing "on how to handle the problem if it comes up agai ."

ing "on how to handle the problem if it comes up agai."

"instead of lissuing statements back and forth, we'll have meetings with O'Brien and other British labor leaders. We'll talk about the problems before they become aggravated," Walsh said. Walsh emphasized that the IA hadn't changed its idea on the subject of foreign production and was still opposed to producers who went abroad simply to make "cheap" pictures. "We realize that the film business is international one and that some foreign production is necessary." he said. However, he made a point in castigating producers of vidpix commercials who employed foreign-made films to sell American products to the American public. "We'll continue to fight this type of production vigorously." he declared.

Walsh leaves for the Coast Sunday (14) for confabs with the AFL Film Council "to clear up some things" pertaining to O'Brien's visit. He'll remain on the Coast to attend the AFL convention which starts Sept. 20.

British Strength

While friendly relations have been established with the British

which starts Sept. 20.

British Strength

While friendly relations have been established with the British units. Walsh noted that no specific details had been worked out. He also emphasized that foreign production did not only involve England but also other countries. "We have surveyed other countries," he said, "and have been wondering how we can work things out. If unions in other foreign countries were in the same strong position as the British unions; we might be able to work with them. If not, we may have to go to a Government agency."

Suppose, Walsh was asked, the foreign unions were dominated by

we may have to go to a Government agency."
Suppose, Walsh was asked, the foreign unions were dominated by Communists? "If they're dominated by Communists, we won't get into it," he stressed. "We don't have any truck with them here, and we don't want to get involved with them abroad." He admitted that the IA faced many difficulties in dealing with foreign unions and that no conclusions had been reached on just how things could be worked out. "Their union rates might be cheap by our standards," he said, "and they might resent us telling them not to handle the pictures of U. S. producers." The job, he said, would be to convince the American producers not to go abroad when absolutely unnecessary.

Walsh said that there had been some communication between the Hollywood AFL film council and the AFL rep in Rome and the Italian labor unions. He said there were two factions in the Italian labor movement and although the Communist faction was currently in the dominant position, the anti-Red group was growing stronger and "may be able to swing the balance."

Indication of the desperate situation facing all elements of the Canadian amusement industry because of the hassle between the American Federation of Musicians and the American Guild of Varlety Artists is seen by the fact that Georgie Jessel has cancelled out of the Elmwood Casino, Windsor, Ont., and Sophie Tucker has postponed her date there until it's safe to play the area.

AFM members in Canada will not play for AGVA acts during the current strife between both unions until AGVA renews its 1951 agreement with the AFM, which defines jurisdiction of musical acts and until AGVA drops its court cases it has pending in Montreal, Toronto and Pittsburgh.

It is conceded, however, that

has pending in Montreal, Toronto and Pittsburgh.

It is conceded, however, that neither side is gaining in the present situation. For example, the Casino Theatre, Toronto, went off ent situation. For example, if the the stageshow standard as may occur an orchestra as well as several acts weekly may be deprived of employment. At the present time the cafe operators are trying to get along with musical acts, but majority aren't paying off at the boxoffice, The moneymakers lie in booking Miss Tucker, Ritz Bros., Jessel, Joe E. Lewis,

At the same time, the independent union movement is rising in Canada: It's believed that a new indie outfit, which would embrace both musicians and acts, is in process of formation. Thus both antagonists will lose a strong foothold if the new union takes hold.

Dallas Hotel Dickers for Lewis
Dallas, Sept. 14.
Comedian Joe E. Lewis is being
dickered for a return date at the
Hotel Adolphus Century Room

Hotel Adolphus Century Room here.

Lewis was last here at the Cen-tury Room last spring and smashed every boxoffice record in the long history of the local nitery spot.

WATCH OUT FOR HURRICANE PATSY



THIRD TIME AT NAUTILUS HOTEL MIAMI BEACH

THANK YOU IRWIN SCHUMANN FOR 5 WONDERFUL WEEKS AT

THE CHI CHI PALM SPRINGS, Calif.

Billand Betty Elliott

BOBBY EARLE 1823 VINE ST., HOLLYWOOD

COMEDY ACTS

ent acts. Can be used anywhere. All An introduction to the most helpful cervice in the field of entertainment.

A. GUY VISK.

Writing Enterprises

196 Hill Street Troy, N. Y. "Creators of Special Comedy Material"

THE MENTALAUGH - PROVOKERS

LUCILLE & EDDIE ROBERTS

Originators of the Show "WHAT'S ON YOUR MIND" CURRENTLY APPEARING

COLONY: LONDON, W. 1,

UNTIL OCTOBER 17th Direction: MUSIC CORPORATION OF AMERICA



CAB CALLOWAY

HELD OVER-THIRD WEEK **HOTEL SAHARA** LAS VEGAS

Mgt. BILL MITTLER, 1619 Broadway, New York

Le Ruban Bleu's 17th Season and 12th Year for Blue Angel, N. Y. Nitery Peaks

NIGHT CLUB REVIEWS

sophisticates, these spots now draw generally. This is particularly true of the Blue Angel which, for the past four years, has maintained an all-summer policy, closing only for 10 days prior to reopening its fall

Both the Angel and Le Ruban icked off their new seasons Thursay (9). It was the 17th straight ear for Le Ruban and the 12th for r for Le-Ruban and the 12th 1or Blue Angel, marked records in ham nitery life. In addition to se eastside spots, there are a of Greenwich Village clubs— Bon Soir, the Village Vanguard. ne intimeries require. In many in-lances there is a general exchange if talent on the intimate circuit. or example, comedian Jimmie Ko-lack, now at the Blue Angel, pre-iously appeared at the Bon Soir nd No. One. Charlotte Rae, also, urrent at the Angel, is also well-mown to Bon Soir audiences. The staggered-show niteries have

imate spots. Established big-coin tames seldom appear at these lubs once they reach the height fitter reputation. The Blue Angelonifaces look back longingly of a monifaces look back longingly of 1950, they offered Yul Brynner. The Revuers (with Judy Holliday 'Old I' Adolph Green and Betty Comden), Evelyn Knight and Pearl Bailey on the same bill.

The appeal of the supper club is contained. According to one longtime observer of intimery operation, one bactor, generally overlooked, is its "Love" study and the supper club is contained. According to one longtime observer of intimery operation, one lactor, generally overlooked, is its "Love" study.

activation for the guy short in the conversation department. The stag gered shows, he maintains, prosvides a welcome respite and returnoves the constant yak-yak burden in from a dating couple.

Blue Angel

Heading the bill is Charlotte ae, a familiar figure on the merce circuit, and the very funny. Peachum of the recently-reved "Threepenny Opera." A taleted comedienne who is also essed with a fine singing voice. blessed with a fine singing voice.
Miss Rae is an old hand at evoking
customer laughter. Her forte is
satire and she scores solidly in her
takeoffs of femme chirpers in the
[13] Jeannette MacDonald (2)

Gladys Swartmout, and to the propose schools.
With the Atlantic City Miss America contest just concluded.
Miss Rae's "Beauty and Talent," bit is both timely and hilarious. With

Charlotte Rae, Martha Dav & pouse, Jimmie Komack, George afaye & Co. (4), Bart Howard, iminy Lyons Trio; \$5 minimum.

judges screen the shapelies tions A.C. judges screen the shapelies for both talent and beauty. Miss-Rae gives her version of the talent capabilities of the contestants, with the southern gal doing a Shakespeare recitation especially outstanding. Her "Age of Diet" number and museum lecture are also mirth provokers. She displays her versatility with a ballad from "Cabin in the Sky" and switches neadly to the risque "I Love Lechry."

By HY HOLLINGER

The Blue Angel and Le Ruban
Bleu, N. Y. eastside spots, with their into the Angel groove when he staggered shows featuring offbeat learns to relax. A more careful seand new talent, show a permanency lection of the material (which he that is far surpassing the old-line writes himself) in his portfolio particle with the season of the material which he has the helpful He's got the that is far surpassing the old-line lavish clubs.

Unlike the huge emporiums which, in recent years, have witnessed a decline in trade, resulting in foldos and changes in operation. Martha Davis & Spouse are practically Blue Angel fixtures, having bold up. Once a lurg for so-called sophisticates, these spots now draw generally.

who accomps nerser at the plano, she has a winning manner that is contagious. Miss Davis is a master timing, interspersing her chirping with fine one-liners. Spouse, who occasionally joins in the single plane level able awards of the here.

ing with nine one-inters. Spouse, who occasionally joins in the singing, lends able support on the bass. George Lafoye & Co, are reviewed under New Acts.

After a summer layoff, Le Ruban resumed operations this week and, judging from opening ight biz; the eastside bistro is off to a good start. For its first show, it is offering a trio of familiar Le Ruban acts—Lee Goodman, June Ericson and Terry & the Macs—and one newcomer, Alan Carrier. This is Goodman's second season as a single, having gone out on his own last year after a longtime partnership with Jimmy Kirkwood.

Lee Goodman. Alan Carrier.

Lee Goodman, Alan Carrier, June Ericson, Terry & the Macs; Norman Paris Trio, Julius Monk; 85 minimum.

The lanky lad has a pleasant comedy style and appears a fave with Le Ruban patrons. On opening night he could do no wrong. Although one of his numbers—what does a singer do with his hands?—is similar to a bit by Carwho, who preceded him, Goodman carried it off well and graciously. His takeoffs on lavish tv variety shows and film preview cards are good.

good.
June Ericson, a gal with a pixie quality, has a big legit voice and a fine projection. She is always convincing in her dramatic renditions of an interesting and somewhat different songalog. She scores with a tune that may be termed a bebop lullaby and with "Blue Room" and "Old Black Swan."
Terry & the Macs; three guys and a gal, have a winning attitude and

a gal, have a winning attitude and make contact with the audience as ded for Cadillac Records. They score, too, with an Irish novelty tune. "You Belong To My Heart" in Spanish, and "La Mer" in French. Alan Carrier is reviewed under New Acts.

Chateau Mudrid, N. Y.
Ciro Rimac & Co. with Renita
Rubita, Charlie Boy, Buddy Victor
Maya Orch; minimums \$3.50, \$5.

Angel Lopez is habitually on the make for the Latin trade. His Chateau Madrid, which has had a spood measure of success in that direction, preemed for the season last week with Ciro Rimac in the top slot and Buddy Victor, former vocalist with the Ralph Flanagan band, as a concession for non-Hispanic elements.

panic elements.
Rimac, a vet Latin entertainer, has a troupe that includes Charlie Boy, Renita and Rubita, all of them Boy. Renita and Rubita, all of them expert in the Latin song and dance fields. It's a flash act presentation and each of the members of this troupe has ample chance to exhibit all their specialties. As a result, the act assumes marathon proportions. There's a lot that could be cuit to make the turn achieve greater effectiveness.

Rimac is an effective encee and he allots a lot of time to Rubita, who devotes her time to vocalizing and terping. She has a lot of drive and gets off a long series of tunes effectively. Rimac chimes in on a

Hotel Statler, N. Y.

Tommy Dorsey Orch with Jimmy Dorsey, Lynn Roberts, Bill Raymond, Lee Castle; \$1.50 cover.

Toning Dorsey Orten with Jimmy Dorsey, Lynn Roberts, Bill Raymond, Lee Castle; \$1.50 cover.

Since the reunion of the Dorsey freres last year via Jimmy's joining of the Dorsey organization, this crew has been giving out with a fine brand of dance music. Even more so than their stand in the hotel Statler's Cafe Rouge last year, shortly after the brothers joined together, the Dorsey band it currently registering as tops in the swing idiom. Maybe this orch can't bring back the band biz to its preeminance of 15 years ago, but it has a commercial formula that will pay off even today. Biz at the Cafe Rouge opening night (10) was capacity.

Tommy Dorsey's trombone and Jimmy's sax and clarinet give firm leads to the band, which comprises eight brass, five reeds and three on rhythm. The orch can play sweet when it has to, but it hits most potently when it's swinging on the red sections giving out freely and loudly. The customers don't seem to mind it, judging by the crowded dance floor at the preem when there are many youngsters proving that the modern generation can dance when they get the right kind of music.

The book spreadeagles the field from the old standards as played by a small combo within the band. Along with the Dorseys, the superb blowing of trumpeter, Lee Castle gives this band a standout trio of instrumentalists to lead the various sections.

instrumentalists to lead the valous sections.

In the vocal department, this band is exceptionally equipped. Blonde Lynn Roberts is a looker with talent and she belts the rhythm tunes with a bright voice and infectious style. For the ballad numbers, Bill Raymond scores as an appealing crooner with a good vocal range.

Herm.

Flamingo, Las Vegas

Las Vegas, Sept. 9.

Jan Murray, Betty & Jane Kean
Jackson, James & Cornell, Flo
mingo Starlets (12), Torris Bran
Orch (11); no cover or iminum

It must seem odd on the surface to offer two comedy acts co-starring on a nitery stage, nevertheless the load of laugh-talent should pay off handsomely here in its three-framer, and may well pioneer a departure from the accepted formula of balanced presentations. It's an Murray versus the Kean Sisters for laugh honors and there's no letdown in this department as these cafe vets milk their material for all it's worth for solid returns.

sertation informs Murray ripping into fursery rhymes as being unfit for youngsters. His vocalizing of "Laugh," in a contest with the Torris Band orch is hilarious. His tribulations as a homeowner on Long Island inspire a torrent of jokes that click all the way.

in the opening spot. The fast-stepping tapsters feature leaps, and rhythm routines to go off to a heavy palm-stinging. Bob.

Ritz Carlton, Montreal Montreal, Sept. 9. Josephine Premice, with Chino Poz. Johnny Gallant, Joe Settano Trio; \$1:50-\$2 cover.

"Cabin in the Sky" and switches good pair of tangoes in the process neally to the risque "I Love Lech- Charlle Boy comes up at various times to help with one spot of larinetting and various dances. He continuance of a nitery in Montwick young comedian who has had seasoning at No. One provides the majority of the act's Fifth Avc. and the Bon Soir, just can't seem to find himself at the Blue Angel. The material at show caught didn't match that of previous outlings at the Village clubs. A under New Acts. Maya's orch provides the showbacking and makes a good splash at mamboistics.

Buddy Victor is furthed discussed Buddy Victor is furthed discussed to be punching too hard, gesulting were a good splash at mamboistics.

Buddy Victor is furthed discussed Buddy Victor is furthed discussed to be punching too hard, gesulting were applied.

Buddy Victor is furthed discussed Buddy Victor is furthed discussed to be punching too hard, gesulting were a good splash at mamboistics.

Buddy Victor is furthed discussed Buddy Victor is furthed discussed to be punching too hard, gesulting were a good splash at mamboistics.

Buddy Victor is furthed discussed Buddy Victor is furthed Buddy Vict

position to offer a show to his!

position to offer a show to his patrons,

With this arrangement settled for the Josephine Premice opening last Wednesday (8), the Ritz Carl-ton's boniface John Contant teed off the fall season to capacity biz. Backed mainly by the bongos of Chino Pozo. Miss Premice scored heavily with a variety songalog, introducing several new numbers and reprising her established calyso faves to solid plaudits.

Best of her new entries is a sultry item called "Softly Baby" which causes some raised eyebrows even in this sophisticated bolts. "Would If I Could" picks up okay attention, and a rousing Brazilian number, "Leave Me Alone," contrasts neatly with a brace of Gallic ballads. Winding up with a group that included "Fancy Living" and "Tongue-tied Baby," Miss Premice begs off to salvos.

Between shows, the Joe Settano trio does dansapation sessions in usual capable fashion, splitting music kudos with pianist Johnny Gallant.

Newt.

Edgewater Beach, Chi

Edgewater Beach, Chi

Chicago, Sept. 10.
Marshall & Farrell, Kristofer &
King, Dorothy Hild Dancers (8),
Bob Kirk Orch (10); \$1 cover,
\$3.50 minimum.

King, Dorothy Hild Dancers (8), Bob Kirk Orch (10); \$1 cover, \$3.50 minimum.

King-size Marine Dining Room of this hotel is teeing off the fall season with a two-act, low-budget show that's noticeably lacking in headline values, both from the standpoint of name strength and program punch. Layout also is wanting in variety, compared with previous shows, being essentially an arrangement of comedy and dance. Opening show (10) played to half a house.

Pete Marshall & Tommy Farrell have scored strongly in other Chicago rooms recently before family and conventioneer audiences alike, but on neither of two occasions have they had to shoulder the burden of toplining. As the act shapes now it's lacking material, both in quality and quantity, for that kind of slotting. Boys have good two-man comedy conception that may carry them far h time, but present headlining is premature.

With Marshall as the straight and Farrell the begoggled foil, they open with snappy repartee and aunch into spoofery of pop songs and Texas radio programs that strike the fumybone solidly. Brace of standard impressions register okay, but longish skit on filmmak-ing in France gets less than mild results. Ditto the word-association nonsense, Among better offerings are a fashion show barb and the offstage revelation of a cafe singer's thoughts while he sings. Wrapup is a laughable tidbit in which Farrell runs riot on the bandstand trying to accompany his singing partner on a number of instruments.

Kristofer & King are a slick boy-and-girl dance team who have youth, looks, and lightness of limbs in their favor. Couple essays three three novelty numbers in buoyant mood with changes of costume for each, accomplished onstage by shedding the outermost vestments. All routines land nicely with the onlookers.

Dorothy Hild Dancers, seven attractive gals and a lone male, contribute a pair of snappy productions in Elittering garb at start and

Dorothy filld Dancers, seven actractive gals and a lone male, contribute a pair of snappy productions in glittering garb at start and finish the show. Bob Kirk, orch showbacks capably and plays pleasing dance sets.

South Seas, Honolulu
Honolulu, Sept. 11.
Mel Torme, Lindsay Lovelics
(4), Charlie Santos Quartet, Al
Pellagrini, Hardy Hutchinson; \$1
admission minimum.

Mel Torme is hitting with smash biz at the South Seas.
Torme varies routines on each of his three shows nightly Songs run gamut from "That's Entertainment" and "Pretty Eyed Baby" to "Birth of the Blues," "Three Coins in the Fountain" and "Blue Moon," one of his most frequently requested tunes. He does a good natured, albeit kidding-in-earnest, parodies on such stylists as Como, LaRosa, Liberace and Eartha Kitt for strong results.

El Rancho, Las Vegas, Lin St. Cyr, Jack Pearl (will St. Cyr, Jack Pearl (will Cliff Hall), Steve Gibson's Re Caps (10), Doddles & Skeete Louis Dance Trio, El Rancho Gir (10), Bob Ellis Orch (11); manual constant of the Caps of the Cap cover or minimum.

A quintet of acts, none of them running over 10 minutes, make up the current and considerably weaker layout by comparison that he bee E. Lewis stint that just closed a bangup eight weeks here. What this bargain bill lacks in quality is made up in quantity and the standout feature is the advent of Jack Pearl and his old sidekick Cliff Hall into cafe work (See New Acts).

Toplined is Lily St. Cyr: When the femme fatale undresses to go to bed every move is so so psychologically sharp that a cleavage in the audience is felt. The men succumb to Miss St. Cyr's obyions

chologically sharp that a cleavage in the audience is felt. The men succumb to Miss St. Cyr's obvious charm while the women undoubtedly toy with the idea of visiting the beauty parlor next day or of destroying their husbands when they get home.

Jack Pearl & Cliff Hall garner laughs from the oldsters and many a chuckle from the newer generation with their oral slapstick and need only material to fit contemporary times to put the act over as

tion with their oral slapstick and need only material to fit contemporary times to put the act over as a "solid" one.

Stéve Gibson's Red Caps, is a jazz combo that pleases, but with almost every instrument including the violin wired through the speaker—a blown fuse, and they're out of business. Damita Jo scores on vocals and Ginger is a talented fiddle player, although at times the speaker-emanating sounds from her strings are cruelly distorted. Comedy impressions and instrument solos by members of the troupe are okay. Doodles & Skeeter, who recently closed here, turn with pantomime impressions to loudly amplified recordings. Their knockabout anties and mugging garner plenty of laughs.

The Louis Dance Trio is a good opener, involving the fast-moving ballet of a pair of beauteous gals, and their male partner shining in a terp version of "Slaughter On 10th Avenue." The El Rancho Girls 10th Avenue."

that move well with the costuming better than average. The finale finds the company on a stage as Miss St. Cyr returns to tour the room in a cage attached to ceiling runners as she peels and tosses articles of attire to the craining diners below.

The Bob Ellis orch cuts a capable

Basin Street, N. Y.
Jack Teagarden Sextet, Johnny
Hodges Septet, Gerry Mulligan
Quartet; \$1.50 admission.

It's a long way from "Struttin' With Some Barbecue" to a modern opus like "Utter Chaos," but this musical layout at Basin Street spans the gulf between the dixieland and the progressive schools. Jack Teagarden's music must sound like 2,000 years old to the fans of Gerry Mulligan, while the latter's ultra-cool school must sound to the dixielanders literally like "Itter Chaoz" within the latter's ultra-cool school must sound to the dixielanders literally like "Itter Chaoz" within the latter's units known the latter's units within the latter's ultra-cool school, must sound to the dixielanders literally like "Utter Chaos," which happens to be Mulligan's theme. In between, there's Johnny Hodges representing still another musical genre—swing. This is certainly a well-balanced bill.

genre—swing. This is certainly a well-balanced bill.

Teagarden, who was last seen i New York a couple of years ago as part of Louis Armstrong's comboneturns with his own dixieland unit featuring his sister Norma on piane and Ray Badauc on drums, It's a traditional dixie sextet with music that hews closely to the standard two-beat patterns. Teagarden, as usual, is standout on the slidehorn and does an occasional vocal with his fine blues style, a close relation to Satchmo's. Badauc is also spollighted effectively on several skin beating solos while Miss Teagarden shows a rich barrelhouse style in her stints.

Mulligan has been in this spot several times in the last few months and seems to have developed a following in New York al, he did previously on the Coast Mulligan's crew, comprising his baritone sax, trumpet, drums and bass, represents the avant garde of the jazz movement and it plays with a casual sophistication that depends on close listening for the kicks.

on such stylists as come, and such strong results.

Best way to win ready Isle favoris to essay a Hawaiian number So he beats out a socko "Hawaiian number So he beats out a socko "Hawaiian war Chant" on drums, and sings a pop Isle novelty song, using pidgin English (Isle slang) and plunks his sown uke accompaniment.

Lindsay Lovelies (4) impress with dance routines, displaying dazzling costumes. The 'e's sock support from Charlie Santos Quartet, featuring Santos on alto sax and Clemt Low at the '88s, plus Torme's versatile accompanist, plaints-clarinetist Al Pellegrini.

Gil Lamb, Vicki Young and Delta Rhythm Boys, latter on a repeat date, are set for subsequent shows.

Welf.

New Acts

CONSTANCE MOORE Comedienne 30 Mins. Hotel St. Regis, New York

This "New Act" is intended to accent the musicomedy-film song-stress-comedienne's emergence into the truly big leagues. Marking a return to the Hotel St. Regis' class Maisonette, she is a worthy reopening-of-the-season attraction. From her personal viewpoint Miss Moore has finally scaled the heights.

has finally scaled the heights.

It's a double credit to her obviously painstaking schooling and to her special material writer. Who ever he/she is evidences a flair for adult yet socko humor not within the usual ken of "sophisticated" specialty songsmiths. It is savy stuff and Miss Moore projects it in just the right degree.

just the right degree.

When it's offbeat like "Observe the Niceties," it is not too subtle although, in as large measure, it is to the comedienne's credit that she knows how to best purvey her stuff for best impact.

knows how to best purvey her stuff for best impact.

Earl Brent and Matt Dennis get floor billing for "Forever," a new ballad "inspired" by Midred Cram's novel, and it has the earmarks of broad popular appeal. It is presumed both figured largely in authoring the rest of the reperiore. Thus, even when she resorts to familiars like "I Love the Guy," Will You Still Be Mine," "Do It Again," a 'Cole Porter oldie, and "Who Cares?", another Gershwin standard, it's 'the special lyrical treatments, along with Miss Moore's interpretations, which give it all such extraordinary impact. Some of the lines are as up-to-the-minute as last night's newspaper, including references to FHA "windfalls," and the like. Her pace is varied, running from the saucy and sophisticated to the barrelhouse "Coffee" stylizing.

All this adds up to a socko sum

ning from the sauey and sophisticated to the barrelhouse "Coffee" stylizing.

All this adds up to a socko sum total in the posh Maisonette. Fortified by Miss Moore's good looks, classy chassis and sleek coutoure, it all makes for very chic chatter and patter, via her clever lyrical interpretations.

Milt Shaw, batoning the accompanying music, is obviously the songstress' delight, as has been observed and notated before. His suave fiddling and intensive back-stopping with his 802ers is in the best tradition and does a lot for almost any floorshow personality in this botte. His brand of "society" dansapation gets em out on the floor pronto. He has a good sextet combination in accordion, drums, plano, clarinet, string bass and a second violin to support his own fiddle-maestroing. Ray Bari ensemble is an equally proficient relief combination.

The Maisonette marks the first

ble is an equally proficient relief combination.

The Maisonette marks the first of the Gotham "smart" rooms to reopen for the fall season, getting the jump on the Plazo's Persian Room (Julie Wilson), Pierre's Cotillion (Hildegarde & Jack Whiting) and Waldort's Empire (Jose Greco) rooms, slated to follow in that order. Per usual, August is back at the velvet rope and, per usual, the St. Regis is one of the few remaining hostels in Manhattan to maintain the "old guard" tradition of a brand of service and hospitality that seems to be fast disappearing the world over—or becoming too expensive.

JACK PEARL (With Cliff Hall)

Comedy, 8 Mins.
El Rancho Vegas, Las Vegas
El Rancho Munchausen' around
for inspection by the newer generation, and a reprise for the oldsters.
Cliff Hall has rejoined his old partner in the act which runs only
eight minutes, and given some
modern material could well be
stretched into a major nitery offering. Pearl, teller of tall tales in
guttural Dutch and German, answers Hall's interrupting questions
ith many a heated "come again."
The nostalgic due find a nice welcome for their rapid-fire repartee
that played a stellar part in many
Shubert revues almost two decades
ago.

Bob.

Shubert revues almost two decades ago.

ROGER CARNE

Ventrilogulst

Shubs.

Empire, Glasgow

This is an out-of-the-rut act with possibilities for the U. S. nitery and tw fields. Garbed to sophisticated affect in top hat and evening togs, ventriloguist walks on with an unusual dummy, a large lifelike cat. Feline proceeds to talk back to master, the crazy-style line of comedy being that no cats. can speak. Routine of back-chatting act is well worked out to obvious pleasure of stubholders.

Gord.

Puppetry

Shins.

Blue Angel, N.Y.

This act can be described as puppetry only in a loose sense. It is an unusual stint that has an ability to hold the attention of the audience. The four members of the audience. The fou

ESTHER WILLIAMS & CO.
Songs, Dances & Comedy
75 Mins.
Palace, Albany
Metro musical star and her husband, Ben Gage, realize a long entertained ambition in producing and performing with their first stage unit; on an eight-week tour of theatres before appearing at the Sands Hotel, Las Vegas, for three weeks. The show had a rather rough one-day break-in at Fabian's 3,660-seat Palace, but the talent and the material are on tap for a good hour-plus of entertainment after tightening, smoothening, accelerating and rehearsing shakeout of the uneven spots.

celerating and renearising snakeout of the uneven spots.

Biggest handicap here, aside from insufficient rehearsal, was the failure to arrive of the "head" for awater curtai perfected by Gage and scheduled for use in a climactic "dry swimming" bit by Miss Williams. Its elimination left the closing flat. Balkiness of a baby elephant—bearing a sign for Miss Williams' coming picture, "Jupiter's Darling"—hurt the second and third shows. The cute animal, which had been flown east and apparently was upset, would not be persuaded to do a single trick. The mike setup also appeared to give her and Gage slight trouble. Chief asset of the unit is, naturally, the beautiful, curvaceous, and strikingly-gowned Miss Williams—even though she does not swim. Her singing voice is pleasing, though not, unusual; her dancing, with two male partners, is reasonably good. Miss Williams managed to project her attractive personality across the footlights of the Vast Palace auditorium. The emphasis, kidding and serious, on happy family life, with Gage and their three small children, is in taste, and subtly beneficial to Hollywood. "Like To Be a Movie Star" and "Hurtin' Mambo" were Miss Williams gown for it rated the description "gorgeous."

The tall, deep voiced Gage shone brightest in "I Love You For Sentimental Reasons" and "You Are My. One Love" (co-authored by him, on a Pagliacci strain)—and both recorded for MGM. His rendition of the tunes improved noticeably at the final show. Gage also emceed competently.

Of the supporting turns, comedian Jay Lawrence, juggler Bobby Winters and The Sophisticates, comedy hillbilly trio (who have appeared at the Gages' Trails Restaurant in, Hollywood), register strongest. The amusing Lawrence might update some of his material—the reference to the deceased Sir Stafford Cripps should be deleted. Incidentally, the stage show, the stage show, and the stage show is the stage show, and the stage show is the stage show

Omitted from the local presenta-Omitted from the local presenta-tion were a Mack Sennett bit and and a song montage of Miss Wil-liams' hits. Jerry Dolan is travel-ing conductor. Jaco.

BUDDY VICTOR

BUDDY VICTOR Songs
13 Mins.
Chateau Madrid, N. Y.
Buddy Victor, who recently left the Ralph Flanagan band where he vocaled, has the makings of a good single. At this point, he shows need of being able to adapt himself to cafes and to spots where the band doesn't measure up to the musical accomplishments of his lot of volume as when he

musical accomplishments of misformer boss.
Victor has a lot of volume as well as a lot of expression when he goes pianissimo which, in this spot seemed to be quite infrequent. His catalog hasn't too much distinction tunes being "Live Til I Die," "Hey There," "Solitude" before return-

victor can get along well with some differentiation in catalog or change of arrangement. Jose.

GEORGE LAFAYE & CO. Puppetry 15 Mins.

number. Best part of the act is the "John and Marsha" routine. All one sees on the stage is a man's hat and a boa, a long snake-like wrap of feathers worn about the neck by women. With the "John and Marsha" record as the background, the hat and the boa react to the quality of the voices, obviously that of a romancing couple. The hat and the boa end up in a tres intime position at the conclusion of the disk.

Act an importation from France and although this is its New York debut, the troupe appeared in Las Vegas recently as part of the "Palladium Varieties" unit.

VARIETY

REX RAMER Impressions 10 Mins. Empire, Glasgow

Empire, Glasgow

Here is a solid impressions act for bookers searching for something different. Rex Ramer, adept at multi-voiced travesties, gives out in wide range of mouth and other vocal imitations of various musical instruments, and exits to good palming. (He's been around on both sides of the Atlantic but not in the New Act files.)

Repertoire includes business of

on both sides of the Atlantic but not in the New Act files.)

Repertoire includes business of dueting with himself in "Only a Rose," alternating male tones with soprano chirping and working up to youck-changing twixt whiskers and blonde tresses, Distaffer assistant, Ellene, works gag on innocent stubbiolders by first appearing in blonde wig, then, during act, discarding this to reveal herself as brunet. Ramer also does impersonation of "Cocktails for Two" as done by Spike Jones and his City Slickers, and winds with a fairly good imitation of the Scotch bagplies, using his gal assistant, tartan-garbed, the bagpipes, Act could fill worthwhile spot as impressionist in any location.

ALAN CARRIER

ALAN CARRIER
Comedy
15 Mins.
Le Ruban Bleu, N. Y.
Although somewhat short on material, Alan Carrier shows potentials as a comedian. Like many newcomers in the laugh field, he is essentially a comedy impressionist but displays an ability to enlarge his scope. His one-liners, however, audience are obviously too studied.

With experience and an enlarge-

studied.

With experience and an enlargement of his material, he should be able to move out of the intimery field and into tv and general situations. He is a sight as well as sound comedian, the visual aspect being a rubberface screwed up in Barry Fitzgerald fashion. His best bit is a record pantomine in which he provides the actions for the voices of the Ink Spots. He would do well to eliminate his whistling number, the weakest bit of his repertoire.

Holl.

RUBY MURRAY Songs 10 Mins. Empire, Glasgow

Empire, Glasgow
Unsophisticated 19 - year - old
chirper is currently cashing-in on
naive little-girl appeal, but would
be advised to polish up the chirping routine for later days.
She teesoff with "Two Kinds of
Tears," which registers nicely, then
follows with the bouncy "That's
What A Rainy Day Is For." After
a run through current pops, she
winds with "Little Things Mean A
Lot," but makes awkward exit
behind her pianist. With more
practice, thrush should gain in confidence. Gord.-

JACKSON, BOW & DARNEL Dancing 8 Mins. Empire, Glasgow

8 Mins.
Empire, Glasgow

Terping trio, useful opener on any vaude layout, come up with a distinctive brand of dancing, with an out-of-the-rut college routine asteeoff, item.

Act consists of two distaffers and one male, and mixed duo open attired as college boys in eccentric comedy dance of a couple of schoolboys. Third member of trio, a brunet looker, follows with some solo tap work and a hand-walk. First pair then return to intrigue stubholders with a characterization dance, their skillful impression of Dickens' characters Bill Sykes and Oliver Twist stealing jewelry from hands, neck and garbing of a rich lady (danced by the brunet). Act spices offering with much humor, and terping reaches a good level. Okay booking for vauderies and niteries.

Dallas Spot Reopens
Dallas, Sept. 14.
Abe Weinstein will reopen his
newly redecorated Colony Club on
Friday (17),
Dink Freeman will be m.c. of
the floor show which will include
Candy Barr

House Reviews

Palace, N. Y.

Mie & Mattie, Stan Harper,
Burton & Janet, Buddy Clayton,
Tommy Hanlon Jr. (2), Maxine
Sullivan, Wally Dean, Harvest
Moon Ball Winners (12), Jo Lombardi House Orch; "Southwest Passage" (UA), ziewed in Variety, sage" (UA), April 14, '54.

The Palace, this week, host to the Harvest Moon Ball winners

The Palace, this week, host to the Harvest Moon Ball winners, six couples who battled their way through the N. Y. Daily News annual promotion held at Madison Square Garden. Previously, the winners played out their prize week at the Latin Quarter, N. Y. and before that at the Roxy and Loew's State on Broadway. The Palace has this 12-person act for the first time this year.

The calibre of the contestants seems to be generally high, with near-professional polish displayed by the fox-trot and tango winners. The presentation is well-paced with an offstage voice emeeing and the brief turn around the stage beach pair made for a good curtain closer. However, it seems that every few years the catalog of dances has to be refurbished. It would indeed be a difficult problem to eliminate any of the present categories, but certainly, a mambo team would seem a necessity this year also showing were couples doing the rhumba, polka, Vienese waltz, and jitterbug.

The rest of the show has its moments, albeit one segment failed to hit its full impact because of the design of the bill. Buddy Clayton, who does a fairly good set of impressions, had to follow another impersonation act. Two acts in succession of this category is much too much. Burton & Janet relies on the male's takeoffs on Chaplin and Groucho Marx, otherwise the turn is nil. Clayton has some fairly good moments in his stand, but it was unfair for him to follow a similar act.

A major turn here is Maxine Sullivan, the Negro songstress who has an intimate voice that registers in theatres as well, Miss Sullivan does a trio of tunes before responding with her familiar "Loch Lomond" for a clean sweep.

There are two workable acts in the comedy department. Tommy Hanlon Jr. with a femme assistant does his usually likeable turn. He's a nice-appearing and personabe lad who has always done excellently in this house. Wally Dean, during the early nart of his cort.

does his usually likeable turn. He's a nice-appearing and personab' elad who has always done excellently in this house. Wally Dean, during the early part of his act, resembles a medley of other comedians. The drunk bits are too easily identified as having genesis with other comics; but his Impression of a hayseed playing auto-horns concealed in his coat, is a gooditem, presumably his own, that does very well for him.

Opener is by Mie & Mattie, a Finnish hand-to-hand duo, who have some good formations, particularly where the male balances on the femme's shoulders while she's in an incomplete backward

ticularly where the male balances on the femme's shoulders while she's in an incomplete backward arch. However, there are some mements in the act that seem to be exhibits for muscle worshipping cults. It's too slow and subtle for the general run of vaudeville patrons. However, the bulk of their turn is generally appreciated. Stan Harper, in the deuce, plays a good harmonica. Act is high-lighted by the allegro movement of Mendelsonh's Violin Concerto, which has enough melodic moments to be readily understood in vauders.

ers.
The Jo Lombardi crew backstop

Jose.

Empire. Glasgow Glasgow, Sept. 10. Deep River Boys (5), Myles Bell, Rex Ramer with Ellene, Syd Plum-mer, Roy Lester, Valento & Dor-othy, Bruce Forsyth, Jackson, Bow & Darnel, Bobby Dowds Orch.

The Deep River Boys are back again at this leading U. K. vaudery, their 10th trip in five years, and draw in solid patronage plus their usual considerable quota of

"Hello, Young Lovers." Strike novel humor-slant with an American yodelling song and wind befor their encore request of "Loch Lomond" with Hoagy Carmichael's "Stardust."

their encore request of "Loch Lomond" with Hoagy Carmichael's "Stardust."

Myles Bell, U. S. comedi making his Auld Lang Syne bow, pullsout a solid string of amusing stories. He racks up a bigger proportion of laughs than many leading English and Scot comedians, and has a smooth approach plus speedy handling of material. Comedian has a mellowed friendly style and winds with a "Lovely Day Tomorow" tune routine, into which handwiches various ways of worrying about non-existing happenings in the future.

Syd. Paummer, long-time xylophonist on the U. K. vaude loops, uses comedy business to add humor effect to an instrument which can often fore with similarity. Frinstance, he has a pair of hand-clappers attached to front of instrument to indulge in mitting, a red-colored snake that strings and streads through the cylindrical pipes, flowers that shoot up, a ratthat is throwfi up from the instrument, and a dönkey's face, tail and legs that fit themselves up button touch when he gives out with "Donkey Serenade." Off to hearty plaudits.

Valento & Dorothy, Australian twosome, offer standard act of balancing and multi-manipulation on slack wire, but the gal spoils act by over-acting in facial expressions. Bow & Darnel are an attractive out-of-the-ordinary terping trie who open both stanzas, and the Bobby Dowds orch comes up with sound showbacking.

Gord.

5-Month Shooting

= Continued from hare 3 = circle the globe for the Cinerama

circle the globe for the Cinerama footage.

Included in the crew are Liarold E. Squire, first cameraman who has been around the world with a camera nine times and who has been with Cinerama since its inception; Richard & Pierschmann Jr., sound engineer, also of the original Cinerama crew; Robert M. Herndon, vetera assistant director, and cameraman John S. Priestley, Harvey Genkins, Martin Philbin, Michael J. Mahoney, Mahlon H. Marshall Jr. and James R. Morrison. Director Ted Tetzlaff and other members of the crew who are in advance of the unit are already abroad.

in advance of the unit are already abroad.

While work begins on the third production, Stanley Warner and Robin International, worldwide trade firm which is handling foreign exhibition of the medium in association with SW, are prepping for the Sept. 30 opening in London. SW staffer Everett Callow, pub-ad director for Cinerama, and Cliff Giesseman, in charge of group ticket selling, are in London to lend their U.S. experience to the British staffers.

Second film in the medium, "Cinerama Holiday," produced by Louis de Rochemont, is being readied for unveiling in the U.S. No opening date, or city has been selected since the first film, "This Is Cinerama," continues to be a bo, winner.

20.364 Cinemas

Continued from page 3

Gontinued from page 3
figuring an average of four occupants per car.

Southern branches lead in the number of theatres, with Dallas at the top with 1,149 indoor and 476 outdoor installations actually operating. Aflanta is next with 809 four-wall situations and 333 ozoners. New York count shows 804 regular theatres and 43 drive-ins. Minneapolis has 795 standard seaters and 86 ozoners, Kansas City is next with 664 theatres operating and 172 outdoorers. Then comes Washington with 641 regular houses and 192 ozoners. That's followed by Cincinnati and Boston, with 611 and 592 four-wallers respectively. Cincinnati exchange services 173 drive-ins and Boston 150.

Interesting aspect of the 20th

draw in solid patronage plus their usual considerable quota of plaudits.

Act, a strong U. S. favorite at this discriminating house, brings polish and zest to a songalog of ballads and comedy tunes, and wind in a hushed Scot auditorium before the front curtain to a masterly rentition of the oldie "Loch Lomond."

This stirs up solid palming.

Combo opens brightly with "When You're Smiling," then swing into the current hit "Three Coins in the Fountain." Follow with "Accentuate the Positive," "Begin the Beguine," "Lucky Black Cat" and

Unit Reviews

Holiday on Ice

Note of the control
"Holiday Ice" company is opening its new show here after a summer of rehearsals and breakin date in Sioux City. Current production marks the 10th anniversary

in date in Sioux City, Current production marks the 10th anniversary of the company, and even for such occasion it would be difficult to outstrip previous productions, but this show rivals in plush costuming and lavish settings anything that has gone before.

Most of the established ingredients of the big ice shows are present—eye-filling and colorful costumes, elaborate settings, the bevy of skating chorines, a long roster of talent and special acts, large production staff and a generous supply of knowhow. With these in proper arrangement it is hard to miss, and this one rates well on most counts.

The brand newness sticks out in many instances, with a misstephere and there, a trick that doesn't come off and some spotty pacing. In a couple of spots there is noticeable lagging by experienced performers, but largely these are kinks that should come out with a few more performances under the belt.

Starting with a mild pace, the

few more performances under the belt.
Starting with a mild pace, the first act has a trio of production numbers, all handsomely decked out in a wealth of costumes and effects and intricate choreography. "The Merry Widow," in a vocally pantomimed tab version, is the piece de resistance, with Jinx Clark, Rudy Richards, Phil Hiser, Genevieve Norris and Kenny Brent in the "speaking" parts. Number makes much of the Lehar tunes, highlighted by the period ballroom setting.

highlighted by the period ballroom setting.

In between the production numbers is an acro-rhythm duo by Jean Cheadle & Bob Saccente; puppetteering by Jimmy Shaw; comic skating by Paul Andre; solo work by Kay Servatius, Bill Blocker & Arnold Shoda; an acro trio with Cal Cook, Mary Bohland and Genevieve Norris as the highlight of the mid-act production number; and some shenanigans by Flip & Flop.

Arnold Shoda; an acro tho with Cal Cock, Mary Bohland, and General that the Darmyaro nacy control of the country of the countr

Hotel Astor Roof, a couple of years ago, only to find that upper crust-spenders don't hanker for cornfed entertainment. The same principle still applies. Rustic revelry is not for the legit houses in the form that "Hayride" assumed in its stand at the 48th Street Theatre, N. Y. re, N. Y. Like the WSM crowd, "Hayride"

Like the WSM crowd, "Hayride" has its genesis also in a radio station, WRVA, Richmond, Va, It's the "Old Dominion Barn Dance," which has had a long and profitable run on that outlet. It's also done some touring. Apparently, they assumed that there's a lot of country. New York, Presumably sales reports of recordings indicated that in this metropolis was a fifth column of country folk in sufficient numbers to support this venture. Indeed, opening night found many a' whistlin' and a' hollerin' for the success of this invasion.

However, for a country venture

found many a' whistlin' and a' hollerin' for the success of this invasion.

However, for a country venture to succeed in New York, there has to be a breath of mountain greenery, some honest folk music, new ballads and material with more depth and maturity than that which as presented here. It would be difficult to find that kind of music these days. The mountain fastnesses, where Elizabethean folk shut themselves up for centuries have long been infiltrated by radio and other emissaries of civilization. It would be difficult to find enough unadulterated country ballads and entertainers to make up a contingent of the size of the "Hayride" company.

The hillbilly doings presented some stuff of merit. For example, the musicians are excellent in their particular line of endeavor. One banjoist, Earl Scruggs, is about the best picker seen in these parts. Cousin Joe Maphis and Gere Jenkins are excellent on the electric guitar with the former doing a stin of fancy fiddlin' that got over. Sunshine Sue poured on the charm in the emcee spot and contributed a spoir of singing. The calicoed Coon Creek Girls with their country tunes, Fiddlin' Irving, Mary Klick, Sonny Day and Eddy Smith contributed a spoir of insigning. The calicoed coon creek Girls with their country tunes, Fiddlin' Irving, Mary Klick, Sonny Day and Eddy Smith contributed a spoir contributed a variety of songs and on musical instruments. The closest approach to some

songs and on musical instruments.

The closest approach to something different was by Zag the Ozark Mountain Boy, who is a lumbering singer with movements that are a cross between those of Johnnie Ray and Frankie Laine. His tunes carried a great deal of unintentional comedy.

Otherwise "Haustid" is a contraction of the contraction of

Otherwise, "Hayride" is no different that the barnyard bac-chanales heard on radio since its inception. It's trite and naturally

as has been done in the pictures mentioned."

mentioned."

Pitch for Boycott

Carton appealed to theatres "to reject the exhibition of these pictures. which discredit the pro-fession of police officer unjustly and without reason." The PBA chief, in continuing his pitch for a boycott of these pix, declared. "I understand that theatres do not which discredit the pro-

a boycott of these pix, declared:
"I understand that theatres do not, have to accept pictures of this type for public exhibition, and therefore the owners of theatres have a real opportunity to make a worth-while contribution to the public good in these days of juvenile delinquency and general lawlessness by refusing to show them."

While the industry's Production Code does not specifically nix the depiction of cops as criminals, it states as one of its general principles that "law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation." The only other reference to law-enforcing officers is clause which says: "There must be no scenes, at any times, showing law-enforcing officers dying at the hands of criminals unless such scenes are absolutely necesary to the development of the plot. This includes private detectives and quards for banks, motor trucks. scenes are absolutely necessry to the development of the plot. This includes private detectives and guards for banks, motor trucks, etc."

Almost simultaneous with the is-Almost simultaneous with the issuance of Carton's blast at crooked cop pkx, members of the New York States Assn. of Police Chiefs were lending their support to Warner Bros. "Dragnet." At the invitation of Warners, members of the group, headed by John C. Hergenham, Police Chief of Armonk, N. Y., atcheded a performance of "Dragnet" at the Victoria Theatre, N. Y., Monday (13).

Pix Abroad

Continued from page 1 compensation deal there has just

through.

\$180,000,000 Remittance

Basing their opinion on the per-formance of the year to date, for-eign department execs say the in-dustry today is in its strongest and most favorable position abroad, with no real trouble spots looming. Consequently, they're confident that remittances will surpass the 1953 record of around \$170,000,000 and may climb this year as high as \$180,000,000 or \$185,000,000.

and may climb this year as high as \$180,000,000 or \$185,000,000.

It pointed out parenthetically that, even were the remittance level to remain constant at \$170,000,000, this would still be an excellent showing since, in 1953, the total was boosted by the thawing of large chunks of coin accrued over a long period of time.

Credited for the strong b.o. performance of U. S. pix abroad is the quality of the productions, which, execs hold, has improved a great deal, as well as gradually diminishing restrictions. Furthermore, native pix, while popular, haven't developed the kind of b.o. strength originally ascribed to them.

Continued foreign market upbeat is notable in the light of predictions from a number of industry leaders, including the Motion Ptcture Export Assn.'s Eric Johnston, earlier in the year that 1954 would fall slightly short of 1953 totals.

VARIETY BILLS

WEEK OF SEPTEMBER 15

Numerate in connection with bills below indicate opening da whether full or split, week

Whether rull or aptit week
Lefter in parentheses indicates (crouit, (i) Independent; (L) Loew; (M) Mossi
(P) Paramount;) RKO. (S) Stoll) (T) Tivoll; (W) Warner

NEW YORK CITY
Music Hall (I) 16
Marlene Dell
Don Farnwers
Marilyn Murphy
Eric Hutson
George Sawtelle
Johnson & Madill
Rockettes
Corps de Ballet
Glee Cub
Sylvane (R) 17
M Rosenbloom Co
Little Jack Little
6 to fill

ADEL AIDE

4 Tunes Mambo Aces Howie Miller MLAMI

MIAMI
Olympia (P) 15
Lecuona C B Orc
Nelle Castel
Raul Martel
Estrellita & Raul
Guili
Johnnie Haymer

CHICAGO

Chicago () 17
JuneValli
Leo De Lyon
Jerry Vale
4 Tunes

AUSTRALIA

ADELAIDE Royal (T) 13 se Iturbi MELBOURNE Tivell (T) 13
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brown
Julian Somers
Chadells Bouna
Max Blake
David Edie
John Bluthal
Fivoli Choir
Dancing Boys
Adorables

ROTORUA
Regent (T) 13
Vienna Boys Choir
Tivell (T) 13
Buck Warren Co
Warren Latona
Sparks
Edith Crocker Co
Deplora
Z Maxwells
O'Hagan & Stead
Ron Fairy
G Brox & Myrna
Johnnie "RubberGloria Dawn
Dancing Boys
Ballet Girls

BRITAIN

BIRMINGHAM
Hispodrome (M) 13
Hispodrome (M) 13
Tony Brent
Coorge Martin
Kenny Baker
Brian Andre
Olga Varona
Ruby Murcay
De Vere Debot
Opera House (I) 13
Jimmy Edwards
Tony Hancock
Joan Turner
Lucienne 4 Tune Tellers
Jacqueline McVee
8 G Lawrence Giris
EDINBURGH
Empire (M). 13
Palmara Doreen
Bonar Colleano
Edmond Bros
C Warren & Jean
Les Spanglers
FINSSURY (M) 72
Max Bygraves
Nitwits
Joyce Golding

Max Joy Nitwits Joyce Golding Katherine Feather Nelson Bros Nelson Bros
Tux
Virginia Vernon
Shirley Hepburn
Donald Clive
GLASGOW
Empire (M) 13
Conway & Day
Teddy Johnson
Lorraine
Peter Cavangh
Pan Yué Jen Tp
Pearl Carr
Downey & Daye

Sicki
Reg Varney
Leslie Welch
Tower Circus (
C Cairoli & Pa
Knies Animals
August Natsch
Craddocks

ks Gautier Co

Y Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jim O Paventon
10
12 Holidaymakers
BOSCOMBE
Hippodrome J.
Hippodrome J.
Historia Holiday
Harkness
Eric Williams
Earl Daeney
Harkness
Eric Williams
Earl Daeney
Ledide Hart
S Fisher Grin
Hippodrome
Lwee & Land
Lwee & L

N. Lee BRIS.
Hippodrome Max Miller Tessa Smalpage Pharos & Marins Billy Baxter Crochet Chas Camerori Spillanes C. Clair Ton.

Chas Camerer Spillanes Clair P & Review Control of the Control of Control o

Valettos
Berri de Bobo
Berri de Bobo
Granada () 13
Denise Vane
Dick Montague
3 Coorgians
Falacs () 15
Hatch
Ron Ferriam
Johnnie Mason

Joy Nichols
Cardew Robinson
Authors & Swinson
Marguerite &
Charles
Gold & Cordell
Revel & Fields
Jimmy Edmundson
Curzon 3

Find the state of
Marusia Sava
Versatiles.
Vices To See You'
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Dinican
Faula Stewart
Salvatoria Gioe Ore
Panchito Ore
Vices Tables

Cabaret Bills

NEW YORK CITY Debonairs Nejla Ates Golden Mermai Raiph Young Picowaser Ore B Harfowe Ore E Harfowe Ore B Harfowe Julius Monk June Ericeon Two Forman Faris Two Guifare Two Guifare Kory Marusia Sava Wessattles

Basin at
Learning of the State
Carol OnmaSalvatore Gioe Ore Panchito Ore Vienness Lantern Helene Almee Bolores PerryBela Bloomy Faul Mann Charles Albert Village Barn Vickie Barry Joel Shaw Ore Dale & Mullen Plute Pate Rachel Ellen Walderf-Astoria Betty Clooney Andrea Trio Michae Bury C Williams Trio Carol Ca CHICAGO Cathy & Blair Shirley Linde Weidemanns

Black Orchid
Burl. Ives
June Carroll
June Carroll
June Carroll
Recruy: Blen
R Kerpay: Blen
R Kerpay: Blen
Blue Angel
The Charmer
Gigi
Templar
Lady Eva
Loui Navlor
Errol Garner Trio
Dick Shawn
Kramer Dors (5)
Brian Farnon Orc
Conrad Hillen
'Skating Stars'
Margie Lee

Weidemanns Polo Perky Twins Jimmy Caesar Eileen Carroll Ray McIntosh B Dears & Dons Frankie Masters Ord B Dears as Transic Masters Ore Edgewater Basch Marshall & Farrell Nanci Crompton Francis Brunn Dorothy Hild crs Bollon Brunn House Brian Farnon Ore Gene Sheldon Double Daters Three House Charlie Fisk Ore

LOS ANGELES

Des O'Connor Ricolettes R Alan & Steve Keefe Bros & A LIVERPOOL Empire (M) 13 Deep River Boys Clayton & Ward Brucet orsyll Hucet orsyll

Bobbie Kimber MANCHESTER Hoppdrome (S) The Hoppdrome (S) Stan Stennett Albert Burdon Alan Rowe Yolandas Betty & Betty & Wend Harry & Wend Manchest Burdon & Rita-NEWCASTIE Empire (M) 13 Devine & King Australian Air Ace Jose Moreno Co Stuthard Lacky NORWICH

NORWICH

Authorise Control of the Control of

ooney & King Cinzanos Jeff

SUNEmpire Un.
Litz Rozz.
Stubby Kaye
Litz Rozz.
Stubby Kaye
Actiur Hayner
R Lingana & D
Billi Wareham & B
P Hatton & Peggy
R & J Penn
SWANSEA

Impire (M) 13

Ambassador Hotel
Garry Belafonte
Rex Kourry Belafonte
Rex Kourry Belafonte
Ros Barba
Larry Green Trio
Ros Garra
Ros

MIAMI-MIAMI BEACH

Clover Crus
Sherry Britton
Ted Lawrie
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury Selina Marlowe Lin Woody Woodbury Five O'Clock Belle Barth Dick Hall Don Ostro Orc Dayne Manners Tommy Miles' Orc Loss De Fee Lynn Star Rita Marlow Charlotte Waters Naufflus Metel Patsy Abbott Antone & Ins Sid Stanley Ore

AMI BEACH

Sans Souch Motel
Marion Murray
Sacasas Orc
Ann Berman Ders
Anne Barnett
Barnett
Bill Hayes
Maurice Rocco
Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
France Garcias
Fr

LAS VEGAS, NEVADA

Flaminge
Pearl Bailey
Russ Morgan
Silver Silpper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cayanaus Jimmie Cavanaug
Dasert Inn.
Hildegarde &
Johnny Johnston
Helen Traubel
Jose Greco.
Lest Prentier
Marllyn Magwell

Lancers
Will Jordan
El Cortex
Cooper Sisters Cooper Sisters
Coden Nugget
Gas Lights & Pink
Tights Gas. Lights & Fin Tights Sands Red Buttons Fram Warren El Ranche Vegas Jos E Lewis Gioris Dewonst Minaky's Follies o 1955 Thundarbird Kyle MacDonnell Henny Youngman

'54 BUMPER BARN TRYOUT CROP

Temper! Temper!

That back-and-forth discussion between some of the New York drama critics on the subject of early opening night curtains has gotten a little edgy. In a recent column on the subject, John Chapman, of the N. Y. Dally News, was a trifle acid in referring to another aislesitter as a "bon-vivant" and explaining that his own stand in favor of an 8:30 or 8:40 ring-up opening night was not for personal reasons but merely i behalf of the general play-going public.

stand in tavor of an above of the state of the general playgoing public.

Richard Watts Jr., of the N. Y. Post, apparently the "bon-vivant"
referred to, took a sarcastic dig at Chapman (without mentioning
his name) in a reply last Thursday (9), as follows:

When I recently expressed surprise that one of my distinguished colleagues objected to the early first-night curtains, I
seem to, have done him an injustice. I was astonished by his attitude because premieres at 8 o'clock make things so much easier
for the reviewer. Where I was unfair to him was in not realizing
that he was guided solely by idealistic motives; that he is, in fact,
a splendid do-gooder at heart. To favor the later curtains entirely
out of an unselfish concern for the comforts of that neglected and
underprivileged class the carriage-trade first-nighters, is so touching that I am reduced to embarrassment for my selfishness.

Ward Morehouse, drama columnist of the N. Y. World-Telegram
& Sun, also commented again on the opening night curtain; issue
last Saturday (11). He wrote, "I've made a personal poll of firstnighters and have found that not one in 50 desire a return to the
old-time 8:40 opening night curtains, which are favored by one
critic. He seems to be able to write faster than all the others and
he doesn't seem to mind scrambling for an 11:30 taxi on a rainy
night." He added that he had received "two dozen letters" favoring
the early premiere curtain and quoted one Broadway producer as
saying, "We have found that we can get playgoers into the theatre
and into their seats much easier for the early first-night curtain
than we could when we started the shows at 8:40 and 8:50. In
those days late diners were still drifting in at 9 o'clock.

New Stock Mgrs., ATPAM Pact Seen Likely As Followup To Lycett Tiff

Dispute between the Assn. of Theatrical Press Agents & Managers and the management of the Westport (Conn.) Playhouse is in process of settlement. Meanwhile, Ralph Lycett, who was pulled off the job as pressagent and subscription manager of the strawhat during the summer, when the union put the theatre on its "unfair" list, was back at work for the last few weeks of the season. Barn had refused to hire an ATPAM member as manager.

Settlement of the ATPAM-West-

ATPAM member as manager.

Settlement of the ATPAM-Westport dispute may involve a general
agreement between the union and
the Stock Managers Assn., representing most of the barn managements. Attorneys for the union
and Westport have been confabbing and a full meeting to include
the stock producers is expected to
be held soon.

As steps toward an agreement.
Lycett was permitted by ATPAM
to resume his Westport duties, and
the barn put Peter Davis and Nat
(Continued on page 57)

D. C. Post-Times-Herald Has 'Problems'; Too Fat For Next-Day Reviews

Washington, Sept. 14.
There'll be no morning-after legit reviews in Washington until the Post and Times Herald licks the mechanical problems in connection with printing the greatly enlarged paper. That will likely be matter of months and will hurt at the boxoffices, since Washingtonians generally like to read the reviews before buying legit tickets. Sale of the Times-Herald to the Washington Post some months ago added about 75% to the circulation of the Post, now the town's sole morning paper, and has resulted in much fatter editions, with considerably more advertising. Result is that part of the paper is printed on the old Times-Herald presses several blocks from the Post building.

Post plans a new printing annex

Does French 'Hussars'

Montreal, Sept. 14.

Montreal, Sept. 14.
French Canadian group, Le Theatre du Nouveau Monde, will open its fourth season Oct. 7 with P. A. Breal's "The Hussars," Parisian comedy-drama success. It will be the play's first Western Hemisphere production.

Jose Ferrer has acquired the English rights to the piece and reportedly plans a production on Broadway or the Coast.

2d 'Pajama' Co. Tees Off in Jan.

Second company of "Pajama Game" will go into rehearsal early in January and open a tour with a week's stand in Pittsburgh in late January or early February. Casting will be started by stager George Abbott in late October, after the opening of his revival of "On Your Toes." Meanwhile. Jules Munshin, Helen Gallagher and Byron Palmer are mentioned as possible leads.

Touring edition of "Pajama"

possible leads.

Touring edition of "Pajama Game" is being financed from profits from the original, currently in its 19th sellout week at the St. James, N. Y., with John Raitt, Janice Paige and Eddie Foy Jr. as costars. The musical version of Richard Bissell's "7½ Cents" novel, with book by Bissell and Abbott, and songs by Richard Adler and Jerry Ross, was produced by Frederick Brisson, Robert Griffith and Harold Prince.

Mayer, Mowery Ready 65G

on the old Times-nerall processes of the Post building.

Post plans a new printing annex to be erected next door to its present plant. Until that is completed, however, the mechanical difficulties have caused the paper's top brass to rule that opening night legit reviews will not appear until two days later.

Post-Times-Herald legit critic Richard L. Coe will continue to kitchard L. Coe will continue to Richard L. Coe will be Richard L. Coe Richard L. Coe will be Richard L. Coe Rich

82 SHOWS GET INITIAL TESTS

By HOBE MORRISON

Strawhat tryouts had a bumper season in 1954. That was true in both quantity and quality. There were 84 shows given initial tests on the barn circuit, believed

lieved to be the biggest season's crop on record. The figure does not include two more break-ins listed for October.

Itsted for October.

Two of the tryouts are definite Broadway entries for the early fall.

"Dear Charles," with Tallulah Bankhead dittoing her star stink from the silo trail, opens tonight (Wed.) at the Morosco, N. Y., and "Home Is the Hero," with Walter Macken in the author-actor parlay he had recently in the test stand at the Westport (Conn.) Playhouse, arrives next Wednesday (22) at the Booth, N. Y.

There are 10 other citronella

arrives next weunesuay (22) at an Booth, N. Y.

There are 10 other citronella tryouts rating as probable Broadway productions. They include William McCleery's "The Lady Chooses," Justin Sturm's "Reunion '54," John O'Hara's "Farmer's Hotel," John Cecil Holm's "Southwest Corner," Leslie Stevens' "Champagne Complex," Hy Kraft's dramatization of F. Scott Fitzger-ald's "Last Tycoon," John F. Matthews' "Michael and Lavinia," the Louis Pelletier-Jack Finke "Other Devil," Mary Chase's "Lollia" and John Hess' "Facts of Life."

Two other tryouts, Frederic Morton's "Millicent's Castle" and

John Hess "Facts of Life."

Two other tryouts, Frederic Morton's: "Millicent's Castle" and Phoebe and Henry Ephron's "Shoemaker's Children," are scheduled for October at the Bucks County Playhouse, New Hope, Pa., at least potential Broadway candidates. Various other shows, listed in Variety's weekly Strawhat Tryouts tabulation during the summer, were tested from previous year, and thus do not qualify as new breakins. A number of other efforts were in the semi-pro or frankly amateur category and are also excluded.

Some Not Due for N.Y.

Among the notable 1954 tryouts

Some Not Due for N.Y.

Among the notable 1954 tryouts apparently not due for ultimate Broadway production (although some may be likely bets for stock, off-Broadway, etc., or even films, and television adaptation) were Calder Willingham's "The Automobile Man," Pierre La Mure's dramatization of his own "Moulin Rouge" novel, Jerome Chodorov's "Brother Cain," Anita Loos "Darling, Darling" adaptation from the French of Pierre Barilet and Jean-Pierre Gredy, and the Albert Halper and Joseph Schrank "My Aunt Daisy."

Also, the Reginald Denham-Conrad Sutton Smith "Dash of Bitters." John Rodell's "Brothers," George Batson's "Miss Private Eye," A. B. Shiffrin's "Burst of (Continued on page 57)

(Continued on page 57)

SKED SIMENON 'SNOW' FOR OFF-B'WAY PREEM

"The Snow Was Black," by Georges Simenon, will be given an off-Broadway production this fall at the Theatre de Lys, N.Y., by John Griffin and Gene Frankel. The drama, adapted from his wn novel, had a two-year run in Paris and was recently tested at the White Barn Theatre, Westport, Conn., under the direction of Frankel, who will also stage the off-Broadway edition. Griffin has directed and produced in London and has worked in legit and television in Canada. Frankel has directed in stock and films.

Shirley Not Going Out With 'Sea'; No New Songs, So Tour Looks Cold

Thomson-Allen to Tour 'My 3 Angels' With Jory

"My 3 Angels" is being sent on tour this fall by Archie Thomson and Rita Allen, who were associated with Saint Subber in the original Broadway production in 1952-53. Victor Jory is starring and Herbert Evers is featured in the Sam and Bella Spewack adaptation of Albert Husson's farce, "La Cuisine des Anges."

Charles Harrow, who is operating the subway circuit in Brooklyn and Jamaica (N. Y.) this season, is associated in the presentation the show at those two spots (

Channing Poser Via New Tuner

Carol Channing, currently star-ring in "Wonderful Town" in Chicago, will probably decide within three weeks the next two whether she will remain with the musical or leave it to star in a new tuner, "Delilah." Latter show is by John Latouche, Sam Locke and James Mundy, who will submit a first draft to the star in a few days.

first draft to the star in a few days. Miss Channing's contract with producer Robert Fryer permits her to leave "Town" on six weeks' notice. But although she'd like to do a new show on Broadway, she's getting \$3,500 a week (plus a percentage over \$30,000) in "Town," and her performance in the show has drawn unusual praise from the Chi critics and, she feels, has gotten her out of the one-role ("Gentlemen Prefer Blondes") category. Fryer would like to persuade the

tlemen Prefer Blondes") category.
Fryer would like to persuade the star to remain with "Town" for a full season's tour, including the potentialy lucrative Coast engagements. She has done excellent business in Chicago, considering the fact that the show had to start from scratch there, with virtually no advance sale, at the start of the summer lull. Also, she was taking over a role with which her predecessor, Rosalind Russell, was identified.

Gov't Appeals Shubert Suit to Supreme Court; Sez Trust Law Applies

Washington, Sept. 14. Appeal was taken to the Supreme Court last week by the Department of Justice in the Government's anti-trust suit against Lee (deceased) and Jacob J. Shubert and Marcus Heiman. The Department asked for review of the ruling of the U.S. District Court for the Southern District of New York which held that the theatrical business is excluded from the anti-trust laws.

from the anti-trust laws.

Case results from an action brought by the Department in 1950 charging the Shuberts and Heiman with conspiring to restrain competition in production, booking and presentation of legit shows throughout the U.S. in violation of the Sherman Act. The suit was dismissed by a N.Y. District Court on the basis of a 1922 Supreme Court opinion that professional baseball not interstate commerce.

To Produce 'Empire'
D. J. Bloomgarden, Bevhills attorney and coast financial reptor Broadway producer Kermit Bloomgarden, has optioned Max Adler's new play. "The Glass Empire," for fall production.

He is dickering with Michael Pate for the key role.

Imerce.

Department's appeal brief tends the lower court erred in applying the baseball decision to theatres, that the Supreme Court has never held that the theatre business should be exempt from the anti-trust laws and that it ruled otherwise in a case involving the Keith vaudeville theatres in 1923,

Shirley Booth has decided not to go on the road with "By the Beau-tiful Sea," so the projected tour

go on the road with "By the Beautiful Sea." so the projected tour apparently off.

Star was willing to take the musical out if two new songs were written for her, but composer Arthur Schwartz and lyricist Dorothy Fields have current assignments on the Coast, so Miss Booth has notified producers Robert Fryer and Lawrence Carr that she won't be available for the road, A replacement is figured out of the question. Although "Sea" has picked up at the boxoffice recently, there's a question how long it will continue on Broadway. With the S. N. Behrman-Joshua Logan-Harold Rome musical, "Fanny," due Nov. 4 at the Majestic, the Fryer-Carr offering must vacate the house Oct. 30. Since no other desirable musical house is available for an extended run, it may not be a good financial bet to pay the cost of moving for a limited stay, particularly with the pre-Christmas decline due to start immediately after Thanksgiving. So unless the Shuberts will underwrite the move to another house, "Sea" may have to fold.

When the musical winds up, Miss Booth plans to go to Chatham, on Cape Cod, where she bought a home last summer, for an extended vacation. She has not yet had a chance to occupy the cottage, and wants to furnish it and familiarize herself with the place.

Actress has no immediate legit or film plans. Her contract with Hal Wallis calls for two more pictures, of which she and the producer can each select one. However, she doesn't have to take any assignments under the deal until she gives notice that she's ready.

Playwrights Co. On Its Own Adds Brit., French Scribes To 2d Night Press List

To 2d Night Press List
Correspondents of a number of
English and French newspapers
have been added to the Playwrights Co. secondnight press list
and will get seats to the firm's first
show of the season, Robert Anderson's "All Summer Long," due
Sept. 23 at the Coronet, N.Y.
Fields has added the reps of the
British publications to the secondnight list on his own. They nevercampaigned for it, remaining out
of the hubbub last season when the
French seribes squawked about
generally getting brushoffs when
they requested press seats for
Broadway shows. British correspondents presumably were able to
get in to see the productions they
wanted, though in many cases notfor some time after the openings.
Those added to the Playwrights
list include Newell Rogers, London
Daily Express, Alex Faulkner, London Daily Telegraph: Don Iddon,
London Daily Mall; Robert Cooper,
London Times: Ralph Champion,
London Daily Mil; Robert Cooper,
London Evening Standard; Stanley
Burch, New Chronicle, and E. Mawby Green, London Theatre World.
Also, Louis Foy, France-Presse,
and Pierre Crenesse, France-Soir,
Paris.

'Complex' Too Scrambled; Cohen Returns 32G Coin

With plans for his production of "Champagne Complex" indefinitely delayed, Alexander H. Cohen this

delayed, Alexander H. Cohen this week returned to the backers the \$32,000 he had raised toward the show's \$50,000 budget. Producer now hopes to do the play next spring, provided Leslie Stevens' script revisions are satisfactory. "Complex" recently played a two-week tryout at the Bucks County Playhouse, New Hope, Pa. It was scheduled for further tune-up engagements in Hartford and Boston, with a Broadway opening Oct. 27. Gayle Stine was to have been associated with Cohen in the production of the three-character comedy.

'Tonight' 13G, Philly Tent Finale; Bennett \$7,800, Bucks; Other Barns

Philadelphia, Sept. 14.
The Playhouse in the Park, Philly's municipally operated tent theatre in West Fairmount Park, completed its third summer season completed its third summer season last Saturday night (11) with a bang-up closing week gross of almost \$13,000. Final offering was Noel Coward's "Tonight at 8:30." with Beatrice Straight and John Baragrey starred. The critics were enthusiastic.

enthusiastic.
Third season of the Playhouse showed a marked gain over last season, which was well ahead of the initial 11-week season in 1952. Figures given by John B. Kelly in his report to the Fairmount Park Commission, of which he is vice-president, did not include the final treet's ferre. Kelly tidd the Commendation. week's figure. Kelly told the Com-mission that the Playhouse, which mission that the Playhouse, which has been specially sponsored by him from its inception, grossed \$149,634, for the 12-week season for an operating profit of \$34,000, less preliminary costs and producer's salary.

He added that although total gross was \$23,000 higher than in 1953, the net profit for the 12 weeks was \$4,000 less, due to the weeks was \$4,000 less, due to the mid-season troubles with the tent, which necessitated the buying of an entirely new canvas structure. Another limiting factor was that Margaret Truman's contract called for a percentage of the gate during the capacity week of Aug. 23 and 30

and 30.

Two of this season's 12 shows grossed over \$14,000. They were "Sabrina Fair" and Miss Truman's "Autumn Crocus" (the latter for both of her two weeks), while the Shaw revival. "Too True to Be Good," was very close to that figure.

Good, was very close to that ligture.

Four offerings grossed around
the \$13,000 mark. They were "Affairs of State," "Front Page." "Little Hut" and "Time of the
Cuckoo." Three others, "Happy
Birthday," "Boy Meets Girl."-and
"Golden Boy," grossed approximately \$12,000 each, and only one
show, Eugene O'Neill's "Ah Wilderness," fell below that figure.

Top grosser in 1953 was "Moon
Is Blue," with film star Grace
Kelly, daughter of the Park Commissioner and Playhouse sponsor,
at \$12,573.

Bennett's 5-Record Tour
New Hope, Pa., Sept. 14.
Constance Bennett, starring in
"Sabrina Fair," broke the gross
record of the Bucks County Playhouse last week drawing \$7.807
for nine performances, including
an extra matinee Thursday (9).
Gate for the regular eight performances was nearly \$7.200, bettered
only by the recent tryout of Calder
Willingham's "The Automobile
Man."

willingham's "The Automobile Man."
With last week's local stand, Miss Bennett concluded a seven-week strawhat tour, during which she set five b.o. marks, She opened the trek week of July 5-10 at the Lakewood Theatre, Barnesville, Pa, grossing \$5,000. The following stanza at the Triple Cities Playhouse, Binghamton, N. Y., drew about \$5,600. Next week at Lakes Region Playhouse, Gilford-Laconia, N. H., she set a straight-play record \$8,370.
For the week of Aug. 2-7 at the Clinton (Conn.) Playhouse Miss

negion Playhouse, Gilford-Laconia, N. H., she set a straight-play record of \$8,370.

For the week of Aug. 2-7 at the Clinton (Conn.) Playhouse, Miss Bennett registered the season's best gate for the spot, \$6,928. For the Aug. 23-28 semester at the Sacandaga (N.Y.) Playhouse, she got the barn's third-best gross and the best at the scale, \$8,032. Only Tallulah Bankhead in "Dear Charles" and "Oklahoma" package, both at higher scale, bettered her take. At the Sea Cliff (L.I.) Playhouse, the star grossed \$10,079, an alltime record there.

Because she demanded verification of the contractual breakeven point for her various engagements, Miss Bennett has requested Actors Equity to hold up return of the bonds to the managements of the County Playhouse here is a tryout of John D. Hess' comedy, "The Facts of Life," for which Albert Selden and Morton Gottlieb hold an option for Broadway. Producer Michael Ellis is continuing the local strawhat season through Nov. 27, with four tryouts scheduled during October.

that the two Chi-area strawhatters grossed \$243,000 for the season. Salt. Creek, Hinsdale, III., which Migatz has operated for four years, grossed \$138,000 during its 14-week run and the Playhouse, St. Charles, III. hit \$105,000 for 10

weeks.

Both houses featured a two-week policy, which the producer says he'll continue next year. Top draw for either house was "Bittersweet," starring Jeannette MacDonald, which closed last Sunday (12) at Fox Valley with a rousing \$42,000 for the two weeks. Miss MacDonald reportedly took out \$12,000 as her percentage. Despite the big windup, Migatz said the St. Charles theatre failed to pay off this first year.

Biggest greece.

year.

Biggest grosser at Salt Creek
was Wally Cox, starring in "The
Vegetable," which fetched \$24,000.
Next was "Country Girl." with
Maria Riva, which drew \$23,000.

'Carousel' 201/2G, Wallingford

Wallingford, Conn., Sept. 14.
Oakdale Musical Theatre polled
its biggest week to date last week
despite an approximate \$1,500 setback Friday night (10) due to hurricane warnings.

ricane warnings.

Playing "Carousel" to a virtual SRO advance, the Friday, night show was cancelled when the tent. was lowered to prevent possible storm damage. Although a Monday make-good show was worked in, a number of refunds held the week's gross to \$20,500.

They're beginning to gag-label Oakdale as the country's only convertible tent show, as the canvas has been up and down four times in this first season of operation.

Rathbone O.K. 6G, Hub

Rathbone O.K. 6G, Hub
Boston, Sept. 14.
Although the week-long storm
warnings were no help at the b.o.
Basil Rathbone in "Winslow Boy"
wound the Boston Summer Theatirly good \$6,000.
The Saturday matinee drew
about 50 and following the final
curtain, Rathbone mixed with the
audience, shaking hands and
thanking everyone for venturing
out in the weather.

'Animal' \$3,600, Winds Olney

Olney Theatre wound up its 15-week season last Saturday night (11) with \$3,500 gross for the second and final stanza of "Male Anial," starring John Dall. It was the second year that the Maryland strawhatter has been under the

the second year that the Maryland strawhatter has been under the operation of Players, Inc., professional graduate stock company of Catholic U. School of Speech and Drama.

Players, Inc., has already contracted for the theatre for next summer. The 1954 season ended slightly in the red, but drew considerably better at the gate than in 1953. House operates with name leads and the resident company filling the supporting roles. Strongest draw, this year as last, was Margaret Phillips, with Brian Donley also pulling well.

Hurok Preps U.S. Visit Of Comedie-Francaise

Sol Hurok will arrive in N.Y. to-norrow (Thurs.) on the He de france after a three-month stay in Europe lining up attractions for

daga (N.Y.) Playhouse, she got the barn's third-best gross and the best at the scale, \$8,032. Only Tallulat Bankhead in "Dear Charles" and an "Oklahoma" package, both at higher scale, bettered her take, at the Sea Cliff (L.I.) Playhouse, the star grossed \$10,079, an alltime record there.

Because she demanded verification of the contractual breakeven point for her various engagements, Miss Bennett has requested Actors Equity to hold up return of the bonds to the managements of Triple Cities, Lakes Region, Clinton and Sea Cliff.

This week's bill at the Buck County Playhouse here is a tryout of John D. Hess' comedy, "The Facts of Life," for which Albert Selden and Morton Gottlieb hold an option for Broadway. Producer Michael Ellis is continuing the local strawhat season through Nov. 27, with four tryouts scheduled during October.

Chi's Season Gross 243G Chicago, Sept. 14.

Marshall Migatz, producer-operator of Salt Creek Theatre and the Fox Valley Playhouse, reports

'Dear Charles' Costumer Gene Coffin Bankrupt

Gene F. Coffi, costume designer for the Tallulah Bankhead starrer, "Dear Charles," filed a petition in bankruptcy last week in N. Y. Federal Court, listing \$6,213 in liabilities and \$700 assets.

liabilities and \$700 assets.

Coffin's debts were distributed among some 15- unsecured creditors. Largest was \$2,029 to Universal Studio Credit Union, Other creditors include Johnnie Rennick, \$738, and Joseph Kenny, \$689, comakers on the Universal note. Brooks Costume is down for \$250, "Charles" opens tonight (Wed.) at the Morosco, N. Y.

N.Y. City Ballet Opens Season to Strong B.O., 'Western' Preem Lusty

The N. Y. City Ballet, launching its fall season at City Center, N. Y., at an unusually early date with its Aug. 31 teeoff, has surprised both the trade and itself by the business

First week, despite a big opening-night press list (160 seats), grossed a lusty \$41,000, with a Sunday night SRO. Last week, the second stanza, with another press list for last Tuesday's (7) "Western Symphony" premiere, the take was even better with a boff \$44,800 gross.

Company has had the field to Company has had the field to itself, with no other fresh theatre attractions competing for a hungry N. Y. public. Interest in the troupe has been heightened this fall by a new alignment of lead roles, occasioned by the departure of Maria Tallehief, Nora Kaye and others.

Also, the fact that members have been appearing in recent films
(Jacques d'Amboise "Seven been appearing in recent times (Jacques d'Amboise "Seven Brides for Seven Brothers," 'Hugh Laing in "Brigadoon," Diana Adams in "Knock On Wood") has hypoed appeal of the troupe: Two new George Balanchine works skedded for the four-week run are nother factor.

skedded for the four-week run are another factor.

First. work, "Western Symphony," to the music of Hershy Kay, had a tumultuous audience reception last Tuesday night, and should prove a b.o. draw. It's an active, entertaining work that employs the full company, and has some fine Balanchine choreographic invention, with American followers.

some fine Balanchine choreographic tunes creating a basis for the rhythmic tangy Kay score.

Artistically, it's another matter. The Kay music, practically all derivative, distracts to often by its very flavor from the onstage doings. But more importantly, Balanchine's classic choreography constantly clashes with the prairie folktunish nature of the music.

Passages on points, a classic pas de deux and other formal ballet movements seem unsuited to cow-

movements seem unsuited to cow movements seem unsuited to cow-boy strains and banjo rhythms. And not only is the music deriva-tive, but so is the choreography, with suggestions of Balanchine's "Symphony in C," of "Al La Francaix" (in the Adagio move-ment of Janet Reed and Nicholas Magallanes), etc.

ment of Janet Reed and Nicholas Magallanes), etc.

Ballet was mounted "bare," with femme dancers in practice costumes because coin for costumes isn't available this season. It will be interesting to see what effect they will have on the ballet next year.

Jacobson Mulling Fall Tour for Brown 'Showoff

Joe E. Brown, who toured the silo circuit this summer in "The Show-Off," may be sent on a regular tour this fall by indie booker Clarence Jacobson. Financing would be supplied by various keycity theatre managers. Show would play on two-for-ones.

Principal question is whether the 1923-24 comedy by George Kelly retains enough strength for regular tour.

Vicksburg Muny's Sked

Vicksburg, Sept. 14.

Entertainments Inc., which books the Municipal Auditorium here, has set the following shows for the fall season: Eddle Bracken in "Seven Year Itch," Yma Sumac in concert, Marge and Gower Champion in "Three for Tonight," and Paul Douglas, Wendell Corey and Steve Brodle in "Caine Mutiny Court Martial."

Frank H. Andrews Jr. heads the beatstern of the property
Inside Stuff—Legit

Although he describes himself as "being totally humorless so far as Washington's good name as a theatre town is concerned," Richard L. Coe, drama critic of the Washington Post & Times Herald, resents what he considers the "provincialism of Broadway." He was sufficiently what he considers the "provincialism of Broadway." He was sufficiently steamed on that account last week to write a column attacking Brooks Atkinson, critic of the N. Y. Times. Irritated at a recent Sunday column in which Atkinson noted that "Room Service" had been more successful than "Cretan Woman" at Washington's Arena Stage, the D. C. aislesitter took a couple of long paragraphs to rap some of the "feeble efforts" current on Broadway and added a not-entirely-clear snapper about "our much-maligned city" being "the butt of. his (Atkinson's) little joke." Odd angle on the piece is that on the basis of his reviewing, Atkinson is perhaps the least provincial of critics, not only in New York but in the U. S. and perhaps abroad. In the last few seasons he has covered more off-Broadway shows than any other New York reviewer and has gone to such spots as Washington, Cleveland, Philadelphia, Dallas, Houston, Seattle, Pasadena, Stratford (Ont.), Stratford (England) and London to cover local theatre.

"Operation Midsummer Night's Dream" was completed very rapidly at Prestwick, Scotland, as impresario Sol Hurok tied up final ends over the weekend in whisking the cast and scenery of the Shakespeare comedy to N. Y. for its Metropolitan Opera House opening. "Dream," wound up its run in Edinburgh Saturday (11): sets and costumes w in N. Y. Monday (13), and the cast came in yesterday (Tues.).

Entire show, led by Moira Shearer, Robert Helpmann and Stanley Holloway, was airlifted from the Empire Theatre, Edinburgh, direct to New York. A specially-chartered freight plane carried sets and costumes, while the company of 55 actors and 10 staffers followed in a BOAC Stratocruiser.

Scenery for the Shakespeare oldie was built with the airlift in mind. It weighs a minimum, and even the grassy mounds of the forest were designed in sections so that they packed away like children's building blocks: "Dream" has its N.Y. bow next Tuesday (21). Tour of America and Canada will involve over 20,000 miles of travelling. Cast is skedded to be home in England Dec. 22. "Operation Midsummer Night's Dream" was completed very

Pending a turndown by the Actors Equity council, producer Cheryl Crawford is going on the assumption that her contract with Betsy von Furstenberg as featured femme lead in "Oh Men, Oh Women" is cancelled. Because of the actress' repeated absences from the cast without explanation or even word where she could be reached, Sam Schwartz, the producer's general manager, went to Equity for permission to get out of the contract. He did not bring formal charges against Miss von Furstenberg, but merely explained the situation and reported that Miss Crawford is going on the assumption that since the actress has breached the contract, the deal is no longer in effect, unless the council rules otherwise. Miss von Furstenberg has reportedly said she has been out of the Edward Chodorov comedy because of illness, but it could not be learned whether she has appealed to Equity on the matter. Meanwhile, Joan Gray has been upped from the role of secretary to take over regularly for Miss von Furstenberg. The part of the secretary has been played by Lilyan Wilder, but she goes back to her regular understudy-assistant stage manager stint and Julie McMillan has been engaged to play the secretary.

"Fanny," upcoming musical by S. N. Behrman, Joshua Logan and Harold Rome, based on three-Marcel Pagnol stories, has already been done as two different straight plays on the Paris stage, as three French films costarring Raimu and Pierre Fresnay, and as a Metro picture titled "Port of Seven Seas" in 1938 with Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal, Jessie Ralph and Cora Witherspoon, That screen treatment was written by Preston Sturges, directed by James Whale and produced by Henry Henigson. French pictures took the titles of the original Pagnol stories, "Marius," "Cessare" and "Fanny." Latter yarn provided the plot of the Metro picture. Screen rights were leased to the studio by Pagnol, who received the print when the deal expired. Author still has the picture, as well as the three French films. Merrick and Logan acquired the screen rights before going ahead with the musical adaptation.

"Open House," by Victor Clement and Francis Swann, opening last night (Tues.) for a four-week tryout at Nina Vance's Alley Theatre, Houston, is not to be confused with several other plays of the same title. One of the latter, by Samuel R. Golding, was produced on Broadway by the author in December, 1925. Another, by Harry Young, was produced on Broadway in June, 1947, by Rex Carlton. Still another, by Jo Barrett and Daniel Durning, was tried out last July 27-31 by Ross Vaughn, with Durning as stager, at the Town Hall, Brandon, Vi. The Clement-Swann script, formerly titled "The Three Thieves," was tried out in December, 1952, at Albany.

Vacationing Broadwayite, a recent patron at the Oakdale Musical Theatre, Wallingford, Conn., was impressed by the way manager Ben Simon had arranged bus transportation for showgoers from New Haven. Although many strawhats are off the bus lines and main highways, and very few can be reached conveniently from trains, only a handful have arranged adequate bus service. According to the Broadway visitor, the only practical way of reaching most barn theatres is by car. Even then, he has noted, few spots have adequate free parking. Significantly, Oakdale has had a successful summer season.

Cast of "Wonderful Town," currently in Chicago, have had virtually a strawhat theatre setup during the summer. Most of them have been staying at lake-front hotels and have been spending much of the time on the Lake Michigan beach during the hot weather. Carol Channing, star of the musical, has her 18-month-old son with her and featured actor Dort Clark has his wife, ex-actress Marilyn Sable, and their four children there for the Chi engagement.

Operating Statements

SEVEN YEAR ITCH (As of Aug. 28, '54) Gross last four weeks, B'way,

\$68,840. Profit last four weeks, B'way, \$3,438. gross last four weeks, Frisco, \$102,143.

Profit last four weeks, Frisco, \$18,980.

\$18,980.
Total net profit to date \$563,606.
Distributed last week, \$20,000.
Total distributed profit to date,
\$509,006.
Cash balance avallable; \$9,124.

BY THE BEAUTIFUL SEA
(As of Aug. 23, '54)
Gross, last four weeks, \$109,970.
Operating profit, last four weeks, \$5,117. Total operating profit to date,

\$96,134.

London Legit Bits London, Sept. 7.

John Cromwell, starring in the Palace, quitting and the Emile Littler's "Sabrina Fair" at producer is dickering with Allan Jeyes to replace. Littler also has new musical by Eric Maschwitz adapted from Arnold Ridley's whodunit oldie "The Ghost Train," to replace "Sabri" about Christmas time.

time.

Thornton Wilder's "The Matchmaker," a hit at the Edinburgh Festival, comes at the Piccadlity Theatre in the West End next week, replacing Cecil Landeaus Cockles & Champagne," Latter is being dickered for fortnight's stry at St. James's theatre as stoprapprior to Terrence Ratigans "The Table & the Window," starring Eric Portman.

E. P. Clift has new play by

eve Brodie in "Caine Mutiny \$96,134.
Unrecouped cost to date, \$238,
Frank H. Andrews Jr., heads the oking agency.

E. P. Clift has new play by Michael Pertwee and M. DanisChewski to star Naunton Wayne.

Available for distribution, \$9,196.

It's titled "It's Different for Men."

27% Profit On Run Of 'Ondine'

"Ondi" Playwrights Co. production of the Jean Giraudoux fantasy, adapted by Maurice Valency, earned \$37,648 profit on its July 3. On the basis of the standard 50-50 split between management and backers, that gives the latter a 37% profit on their \$102,000 investment.

The Audrey Hepburn-Mel Ferrer starrer, staged by Alfred Lunt, cost \$116,370 to open on Broadway, it earned \$158,801 operating profit on its New York run, less \$3,947 (doing expenses and \$335 New York State unincorporated busiess tax. In addition to the \$85,000

closing expenses and \$835 New York State unincorporated busi-ness tax. In addition to the \$85,000 previously returned to the backers, the \$17,000 balance on the invest-ment was returned last week, and \$34,000 profit was distributed. That left \$3,648 available for fu-ture contingencies or distribution.

There was talk of the production going on tour this fall, either with Miss Hepburn and Ferrer or with replacement stars. There has also been mention of a London produc-tion with the Hepburn-Ferrer star-ring combo. However, liquidation of the Playwrights-Ondine Co. partnership presumably means that all such prospects are cold.

Barn Tryouts

Continued from page 35

Summer," Franz Spencer's "Happy Ant Hill," the John Latouche-Lee Falk "Happy Dollar" musical, a retue titled "Walk Tall," the Annold Sundgaard-Alec Wilder "Kittiwake Island" musical, and Virginia Card's new English-language versions of "Carmen" and "Barber of Seville."

Few strawhat seasons unearth more than one or perhaps two shows that ultimately reach Broadshows that ultimately reach Broadway, so the 1954 semester is at least up to par on "Dear Charles" and "Home Is the Hero." If, as seems likely, several of the probable bets also make the grade, this summer will have hit a new peak in that regard as well as in total number of tryouts.

As it happens, 1954 was also a boom summer for barn business, with many spots setting new weekly gross records (in some instance) doing so several times) and a number piling up their biggest season totals on record. The biz upbeat and the bumper tryout crop were probably not directly related, however.

Current Road Shows

Caine Mutiny Court Martial Paul Douglas, Wendell Corey, Steve Brodie)—Paramount, Omaha (13); H.S. Aud., Sioux Falls, S.D. (44); H.S. Aud., Grand Forks, N.D. (15); Munic, Aud., Winnipeg (16); Concordia Field House, Moorhead, Minn. (17); Aud., St. Paul (18-24); H.S. Aud., Virginia, Minn. (25). Fanny (Ezío Pinza, Walter Slezak) (tryout)—Shubert, Boston (20-25).

Fragile Fox (Don Taylor, Dane Clark) (tryout)—Parsons, Hartford (16-18); Locust St., Phila. (20-25).

Gentlemen Prefer Blondes)
Gentlemen Prefer Blondes)
Mixon, Pitt (20-25).
Getting Gertie's Garter — Court
Getting Gertie's Garter — Court
Guare, Springfield, Mass. (16-18);
Majestic, Boston (20-25).
King and I (Yul Brynner, Patricia Morison) — KRNT Theatre,
Des Moines (13-18); Kiel Aud., St.
L-(20-25).

Moon is Blue—Royal Alexandra, Toronto (13-25), Mrs. Patterson (Eartha Kitt) (try-out)—Cass, Detroit (22-25).

Picnic (Ralph Meeker)—Erlanger, Chi (13-25).

ger, Chi (13-25).

Reclining Figure (tryout)—
Shubert, New Haven (15-18); Walut St., Phila. (20-25).

Saint Joan (Jean Arthur)—Playhouse, Wilmington (16-18); National, Wash. (20-25).

Seven Year Itch (Eddie Bracken)

Geary, S. F. (13-25).

South Paging (tryoud)

'King' 46½G, Omaha

Omaha, Sept. 14.

"King and I," which has been steamrollering towns on its national tour, ran into a heatwave last week and grossed a relatively modest \$46,500.

Rodgers_Heave-

Rodgers-Hammerstein musical, starring Yul Brynner and Patricia Morison, is playing the KRNT The-atre, Des Moines, this week.

G. Maillard Kesslere **Needs Lost Biog Dunes** For Theatre Collection

For Theatre Collection

Theatrical photographer G. Maillard Kesslere, who has made for and presented to the N.Y. Public Library's main branch at 42d St. & 5th Ave. an elaborate collection of show biz personality portraits, is SOS'ing many of his subjects for additional biographical material.

A fire at Kesslere's town house-studio, 131 East 62d St., destroyed between 1;500 and 2;000 biogs. The portraits are intact, but now await the necessary bio material before George Freedley, curator of the Theatrical Collection at the N.Y. Library, can exhibit them anew. There was a limited exhibition thereof in April 1952, when Kesslere presented the first, major segment. He has been abroad for some 18 months, during which time the fire loss occurred. Kesslere requests anybody and everybody who has been "done" in camera portraiture by him to communicate with him at the East 62d St. address, or phone. Templeton 2-2365, as a means to expedite the completion of the collection.

Coincidentally, Kesslere is now making duplicate copies of these collections for donation to other galleries and libraries in the U.S., and—a few similar institutions abroad, which have requested them.

It is one of the most complete anthologies of camera portraits of show biz personalities from all walks of the theatre—thesps, directors, authors, critics, impresarios, and the like.

Sock-ATPAM

Continued from page 45
Dorfman on the payroll as respective company manager and p.a. of
"Home Is the Hero," Walter
Macken drama which tried out
there last week as the seasoncloser. Show is being brought to
Broadway two weeks hence by the
Theatre Guild as its first subscription affecting of the season.

Theatre Gulld as its first subscription offering of the season.

Angle to this arrangement is that the Gulld and the Westport Playhouse are closely allied, with Lawrence Langner and Armina Marshall (Mrs. Langner) in key excutive positions in both. Also, Davis is business manager of the Gulld, frequently serving as company manager of Gulld productions, and Dorfman is the Guild's general press rep.

pany manager of Guild productions, and Dorfman is the Guild's
general press rep.

Other prospective steps toward
an agreement between ATPAM on
one hand and Westport and SMA
on the other are that James Awe
and John Crowley are in line for
admission to the union. Awe,
whose position as house manager
of Westport this summer was a key
factor in ATPAM's blacklisting of
the barn, has been sponsored by
Victor Samrock and Morton Gottlieb for local membership in the
Connecticult chapter of the union.
Crowley, who has been house
manager for several years at the
Bucks County Playhouse, New.
Hope, Pa., has been sponsored by
Phyllis Perlman and Sol Jacobson
for local membership. Both applications are due for consideration
soon by the ATPAM board of gov-

Moon' 14½G, Rochester

Rochester, Sept. 14.
"Moon Is Blue." uncorked the local legit season at The Auditorium last we/;, grossing a nice \$14,500 for eight performances. Top was \$3.50, but the town was flooded with two-for-ones.
Date was the first stop on a cross-country tour by the new road company.

Geary S. F., (13-25).
South Pacific (Iva Withers, Webb Tilton)—Bushnell Aud., Hartford (13-16, 18); Metropolitan, Providence (20-25).
Tender Trap (Robert Preston, Kim Hunter, Ronny Graham) (tryout)—Wilbur, Boston (25).
Time Out for Ginger (Melvyn Douglas)—Harris, Chi (13-25).
Wonderful Town (Carol Channing)—Shubert, Chi (13-25).

MARTIN \$56,400 AGAIN, 'LIFE' OK \$5,200, L. A.

Los Angeles, Sept. 14.
Two regular theatres continue
in business this week following the
windup over the weekend of the windup over the weekend ozone Greek Theatre season last few weeks.

Estimates for Last Week

Estimates for Last Week
Mikado, Greek Theatre (2d wk)
(4,407; \$3.60). Good \$8,500 on the
final two nights; house did another
\$12,000 on two nights of the Alicia
Markova dance program.
Peter Pan, Philharmonic Aud,
(4th wk) (2,670; \$5.50). Another
huge \$56,400.
That's Life, Las Palmas (12th
wk) (400; \$3.30). Okay \$5,200 again.

'Summer' \$13,200 In D.C. Tryout

Washington, Sept. 14.
First stanza of "All Summer Long" at the National Theatre drew \$13,200 last week, with the Theatre Guild subscription helping to pull patronage but involving a percentage deduction. Broadway-bound Robert Anderson drama is currently in its second and final session here. It will be followed by two weeks of Shaw's "Saint Joan," starring Jean Arthur.

National has 10 weeks of book-ings subsequent to "Saint Joan." Included are Ballet Russe, Ballet Espagnol, "Wedding Breakfast," "Tea and Sympathy," N.Y. City Ballet" and "Seyen Year Itch."

'MUTINY' \$29,400 FOR 5 IN THREE-WAY SPLITUP

Portland, Ore., Sept. 14.

Paul Gregory's touring production of "Caine Mutliny Court Martial", grossed over \$29,400 in a three-way, five-performance split-last week. Herman Wouk drama drew \$4,000 for a one-nighter Tuesday (7) at the Temple, Tacoma; got \$16,700 more Wednesday-Thursday nights (8-9) at the Orpheum, Seattle, and added \$8,700 on the Friday-Saturday shows at the Municipal Auditorium here.

For the previous

here.
For the previous week, the Paul Douglas-Wendell Corey-Steve Brodie starrer totalled \$22,500 in six performances, getting \$2,400, Aug. 30 at the Highschool Auditorium, Pocatello, Id.; \$3,500, Aug. 31 at the Civic Center Auditorium, Helena, Mont.; \$7,500, Sept. 1-2 at the Fox, Spokane, and \$8,100, Sept. 3-4 at the Georgian Auditorium, Vancouver.

Pacific' Solid \$42,000. 2d Week in Montreal

Montreal, Sept. 14.

"South Pacific" picked up nicely on its second week following the long holiday weekend and grossed almost \$42,000 at Her Majesty's, with the 1,700-seater scaled to

"Porgy and Bess" is current and pulling solidly.

Current London Shows

London, Sept. 14.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
Air Shoestring, Royal Ct. (4-22-53).
Air For Mary, Duke York (9-5-54).
Both Ends Meet, Apollo (6-5-54).
Conscience & Desire, Lindsey (9-25-84).
Conscience & Desire, Lindsey (9-25-84).
Dark Light Eneugh, Aldwych (4-30-64).
Dark Light Eneugh, Aldwych (4-30-64).
Dark Light Eneugh, Allwych (4-30-64).
Dark Light Eneugh, Hawarket Li, 26-53).
Dry Rot, Whitehall (8-31-54).
Dry Rot, Whitehall (8-31-54).
Dry Rot, Whitehall (8-31-54).
Dyenna, Westminter (7-26-34).
Joya and Dolls, Colliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
I Am a Camera, New (3-12-54).
Infimacy Af 8-36. Criterion (6-9-54).
Keep in Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Love Metch, Vict Palace (11-0-53).
Manor of Northsteed Duchess (4-25-54).
Mever Too Late, Strand (6-3-54).
Dievy Frinces (3-31-54).
Pal Jeey, Princes (3-31-54).
Pal Jeey, Princes (3-31-54).
Sabrine Fair, Palace (8-4-54).
Sabrine Fair, Palace (8-4-54).
Sabrine Fair, Palace (8-4-54).
Widness Prosecution, W. Gard (10-28-53).
Vow'll Be Lucky, Adelphi (2-25-54). London, Sept. 14.

SCHEDULED OPENINGS No News Father, Cambridge (9-15-54), Anna Russell, New Watergate (9-21-54), Separate Tables, St. James's (9-22-54).

CLOSED LAST WEEK
Angels in Love, Savoy (2-11-54),
Murder Story, Cambridge (7-22-54),
Weeden Dish, Phoenix (7-27-64).

Holiday-Edna Combo Halters B'way: 'Can-Can' \$49,200, Ebb 'Sea' \$28,900, 'Cadillac' \$20,800, 'Season' \$10,800

Picnic' \$20,700. Detroit: Patterson' Tryout Next

Detroit, Sept. 14.

Second and final stanza of "Picnic," starring Ralph Meeker, drew a good \$20,700 at the 1,482-seat Cass last week. Top was \$3.85.

Theatre is dark until next Monday (19), when it will relight for a special preview benefit of "Mrs. Patterson," starring Eartha Kitt. Performances next two nights will also be benefit previews. The general public will be admitted for the official opening Sept. 22.

Show will stay three weeks. Top is \$3.85, with a \$4.40 high for Saturday evenings.

Channing \$30,500, 'Ginger' 7½G, Chi

Chicago, Sept. 14.

Biz at the two current Loop shows continued to tail off last week, with midweek traffic especially slow. "Picnic" opened at the Erlanger last night (Mon.) for an indefinite stay as the first of the season's Theatre Guild-American Theatre Society subscription offerings.

Estimates for Last Week

Estimates for Last Week
Time Out for Ginger, Harris
(35th wk) (\$4.15; 1,000) (Albert
Dekker). Nearly \$7,500 (Previous
week, \$8,300.) (Melyon Douglas returned as star last Sunday (12)
after a three-week layoff).
Wonderful Town, Shubert (10th
wk) (\$4.60; 2,100) (Carol Channing).
Over \$30,500 (previous week,
\$32,000).

OKLA.' 'AIDA' NET 22G FOR U. OF UTAH FEST

Salt Lake City, Sept. 14.
With cost figures finally in, the U of Utah has made a \$22,000 profit on the festival it ran this summer, first time the fest has made a profit in the eight years of its existence. Management, in setting a \$60,000 budget for the event, had expected at best just to break even.

at best just to break even.

Fest, under guidance of Maurice
Abrayanel, conductor of the Utah
Symphony and onetime Broadway
maestro, offered "Oklahoma" for
seven performances July 10-17 and
"Aida" for four showings between
July 26 and 31. New York and
Coast professional singers took the
leads in each. Event was held outdoors in the U. of Utah Stadium,
utilizing the 5,000-seat curve for
the events.

Itch' Eases to \$19.300 For 6th Week, Frisco

San Francisco, Sept. 14.
Dropping a little but still holding strong, the only legit show in town, "Seven Year Itch" survived Labor Day weekend and the resultant short week and will hold for another couple of weeks.

Estimate for Last Week
Saves Year Heb Geory (6th wh)

Seven Year Itch, Geary (6th wk) (\$3.85; 1.550) (Eddie Bracken). A good \$19,300 (previous week, \$21,500).

'Ice Cycles' 105G for 18, At Carter Barron, Wash.

At Carter Barron, Wash.

Carter Barron Amphitheatre ended its highly successful season last Sunday (12) with a fat \$105,000 for 18 performances of "Ice Cycles," one of the few instances that a large ice show has played outdoors in the summer.

The al fresco spot, under the management of the Feld Bros., was solidly in the black on the season. That was in contrast to 1953, when a summer of operettas wound up \$150,000 in the red.

Despite its handsome gross, "Ice

p. 150,000 in the red.

Despite its handsome gross, "Ice Cycles" had some bad breaks which kept business from climbigs still higher. The American Legion convention brought a boxoffice decline for several days, while the tail lash of two hurricanes brought rain and threats of rain to the outdoor bowl.

poor weather crimped receipts slightly last week on Broadway. As usual, business was lively for the Labor Day matinees, but sagged

Labor Day matinees, but sagged that night.

Widely publicized threat that hurricane Edna might hit New York head-on hurt attendance Friday night (10) and the torrential rain through Saturday noon (11) reduced matinee trade, although clearing weather Saturday night helped.

clearing weather saturates, helped.

There were no closings last week, but the parade of new-season openings starts tonight (Wed.) with the premiere of "Dear with the premiere of Charles," detailed below

Estimates for Last Week

Estimates for Last Week

Keys: C. (Comedy), D. (Drama),
CD. (Comedy) Drama), R. (Revue),
MC. (Musical Comedy), MD. (Musical Comedy), MD. (Musical Comedy), OP. (Operetta);
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars.
Price includes 10% Federal and 5%City tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst.

Anniversary Waltz, Broadhurst (C) (23d wk; 179; \$4.60; 1,160; \$28,-000) (Macdonald Carey, Kitty Carlisle). About \$17,600 (previous week, \$16,600).

By the Beautiful Sea, Majestic (MC) (23d wk; 180; \$6.90; 1.510; \$58,000) (Shirley Booth). About \$28,900 (previvous week, \$30,300).

S26,900 (previvous week, \$30,300).

Caine Mutiny Court Martial,
Plymouth (D) (34th wk; 268; \$5.75\$4.60; \$33,331) (Lloyd Nolan, John
Hodiak, Barry Sullivan). Another
sellout; about \$33,300.

Can-Can, Shubert (MC) (71st wk; 564; \$6.90; 1,361; \$50,160).

About \$49,200 (previous week, \$50,400).

\$50,400).

Fifth Season, Cort (C) (76th wk; 603; \$4.60; 1,056; \$25,227) (Chester Morris, Joseph Buloff). About \$10,800 on the first week of the resumed engagement.

resumed engagement.

King of Hearts, Lyceum (C)
(24th wk; 186; \$5.75-\$4.60; 995;
\$23,389) (Donald Cook, Jackie
Cooper). About \$12,700 (previous
week, \$12,300).

Cooper). About \$12,700 (previous week, \$12,300).

Kismet, Ziegfeld (OP) (41st wk; 324; \$6.96; 1.528; \$57,908) (Alfred Drake). Over \$56,200 (previous week, \$57,900).

Oh Men. Oh Women, Miler (C) (39th wk; 318; \$5.75-\$4.60; 920; \$23,248) (Lloyd Bridges). About \$10,800 (previous week, \$11,200).

Pajama Game, St. James (MC) (18th wk; 140; \$6.90; 1,571; \$51,717) (John Raitt; Janice Paige, Eddie Foy, Jr.). Sellout again, over \$51,700.

Seven Year Itch, Fulton (C) (95th wk; 757; \$5.75-\$4.60; 1.063; \$24,000) (Elliott Nugent). About \$18,600 (previous week), 18,900.

Solid Gold Cadillac, Music Box (C) (45th wk; 357; \$5.75-\$4.60; 1,077; \$27,811). About \$20,800 (previous week, 21,800).

Tea and Sympathy, Barrymor (D) (50th wk; 397; \$5.75-\$4.60; 1,060; \$28,300) (Joan Fontaine). About \$22,700 (previous week), 1,077; \$28,3600).

Tea house of the August Moon, Beck (C) (48th wk; 388; \$5.22-\$4.60;

About \$22,700 (previous week), \$23,600.

Teahouse of the August Moon, Beck (C) (48th wk; 388; \$6.22.\$4.60; 1.214; \$33,608) (David Wayne, John Forsythe). Another sellout, nearly \$34,100.

Opening This Week

Dear Charles, Morosco (C) \$6.90-\$5.75-\$4.60; \$35; \$30,000) (Tallulah Bankhead). Comedy adapted by Alan Melville from "Les Enfants d'Edouard," by Marc-Gilbert Sauvajon, based on "Slightly Scandalous," by Frederick Jackson, produced by Richard Aldrich & Richard Myers, in association with Julius-Fleischmann; capitalized at \$75,000, production cost about \$80,000, including original tryout loss, and will break even at around \$18,000 gross; opens tonight (Wed.).

PORGY' SOGGY \$18,200, FOR 2D WEEK, TORONTO

TOR LD WEER, I UNUN 14

Toronto, Sept. 14.
Ending of the Canadian National Exhibition, plus the return of sumer vacationers helped "Porgy and Bess" to nearly \$18,200 (including tax) last week. That was better than the previous week's \$13,500, but still far from good. Royal Alexandra, 1,525-seater, was scaled at \$5 top.
House has "Moon Is Blue" thi week on two-for-ones.

Legit Followups

The Seven Year Itch
(FULTON, N. Y.)
Nothing seems to affect—"The
Seven Year Itch" very much. It
has minor ailments occasionally
when its principals got a bit stale
from the prolonged run or as a
result of cast changes. But the
George Axlerod comedy remains
a funny show with ample vitalityfor months' more run on Broadway.
(it's currently in its 96th week).
Elliott Nugent.—producer with

for months' more run on Broadway. it's currently in its 96th week). Elliott Nugent, producer with Courtney Burr, has now taken over as 'star while Tom Ewell recreates his role of the constantly jammed-up summer bachelor in the 20th-Fox film version of the play. It's an effective coinedy performance, credible despite the age discrepancy (the anxiety, conscience-ridden hero is supposed to be 39, while Nugent's age is listed as 54) and skillfully varied, though thus far lacking the full dimension or pacing that Ewell gave the part. Nugent veteran and expert hand at underplaying for laughs, however, and he gets them all.

Film ingenue Sally Forrest, who took over some time ago for Vanessa Brown as the loquaciously eager girl from upstairs, has modified her tendency toward breathlessly rushing her lines (an old and common failing of actresses trying to suggest girlishness), but she still works too hard and seems over-intense.

tense.

Another replacement, Nancy, Nugent, the producer-star's daughter, seems miscast as the seductive-seems miscast as the seductive-star's the seductive of the seems of t

rifle.

Physical production is still in excellent condition, but the playing of the incidental song. "The Girl Without a Name" (which sounds too much like that "Third Man" tune, incidentally), over the house p.a. system could be modulated considerably at times. Hobe.

The Fifth Season (CORT, N. Y.)

"The Fifth Season" has become a sort of old grey mare of legit. Back for a brief Broadway run before going on the road, it's a sorry substitute for the hokey but funny and ingratiating comedy that crossed up the critics and delighted audiences and backers last season.

son.

The Sylvia Regan, antic about the frenzied finance, and romance of New York's garment industry is unquestionably not Nobel Prize drama. But as originally played by the hilarious, disarming Menasha Skulnik, the bustling, staccato Richard Whorf and the decorative, skillful Phyllis Hill, it provided bullseye entertalment not merely for the denizens of N. Y.'s Seventh Ave. and their visiting buyers, but

also sent general audiences out of the theatre in happy mood.
But the recast, badly directed and ill-rehearsed roughhouse that reopened last week is not worthy of Broadway or the road. It is, in fact, shocking and inexcusable.

Without dwelling on the embarrassing details, merely note that Joseph Buloff is woefully lacking in either the comic or endearing qualities that made Skulnik a delight in the all-important role of woebegone but shrewd tallor-partner. His ponderous mugging gets only a fraction of the comedy and not even a suggestion of the sincerity, gentleness, and guile that skulnik had in the role.

Chester Morris overacts accute-

guile that skulnik had in the role. Chester Morris overacts accuted as the dynamic self-indulgent but essentially likable salesman-partner. His drunk scene, like Buloff's, is an ossified orgy, and unfortunately typical. Under such circumstances, the secondary and supporting players obviously can't be blamed too much. Also, perhaps, whoever staged this reopened show must have been watching rehearsals through the wrong end of a telescope.

wrong end of a telescope.

Anyway, John Griggs, a holdover as the lecherous buyer, now
goes way overboard. Augusta Roeland, continuing her original portrayal as the bigshot salesman's
two-timed wife, seems comparatively expressionless, possibly in
an attempt to escape the general contagion. Eric Brotherson
flounces in what is presumably a
recognizable caricature of a dress
designer.

Patricia Jenkins is agreeably di-

recognizable caricature of a dress designer.

Patricia Jenkins is agreeably direct and uncontaminated by the overacting virus, although her Continental accent lapses a bit occasionally. Fran Keegan is suitably pretty and proportioned as the on-the-make model, if not exactly a dramatic Duse. Andy Sanders is properly juvenile looking as the salesman's rebellious son. Lucille Patton is adequate as the garrulous bookkeeper with a "delicate condition" and there are the requisite assortment of nifty phizzes and figgers for the modeling scenes.

At least one aspect of the show is as fresh as originally. The girls' costumes have apparently been kept in excellent condition and in some instances the latest fashions have been added. It's little enough.

Stock Tryouts

Facts of Life, by John Hess—Bucks County Playhouse, New Hope, Pa. (13-18). (Reviewed in Variery this week.)
Granny's Millions, by Anne Armstrong—Barter Theatre, Abingdon, Va. (15-17).

Va. (15-17).

Open House, by Victor Clement and Francis Swann—Alley Theatre, Houston (14-25). (Originally tried out at Albany under the title "The Three Thieves," and reviewed in VARIETY, Dec. 31, '52.)

Walls Rise Up, musical comedy—Playhouse Theatre, Houston (13-15).

Off-B'way Shows

The Flies

The Flies

(CHERRY LANE, N. Y.)

An ambitious group of youngsters calling themselves Theatre 12
are offering "The Flies," Jean-Paul
Sartre's re-working of the Orestes
legend at the Cherry Lane Theatre,
N. Y. Penned in German-occupied
France during World War II, the
play remains potent, if it is referred back to that framework for
clarity.

clarity.

In Theatre 12's studied revival there is little emotional impact, although Orestes' murder of Aegistheus and subsequent matricide are sanguinary episodes. Director Denis Vaughan has not been afraid of novelty, keeping his modern dress chorus simple and frank, and handling the Furies with satiric touches.

Although the young company doesn't consistently master the Sartre convolutions, the actors compensate in passionate intention what they lack in technique. Edward Eastland is a youthfully unaffected Orestes and Mary Miller is vigorously tortured as Electra. As the king who murdered Orestes' father, Edward Ragazzino is the most mature, accepting his own violent death with regal authority. In white the and tails Hugh

violent death with regal authority.

In white tie and tails, Hugh Mosher is a suave Zeus, with a clarity that should infuse the entire cast. Robert Anderson and Harriette Bigus are a personable chorus, George Currier is Orestes' timid tutor, and Myra Greene the bejewelled Clytenmestra. Bert Greene's easy sets are visually helpful.

Although this Sartre opus requires intense audience concentration, Theatre 12's revival is worthwhile.

Geor.

The Early Primrose (ROYAL PLAYHOUSE, N. Y.)
"The Early Primrose" tells of a young man who succumbs to homosexuality when his mother cuts the apron strings. At the Royal Playhouse, N. Y., David Haas' dark tale just manages to avoid being sordid, due to some quiet acting and Gordon Ewen's guarded direction. Arena staging is used to advantage.

due to some quiet acting and Gordon Ewen's guarded direction. Arena staging is used to advantage, but the pace slow.

Aline Hatch is the wretched mother who realizes she must sever her son's overaffectionate regard for her. The production derives a needed balance from her troubled performance particularly because Jerrold Brody, as the son, tends to be maudlin.

Frank Machanald is acceptable.

be maudlin.

Frank MacDonald is acceptable as the young man to whom the boy turns for solace when he feels his mother is easting him adrift. Jean Sharkey plays the cousin, who first perceives the youth's trend, with jocose pugnacity. Loye Shelley is satisfactory as her mother and Jay Turner is frustrated as the boy's father.

Hans' episodia - 1.

father.

Haas' episodic play has the quality of a case history, showing in almost too explicit detail the causes and effects of its tragic situation. However, the play suffers from lack of theme.

Geor.

Legit Bits

Jania Paige, costar of "Pajama Game," is due for a repeat date on the Ed Sullivan tele series this fall, and the William Morris agency is readying a new tv series to star her. Comedienne-singer is the subject of a pull-out color spread in the December issue of Esquire, a spread in the next issue of Sullivan telescope will be the leads in a Broadway of Flowers."

Betty Lee Hunt, formerly with pressagent Leo Freedman, is assistant to Dorothy Ross, who's moving her office uptown to the Alvin, N.Y., to bally the upcoming "House of Flowers."

Will Kuluwa and Robinson Stone will be the leads in a Broadway Chapel Players revival of Andre Obey's "Noah," to be presented for 10 Sunday vesper performances starting Oct. 10 at Broadway Tabernacle Church, N.Y. Yvette Schumer, wife of theatrical fauling exéc. Henry Schumer; Jocelyn, costumer designer-wife of

moving her office uptown to the Alvin, N.Y. to bally the upcoming "House of Flowers."

Will Kuluva and Robinson Stone will be the leads in a Broadway Chapel Players revival of Andre Obey's "Noah," to be presented for 10 Sunday vesper performances starting Oct. 10 at Broadway. Tabernacle Church N.Y.

Yvette Schumer, wife of theatrical hauling exec. Henry Schumer: Jocelyn, costumer designer-wife of producer Alexander H. Cohen, and warehouse owner Buddy Hart have opened the Variety Prop Shop, N.Y., to supply properties, furniture, etc., for Broadway shows and ty programs.

With the withdrawal of Leland. Hayward as producer of NBC's forthcoming ty "spectaculars," because of illness, Herman Berristein, who was to have been business manager for the Series, will be general manager for the Mary Martin revival of "Peter Pan". Actor Clarence Derwent, president of ANTA, had a letter-to-the-editor in last Sunday's (12) N.Y. Times, suggesting that the new practice of giving femme names to hurricanes is "ungallant". Bill Zinsser, drama editor of the N.Y. Herald Tribune, will be married in October to Caroline Margaret Fraser, a Life mag reporter.

Pressagents Arthur J. Levy and Maurice Turet leave Chicago this week to advance "Time Out for Ginger" which exits the Harris week to advance "Time Out for Ginger" which exits the Harris oct. 2 for the road. Paul Montague slated for the Chicago pajob with Olson & Johnson's new revue. "Pardon Our Antenna," due to open a tryout Oct. 17 at the Selwyn.

William Hammerstein and John

to open a tryout Oct. 17 at the Selwyn.
William Hammerstein and John Forsythe have dropped their option on "The Geep," Vincent J. Longhi's waterfront drama. Hammerstein. the supervising director of the N. Y. C. Center Light Opera Co., is now figuring on a 10-week season of five musicals at the spot next spring and early summer. Peter Turgeon will be assistant stage manager for "Tender Trap."

. Legit-tv actor Harold Gary back from a vidpic stint in Bermuda... Margaret Hartigan joined Muriel Francis publicity staff in N. Y.
Rosalind Russell will be chair-

back from a vidpic stint in Bermuda. Margaret Hartigan joined Muriel Francis publicity staff in N.Y. Rosalind Russell will be chairman of the Theatre Committee of the forthcoming ball, Oct. 6, at the Starlight Roof, Waldorf-Astoria, N.Y., for the benefit of the Ballet Theatre Foundation. Hona Massey is set to star in Herbert Cobey's "The Journey," which is aimed for Broadway production in February by Ben Boyar and Curtis Roberts, with Reginald Gardiner featured . Louis Cline is the house manager of the Colonial, Boston, succeeding Solland, and Curtis Roberts, with Reginald Gardiner featured . Louis Cline is the house manager of the Colonial, Boston, succeeding Solland, and Curtis Roberts, with Reginald Gardiner featured . Louis Cline is the house manager of the Colonial, Boston, succeeding Solland, and Curtis Roberts, with Reginald Gardiner featured . Louis Cline is the house manager of the Colonial, Boston, succeeding Solland, and the legit house, Kaplan has shifted to the Cinerama in the Hub.

Broadway Angels Inc., the legit financing syndicate, is now taking radio spot announcements in the New York area.

Ludovic Kennedy, playwrighthusband of Moira Shearer, in Edinburgh for the Festival, is writhing a new play to be titled "Cape Farewell." with a futuristic setting and music items. Citizens' Theatre, Glasgow, fixing, Oct. 4 as first-night date for "Diana," new Scotscomedy by Alexander Reid.

If she can cast the male lead satisfactorily, Gertrude Maey will produce Wynyard Browne's London melodrama, "A Question of Fact," on Broadway this season with Gladys Cooper starring and probably Frith Banbury repeating his original staging. Edwin Levy, director of the Colorado Utheatre, stopped off in New York last week after visiting his family in Philadelphia.

Instead of going on tour this fall as previously planned, "By the Beautiful Sea" will transfer to another house to continue its Broadway run when it' vacates the Majestic to make room for the majestic to make room for the majestic to make room for the majestic t

Strawhat Review

The Facts of Life

The Facts of Life

New Hope, Pa, Sept. 13.

Michael Ellis production by arrangement with Albert Selden & Morton Golt
lieb) of comedy in two acts (six scene)
by John D. Hess. Features Gaby Rodgers
Herbert. Nelson, Jonathon Harris, State
Herbert. Nelson, Jonathon Harris, State
W. Broderick Hackett, At Bucks, Morris Dakin ... Jonathon Barri
Forry Kingsbaker ... Gaby Rodgers
Terry Kingsbaker ... Gaby Rodgers
Kate Morley Day
Rodger ... Shirtles Grape
Kate Morley Body Rodger
Rev. Prof. Logan ... Dwigt Marfield

When John D. Hess wrote "The Grey-Eyed People" a couple of seasons ago, it was generally agreed that he was a playwright with something on the ball. In "The Facts of Life," which preemed tonight at the Bucks County Playhouse here, the author, shifting his mood further towards comedy, again makes a bid for respectful attention.

Hess again displays unusually keen theatrical sense, ability at interesting characterizations, and most of all, striking command of dialog. Even when the play's situations may verge on the trite, the lines are fresh and agreeably spontaneous. taneous.

"Facts of Life," as it stands now, may be classed as an ambitious if uncertain candidate for commercial success. But it offers further promise that Hess will sooner of later fuse talents into something outstanding.

Meantime, however, with careful handling, the present opus can get somewhere on its own. Hess has created an interesting and provocative heroine and is fortunate enough at Michael Ellis' strawhat to have a young and attractive leading lady, who doesn't miss a trick in her portrayal of the character.

Her name is Gaby Rodgers and

acter.

Her name is Gaby Rodgers and whether the show clicks or not, she's sure to cause hat-tossing. She has the role of a romantic young wife who, fearing she is going to lose her husband to a former fame, decides he may like her better if she becomes a sophisticated woman. Being an artists' model, she naturally-turns to her painterboss to give her the reputation for worldliness she thinks hubby will like.

This is familiar and to the canada and the control of the control of the control of the control of the canada and the control of the

This is familiar and finds its weakest moments when the heroine's husband and father descend on the artist's studio together to demand an explanation. To the author's credit, however, he brings his play back to its original high level in a charming final scene.

All in all, the characters and most of all, the spackling dialog are what carry the plot. That and Miss Rodgers' almost uncannily well-contrived interpretation of the girl,

Cast, as a whole is good with

the girl,

Cast, as a whole, is good, with

Jonathan Harris having some
striking lines as the artist. Shirley
Grayson a neat foil as the other
woman, Dwight Marfield amusing
ly different as the heroine's minister-father and Herbert Nelson as
the quite human husband.

Agron Frankal the director and

the quite human husband.

Aaron Frankel, the director, and author Hess are due for some huddling before the play is a ripe Broadway candidate. But there is a gay insouciance about the whole thing that spells, even now an agreeable evening. With Miss Rodgers in the spotlight, that might be enough.

Waters.

GUILD SURRENDERS CHARTER

The Theatre Guild, which revised its organizational setup about a year ago from a corporation to a partnership, has officially surrendered its corporative charter to Albany, Legal certificate was filed by Guild attorneys Fitelson & Mayers.

BOOK YOUR ROAD SHOW

into Sacramento

SACRAMENTO CIVIC REPERTORY THEATER

booking since 1949

We maintain a year-round, centrally located, commercial

BOX OFFICE

to handle your ticket sales

For information, write to Sacramento, Civic Repertory Theater 1419 H Street, Sacramento 14, California

* For the 4th year, presenting a 10 weeks summer season of musical comedy produced by Lewis and Young.

LAURITZ MELCHIOR

From:

The Sultan of "Arabian Nights"

To:

Guy Lombardo

This message as a greeting and thanks to one of the

greatest bosses and the kindest person I have ever worked

with in my long career . . .

Your friend, for the rest of my life,

Laurity

WILLIAM MORRIS AGENCY

Shows Abroad

London, Sept. 1.

Rix Theatrical Productions presentan of farce in three acts (five scenes)
John Chapman. Directed by Wallace,
uglas. At Whitehall Theatre, London,
15, 31, 54; \$2.20 top.
Lonel Wagstaff
s, Wagstaff
leel by Charles Camerican
B Production of the Company of the Company

London, tug. 31 54 \$2.20 top.

Joinel Wagstaff Charles Cameron Fis Wagstaff Lely Pagel-Bowman eth Hand Charles Cameron and Charles Cameron and Charles Cameron Charles Cameron Charles Cameron Charles
At whatever angle the theatrical barometer is set, there always seems to be a profitable market for at least one broad farce. This one being no better and no worse than many of its profitable predecessors, it is safe to assume it will fill the customary niche in the playgoers diary. Presented in the playgoers diary. Presented in the heatre that housed the phenomenally lucrative service comedies, "Worm's Eye View" and "Reluctant Heroes," and containing some of the latter cast, it starts off on the right foot. The author wrote the play when he was one of the heroes," til play having recently folded after four years. It has the stereotyped formula the public seems to go for, and should prove a strong attraction here for the oncoming winter season, though unsuitable to U.S. taste.

Setting is an old country inn recording the property was relied.

oncoming winter season, though unsuitable to U.S. taste.

Setting is an old country inn recently taken over by a retired colonel, whose wife and daughter run it with amateurish enthusiasm. Their first guests are an odd trio, flashy bookmaker posing as superior businessman, with a shifty-looking valet and an old school tie secretary whom he has just engaged. They plan to switch a horse for the favorite at a nearby race-track, keeping their nag half-doped in a concealed ruin. The beast becomes too feeble even to walk and they decide to substitute the valet as jockey, keeping the real one in hiding behind a secret panel they have unearthed.

The progress of their plot is re-

The progress of their plot is relayed over the radio, but although the rider manages to stay up, he is unable to control his mount, which shoots past the winning post but refuses to stop. There is a lot of hilarity occasioned through the discovery and popping in and out of the secret door, and the dry rot affecting the stairway which causes comic falls and situations. All is in true traditional pattern and acting by the players, and di-



MAURICE SEYMOUR

PHOTOGRAPHER PL. 7-1527

1619 B'way (at 49th) BRILL BLDG., N. Y.

FOR SALE

French poodle pupples, 3 months old brown miniatures. Blakeen-Piperscroft breeding. A.K.C. Divine coats, excellent proportions. Home bred. Paper and leash trained. Both charming. Phone: Gillen, CHelsea 2-1268,

rection by Wallace Douglas give full value to every point.
Charles Cameron and Cicely Paget-Bowman are worthy innkeepers, with Diana Calderwood an attractive addition as their daughter. The author has a modest role as the secretary who falls for her in a big way, and Hazel Douglas offers an amusing characterization of a hick maidservant. The crooks are in the capable hands of Brian Rix, John Slater and Basil Lord; their vogue-like appearance and split-second timing give polish to the action. Larry Noble registers in his brief role as a French jockey and Wynne Clair gets some real humor out of her part as a bouncing police sergeent.

A Mills symmer Night**

A Midsummer Night's

A Midsummer Night's

Bream

Edinburgh Festlyal Society presentation of Old Vic production of William Festlyal Society presentation of Old Vic production of William Festlyal Society presentation of Old Vic production of William Festlyal Society presentation of Old Vic production of William Festlyal Society Presentation of Control of William Festlyal Season of Control Festly William Festlyal Season of Control Festly Season of Control Festlyal Season of Control Festly Season of C

The Old Vic players of London have concocted some delicate fantasy for forthcoming American interest in a colorful, costly and always exciting production of the Shakespearean comedy. It emerges as a lavivsh, fairy-like canvas of old Athenian revels, touched off by the off-quoted poetry of the Bard and embellished by mainly distinguished acting from the lead players, Robert Helpmann, Moira Shearer and Stanley Holloway. Allowing for opening-night jit-

Shearer and Stanley Holloway.

Allowing for opening-night jitters (piece was performed in the Empire musichall before duchesses, socialities and Princess Margaret), and some noisy scene-shifting, this production, inaginatively directed by the Old Vic's Michael Benthall, looms as one of the most significant. Shakespearean jobs in years. If the terping qualities of some of the principals are more noteworthy than their thesping prowess, it's no fault in a play where dancing revels and spectacle are paramount over the diction.

Miss Shearer, top English balled

mount over the diction.

Miss Shearer, top English ballerina, makes what has been widely rumored as an exit from ballet to legit in the lead feminine role of Titania, the fairly queen. Her dancing is full of enchantment. But she is less certain about her verse lines; gives out with them too rapidly in the opening scenes, and lacks sufficient diction power. All most pallid beneath her fiery red hair, she's a creature of sheer

Chas. H. RossKam's CHICAGO STOCK CO. **Equipment For Sale**

Unused since 1930 when show quit the road after 35 years

Can be seen at home of late Chas. H. RossKam, 114 East Crocus Rd., Wildwood-by-the-Sea, N. J.

Write: Chas: RossKam or J. Harry Osborne, executors, 114 East Crocus Rd., Wildwood, N. J., for further infor n

grace in delicate graceful posing and movement.

Miss Shearer's pas de deux with Helpmann, a highly successful Oberon, in the second act, is one of the more beautiful moments of the piece. Slick mechanical touch is offered in the last scene when Oberon and Titania are mechanically whisked upwards and offstage out of mortal ken.

From opening scene, there is no

stage out of mortal ken.

From opening scene, there is no doubt as to the success of actor-dancer Helpmann as the Fairy King. Trailing a long green cloak, he conveys throughout an aerial quality as he's hoisted from the ground by his retinue of green-clad sprites. His performance is the standout of the show.

clad sprites. His performance is the standout of the show.

Holloway, English character actor-comedian, is a breezy smilling Bottom the weaver, bringing to the role an almost contemporary worldigar. He has the poised assurance of a veteran trouper, and sings well beneath the artistic ass's head mask, which he works with deft finger skill so as to suggest self-conscious shyness and lovesick awkwardness. Rest of the rustic company of mechanics are adequately portrayed, especially by the chuckling Quince of Eliot Makeham, another vet English thesper, and Philip Locke's Flute. Play-acting episode of Pyramus and Thisbe is a richly-contrived episode of the colorful third act.

The young mixed-up lovers, victime of the colorful third act.

and thisbe is a reint-contrived episode of the colorful third act.

The young mixed-up lovers, victims of the love-potion adi inistered by an extremely active and agile Puck (Philip Guard), have been well cast. The two males, Demetrius and Lysander, are particularly well played by Patrick Macnee and Terence Longdon, while the physically-contrasted types of Hermia and Helena, the damsels of the piece, are soundly characterized by Ann Walford and Joan Benham. The Egeis of John Dearth is a rich, crusty job, while Anthony Nicholls is suitably regal and dignified as Theseus, Duke of Athens.

Color and lighting effects have

Athens.

Color and lighting effects have been carefully chosen, and use of transparent curtains are effective. Major attraction is the tuneful Mendelssohn music with the famous Wedding March, and in this respect the Scottish National Orch under Hugo Rignold does a commendable stint. Robin and Christopher Ironside have devised glittery sets, with a moonlit lake scene being especially memorable, and the fairy costumes reveal imaginative use of wardrobe, as do the clothes worn by Theseus and his countiers.

tive use of wardrobe as do the clothes wor by Theseus and his courtiers.

Play, penned by Shakespeare as a young man in the mid-1590s; has much magic of language apart from its spectacular effect. It adds up to romantic legit fodder that should divert the modern playgoer for the best part of three colorful hours and, with added b.o. impetus of star names, should justify the already high U.S. and Canadian interest in its visit. At performance caught, cast and principals took some dozen curtain calls.

Gord.

Shows in Rehearsal

Keys: C (Comedy), D (Drama) CD (Comedy Drama), R (Revue) MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Op-

Boy Friend (MC)—Cy Feuer & rnest H. Marti prods.; Vida ope, dir.

Fanny (MC) — David Merrick-

Boy Friend (MC)—Cy reues to Ernest H. Marti prods.; Vida Hope, dir. Fanny (MC) — David Merrick-Joshua Logan, prods.; Logan, dir.; Ezio Pinza, Walter Slezak, stars. Getting: Gertie's Garter (C) (Road)—Max Gendel, John Yorke, prods

prods.

Home Is the Hero (D)—Theatre Guild, Worthington Miner, prods.; Miner, dir; Walter Macken, Peggy Ann. Garner, stars.

Mrs. Patterson (D) — Leonard Sillman, prod.; Guthrie McClintic.

Oklahoma (M) (Road) — Nick Mayo, Phil Mathi , Jean Barrere, prods.

mayo Pnii Mathi , Jean Barrere, prods.
On Your Toes (MC)—George Abbott, prod.; Abbott, dir.; Vera Zorina, Bobby Van, stars.
Rainmaker (D)—Ethel Linder Reiner, prod.; Joseph Anthony, dir.; Geraldine Page, star.
Tender Trap (C)—Clinton Wilder, prod.; Michael Gordon, dir.; Robert Preston, Kim Hunter, Ronny Graham, stars.
Traveling Lady (D)—Playwrights Co., prod.; Vincent Donebue, dir.; Kim Stanley; Lonny Chapman, stars.

E. P. Clift's production of "It's Different for Men," by Michael Pertwee and Monja Daneschewsky, in which Volanda Donlan will star with Naunton Wayne, will tour several weeks before coming to the West End in November. Clift's other show, "No Escape." by Rhys Davies, currently touring with Flora Robson starred, is to reach the West End sometime in October,

Houston Playhouse Runs | 0.&J. READY 'ANTENNA' New Musical As Benefit

New Musical As Benefit

Houston, Sept. 14.

"Walls Rise Up." musical based on an original book by George Sessions Perry, with lyrics by Frank Duane and score by Richard Shannon, is being presented currently as a benefit at and for the Playhouse Theatre here. It opened last Wednesday (8) and plays through tomorrow night (Wed.).

Show is being given to raise money for the arena-style stock theatre, which is in process of being reorganized and gotten back into operation after shuttering because of financial difficulties.

Gaxton-Nash Musicomedy. 'Oueen,' Financed at 250G

"If I Were Queen," musical comedy to be produced by Polan Banks, Thomas Kilpatrick and William Gaxton, is being financed at \$250,000, with provision for 20% overcall. The project is aimed for Broadway this season.

Show is described as a fantasy bank to warre of the I. S. who

Show is described as a fantasy about a queen of the U. S. who falls in love with a western Congressman trying to abolish the monarchy in favor of a republic. Book is by Banks and Gaxton, with Jyrics by Ogden Nash and tunes by J. Fred Coots. It is to be staged by Gaxton.

L. A. Opera Rents Film Theatre as Aud. Sub

Theatre as Aud. Sub
Hollywood, Sept. 14.
Los Angeles Opera Co, rented
Downtown Theatre from United
Artists, on a four-walls basis for a
week starting Nov. 10. It is the
first live show to seek the site in
the wake of Temple Baptist
Church's recent decision not to
permit show biz in the Philharmonic Auditorium after the end of
the current Civic Light Opera season.

son.

Civic is still hunting a site for next year's operation. It may get a place it can sublet in the offseason to concerts and others who now use the Philharmonic.

Scheduled N.Y. Openings

(Theatre indicated if set)

Midsummer Night's Dream, Met Opera House (9-21), Home Is the Hero, Booth (9-22). All Summer Long, Coronet (9-23), Way of World, Cherry Lane (10-6).

Nay of World, Cherry Lane (10-6), Boy Friend, Royale (9-30). World of Sholom Aleichem, Barizon-Plaza (9-30) (reopening). Clandestine Marriage, Provitown (10-2). Reclining Figure, Lyceum (10-7). Tender Trap, Longacre (10-10). On Your Troes, 46th St. (10-11). Fragile Fox, Belasco (10-12). Sing No Lullaby, Phoenix (10-14). Traveling Lady (10-18). Slightly Delinquent, Blackfriars (10-18). Sands in Negev, President (10-9).

Sands in Negev, President (10-19).
Peter Pan, W. Garden (10-20).
Dybbuk, 4th St. (10-11).
Stone for Danny Fisher, Downtown Nat'l (10-21).
Traveling Lady (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Festival (11-10).
Tonight Samarcand, National (early Nov.).
Wedding Breakfast, 48th St. (11-16).

1-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Kilgo Run (week 11-29).
Black-eyed Susan (late Nov.).
Mrs. Patterson (12-1).
On With the Show, Hellinger (12-2).

Lunatics and Lovers, Broadhurst

Portrait Of A Lady, ANTA Play-house (12-9).

2-22).
House of Flowers, Alvin (12-23).
Painted Days (week 12-27).
Silk Stockings, Imperial (12-30).
Desperate Hours (1-26).

MUSICAL TO SPOOF TV

Chicago, Sept. 14, Ole Olsen and Chic Johnson are setting up a production company for a new musical, "Pardon Our Antenna," to open Oct, 16 at the Selwyn here. O&J are scripting the book which will lampoon television. Duo will also star.

Rehearsals are supposed to start next week with Vince Barnett, Marty May, June Johnson, Nielson Twins and Joy Lane in the cast, Show is tagged for Broadway following its Chi debut.

Details of the production company are being ironed out this week. It's understood it'll be a limited partnership setup with capitalization of about \$100,000. setting up a production company

Dublin's 'Juno' To Wind Lortel White Barn Season

Westport, Conn., Sept. 14.
Lucille Lortel's White Barn Theatre closes its season Friday-Saturday nights (17-18) with a revival by the Dublin Players of Sean O'Casey's "Juno, and the Paycock." The strawhat has presented weekend performances of new plays and a few new versions of classics.

and a rew new versions of classics.

The Dublin Players, composed of actors from the Abbey and Gate Theatres in Dublin, plus several from London, made their U.S. debut at the White Barn three years ago. Ronald Ibbs is director of the trouve.

Marj. Lawrence Guester

Marj. Lawrence Guester
Memphis, Sept. 14.
Marjorie Lawrence, former Met
soprano who lives at nearby Hot
Springs, Ark., will headline the
"Symphony of Fashion" for the
Sinfonietta at the Auditorium,
Oct. 19. The singer, the wife of a
local physician is an infantile
paralysis victim and performs from
a wheelchair.

be an angel-

HERE'S YOUR CHANCE TO BACK A A BROADWAY SHOW!



At last, the Broadway theater is an in vestment within your reach. For only 50c a share, you can buy stock in a corporation that with the state of t

best assurance of bringing substantial rurns.

BROADWAY ANGELS, INC. is offering the substantial rurns.

BROADWAY ANGELS, INC. is offering the substantial rurns are stablished securities and if an established securities farm is ellowed to distribute these securities are commission and 31,2000 for especially substantial rurns and 31,2000 for especially substantial rurns and 31,2000 for especially substantial rurns and substantial rurns a

29 Wes	WAY ANGELS, INC., DEPT. V7 65th St. N. Y. 23, N. Y. 4-1815 flering Circular without cost ration.
NAME	وأستان وسيستني
	ZONÉ
,	- artingagagaga ang min

FOR SALE

Due to illness of Owner. Perfect Modern Summer Playhouse seating 500, and full Licensed Hotel Accommodating 100 guests in cottages, cabins deluxe, and rooms with baths, imming pool and all facilities. Ideal layout on in highway with over 100,000 vacationists to draw upon during Summer Season. 79 miles from New York. Substantial portion of purchase price con remail on first mortgage. Box V91054. Variety, 154 W. 46th 51. New York 36, N. Y.

Literati

Actress In 3-D Nude?
Halifax, Eng., Sept. 14.
City magistrates here examined a book titled "Diana Dors in 3-D." A detective-inspector demonstrated its use with red and green spectacles. Miss Dors is a British film and legit actress.
He said it was necessary to use spectacles, supplied with the book, to look at the pictures in it. This made them stand out.

"Are the pictures nude?" he was asked. "Practically nude," he replied. A solicitor, J. Bastian, pointing to the book, told the magistrates: "These pictures of a well-know. British film star scantily clad cannot be regarded as anything else but obscene."

The book and 60 other copies of 16 publications were shown to the court when a summons was brought against a local shopkeeper. The magistrates will give a decision in a month.

"Life With Groucho"
Tennister writer Arthur Marx's sparter on "My Old Man Groucho" starts in the Sept. 18 Satevpost. There are "disrespectful comments by Groucho innself," a series of one-liners footnoting some of his son's observations on "life with father."
Young Marx got "Analysis"

father."
Young Marx got \$40,000 for the eight pieces. Simon & Schuster will publish in book form, as that firm has done previously with other SEP biogs such as Bing Crosby and Bob Hope.

Avon's Sellout To Dell-PL
Avon Publications sold to Dell
Publishing and Popular Library
Inc. all of its rights in the threeway Dell-Popular-Avon racks. Deal
also includes Avon's rights in the
two-way Popular and Avon racks embracing floor, wall and counter
racks which previously were disributed through the American
News Co.
Under terms of the transaction
Avon or Eton books are to be
placed in any section of the racks
efter Aug. 15. Moreover, after
Sept. 20 no Avon or Eton books
or signs are to be displayed
in any of the racks. Price which
Dell and Popular paid for the buyout was undisclosed.

K.O.ing Crime Comic Books

out was undisclosed.

K.O.ing Crime Comic Books

K.O.ing Crime Comic books were
put out of circulation at "Operation.

Book Swap" at the Stark County.
Fair at Canton, O., in a project
sponsored by the public library
and the mayor's advisory committee. Children were offered the
chance to exchange 10 or more
crime and horror comics for a
hard-bound volume of better reading material. More than 950 reward
books were given out, with heavy
demand for "Swiss Family Robinson" and "Alice in Wonderland."
The more than 12,000 comic books
turned in were torn in two by Boy
Scouts. Children had a selection
of some 200 books in the exchange
plan.

The committee's work against time and horror comics started teveral weeks ago with a letter to tetallers urging them to take from their newsstands 97 comics deemed undesirable by a Cincinnati comic book evaluation group. Most of the dealers signed pledge cards agreeing to abide by the committee's rules coherring the comics.

Reamish's New Spot
Royd Beamish leaves a top p.r.
Job with Canadian National Railways this month to become assisto the president (Floyd Chalmers) of Maclean-Hunter Ltd.,
Toronto, Firm publishes Financial
Post (Canadian equivalent of Wali
S. Journal), where Beamish
worked a while: Maclean's magame (450,000), Chatelaine, Mayfair,
Canadian Homes and Gardens and
R trade mags, some of them cirulated in the U. S.
Beamish, onetime Toronto Globe
Mail staffer, was a Canadian
Army P.R.O. in Naples, but surwived.

Regrint rights to Ben Hecht's autobiography, "A Child of the Century" (Simon & Schuster), have been sold to the New American Library.

On, Sept. 5, in a garden ceremony, the nearby airport seemed to have sent up an air armada especially and the sent up an air armada especially and to the New American Library.

It is set they are active in financing pictures, and have a good dent to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of the Laughton Story." blog on actor Charles Laughton Story," blog on actor Charles Laughton which Winston is publishing. Ludovic Kennedy, playwrighting observe this was in honor of the bride to observe this was in honor of the form the seeks to make an "exact determination of what runders of the Laughton Story," blog on actor Charles Laughton which Winston is publishing. Ludovic Kennedy, playwrighting observe this was in honor of the house and to be a shot the sale to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of learn if pix or vidpix are beneated to say production is," He also wants to learn if pix or vidpix are beneated to support the shot." Aller seeks to make an "exact determination of what runders of learn if pix or vidpix are beneated to say production is," He also wants to learn if pix or vidpix are beneated to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of learn if pix or vidpix are beneated to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of learn if pix or vidpix are beneated to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of learn if pix or vidpix are beneated to say on where they'll be shot." Aller seeks to make an "exact determination of what runders of learn in granders on the shot of the countries.

The Josephs' are honeymo

tour, this time lasting four months, guiding 18 people around the world at \$5,950 a head. He started with a 71-day world tour; last year it was upped to 90 days; now it will consume 114 days of sightseeing, following the sun route by ship, plane, train and motor as occasion warrants. While at home she is writing a film script and many travel books.

many travel books.

Latin Kudos To J. S. Knight
John S. Knight, president and
editor of the Akron (O.) BeaconJournal and publisher of Knight
Newspapers Inc. (Miami Herald,
Chicago Daily News, and Detroit
Free Press), will be the first to
receive the prize of the Argentine
newspaper, La Prensa, for work in
the field of inter-American friendship, announced Dr. Alberto Gainza
Paz, who published the Buenos
Aires paper, before its seizure by
the Peron government. Knight's
selection was based on "recognition
of his courageous leadership in
fighting for press freedom throughout the Americas," said Dr. Paz.
The presentation will be made
Oct. 12 at the annual dinner of the
Americas Foundation at Rio de
Janeiro. Knight is a past president
of the Inter-American Press Assn.
and holds several public service
awards, including one from the
Uruguayan government.

N. Y. News Slick Bally

Uruguayan government.

N. Y. News' Slick Bally
N.Y. Daily News' 20th annual
Harvest Moon ball at Madison
Square Garden, sponsored by the
tab's welfare association (William
H. Fitzinger Jr., prez) again was
SRO, and again Ed Sullivan paced
a tiptop pro show in between the
sundry contestants.

Milton Berle, Eddie Fisher, Mindy Carson, Eartha Kitt, the Clark
Bros, Augie & Margo, latter an
unusual surprise click considering
their relative unknown rating in
such fasts Company, participated.
Noro Morales and Ray Bloch orchestras officiated for show and
the dancing amateurs, some of Noro Morales and for show and the dancing amateurs, some of whom incidentally evidenced proleanings. Berle came from a sick-bed, not to disappoint, and when Fisher blew his lyrics (twice) ad libbing "I must be in love," the timehonored voice-from-the-gallery was heard, "So marry the girl, was heard, and sing!"

Gene Cook's New Tour

Gene Cook has ankled Life effective Oct. 1 to go into photography and freelance writing after an 11-year hitch with the mag which included such diversified chores as L.A. and Chi bureau chief and in recent years as twmusic-nitery-dance-radio editor.

Cook, who joined Life after leaving the Chicago Sun as picture ed, just completed an assignment for Vogue shooting "On Your Toes" in rehearsal. Cook's one-manner of photos opens at the N.Y. Camera Club next Wednesday (22).

CHATTER

Julia van Schaik covering Edi-burgh Festival for Dutch news-

burgh Festival for Dutch newspapers.
Richard Hubler assigned by Satevepost to write a yarn about Jack Palance.
Wanda Hale, N. Y. Daily News film critic, to Paris Saturday (11) on the Liberte.
John Farrow's book, "The Story of Thomas More," will be published Oct. 22 by Sheed & Ward.
Lester Lee is writing a book on motion picture music, for December publication by the Hayward Press.
Tom Fleming, actor with Gate-

ber publication by the Hayward Press.

Tom Fleming, actor with Gateway Theatre, Edinburgh, published volume of poems, "So That Was Spring."

Evelyn Curro's fifth annual "Americana Calendar," featuring famous old circus wagons, has been issued by Viking.

James Calton promoted to troller of Pines Publications, which he joined in 1953. He was formerly treasurer of Cortez Enloe adagency.

he joined in 1953. He was formerly treasurer of Cortez Enloe ad agency.

Reprint rights to Ben Hecht's autobiography, "A Child of the Century" (Simon & Schuster), have been sold to the New American Library.

Kurt Singer, who's written several tomes on espionage in the past, turned out "The Laughton Story" biog on actor Charles Laughton which Winston is publishing.

Ludovic Kennedy, playwright-fusband of ballerina-aetress Moira Shearer, filled guest-critic spot in Edinburgh Evening Dispatch with review of "Three Coins in the Fountain."

Richard Bissell, who co-authored

upon his experiences in putting "Game" together.
Simon & Schuster sold the British rights to "The Journal of Edwin Carp," by Richard Haydn, to Hamish Hamilton Ltd. Magazine rights for the same title have been purchased by Punch.
Nelson Doubleday Inc, has been formed as a consolidation of the Blakiston Co, Inc. and Nelson Doubleday Inc, to conduct a publishing, magazine subscription and mail order business in Garden City, L. I.

The state of the s

lished lasf week in London by W.H. Allen, who also handles Noel Coward and Gertrude Lawrence biogs there, Center magazine, connected with N. Y. City Center and edited by Robert Hatch, begins its second season with its current (September) issue, with articles by Henry Cowell, Hershy Kay, Lincoln Kirstein and others.

Roland Gelatt, long with the Saturday Review as feature editor, has resigned to join High Fidelity mag. Gelatt, incidentally, is winding up a history of the phonograph which Lippincott is bringing out next year. Previously he authored 'Music-Makers' for Knopf.

According to the Toronto Star's head-writer, film producer Buddy Adler 'is booked by 20th to appear in three important films." Louella O. Parsons, syndicated column read, "Buddy Adler planed into New York from Paris yesterday after getting the 'go' sign from Darvil Zanuck for three of 20th's most important pictures."

Dubuque

Continued from page 2 =

Continued from page 2

Corp., which planned to install a system manufactured by Spencer-Kennedy Labs of Cambridge, Mass. Reason for the election was an Iowa law which provides that any franchise granted by a city council must be submitted to a popular referendum. Hassle started when the Dubuque City Council appointed an engineering consultancy firm headed by Dr. George Town, director of research at Iowa State College, to recommend which of the competing systems was best. Town reported Aug. 2 that the city's best interests would be served by adoption of the Jerrold system. City Council promptly rejected the report, and that set of a hassle that led to the election.

Milton J. Shapp, president of Jerrold set up shown in Dubusing

a masse that red to the election.
Milton J. Shapp, president of
Jerrold, set up shop in Dubuque
and started three weeks of campaigning that ended with yesterday's (Mon.) election. Shapp said
that he had to buck a political machine to win, but he received strong chine to win, but he received strong support from the local newspaper, the Telegraph-Herald, and from several appliance dealers. He also set up a demonstration unit for public viewing. Actually, the election was a preliminary to a final referendum. Yesterday's balloters had to vote either "yes" "no," since the pending question was the franchise of the local group. Since Jerrold polled a majority of "no" votes, the local group is eliminated from competition but the townspeovotes, the dear group is enimated from competition but the townspeo-ple must still vote "yes" for Jer-rold in a second election, the date of which is to be set soon by Mayor Scheuller.

Dubuque, of course, has no tele-sion service. A closed-circuit vision n service. A closed-circuit sys-would bring in five different tem would bring in five different stations whose programming in-cludes shows from all the networks

Coast Council

Continued from page 3

er it's UA's official policy to re-lease pi regardless of whether er it's UA's official policy to release pi regardless of whether
they were made in other countries.
"If the answer is yes, we'll launch
a program against them," Aller
said. He further plans inviting
bank reps to appear before the
Council, "since they are active in
financing pictures, and have a good
deal to say on where they'll be
shot." Aller seeks to make an
"exact determination of what runaway production is," He also wants
to learn if pix or vidpix are being filmed abroad on "pretext" of
legitimate basis, but are actually
only evading an agreement not to
participate in runaway production.

He seeks to establish harmonlous

Matty Fox Petitions

the converter and the decoder of 500,000 decoders installed in the necessary for Subscriber-Vision N. Y. metropolitan area within 18 operation, will be marketed by Skiatron TV at an approximate cost of \$15 per unit. Fox's outfit may be granted in view of the UHF has been talking with both Westthe converter and the decoder necessary for Subscriber-Vision operation, will be marketed by Skiatron TV at an approximate cost of \$15 per unit. Fox's outfit has been talking with both Western Union and the International Business Machine org with a view to the servicing end of the operation. An important manufacturer is said to stand ready to produce the converter-decoders.

the converter-decoders.

The Skiatron TV petition, a 35page document, not only presented
the case for toll-tv, but also submitted, a number of detailed surveys to show the public's willingness to pay for superior tv entertainment in the home. Furthermore, it outlined the results of
several public demonstrations of
Subscriber-Vision in N. Y.

"Scrambled' Technique

'Scrambled' Technique
Subscriber - Vision system involves a "scrambled" image and sound. A decoder card, inserted into a unit attached to an ordinary, receiver, to clear and steady the picture. There are two other toll - tv systems — Zenith's Phonevision, which has had an application pending with the FCC since February, 1952, and Paramount's Telemeter.

mount's Telemeter.

In view of the urgency of the UHF situation, the FCC is expected to call hearings on subscription-tw within the next three months. Considerable opposition to their form of broadcasting is expected by the toll-tv interests from the regular tv networks and very likely also from film industry interests. There's been no indication what position will be taken by Skiatron-TV's competitors who'll necessarily be a part of any hearing.

Question also arises whether the FCC will okay a single system, or whether it:ll give its blessings to subscription-tv per se without going into detail on how it's to bedone. Observers believe that the Commission will set a single standard for toll-tv broadcasting and that even though different systems may be authorized in various parts of the country they may be obliged to infroduce a method that will permit a pickup by all sets equipped with decoders.

N. Y. Paradox

N. Y. Paradox

Curious aspect of the Fox petition is the situation in N. Y. which has no UHF transmitter. Single UHF channel has been granted to WNYC. There's no question that Subscriber-Vision granted to WNYC. There's no question that Subscriber-Vision would be launched in N. Y. If the FCC approves toll-tv along the lines suggested by Fox, this would mean that Skiatron TV would have to operate from a "fringe" UHF transmitter with enough power to penetrate the N. Y. metropolitan area. New UHF transmitters with 1,000,000 watt power, will be brought out by General Electric in area. New UHF transmitters with 1,000,000 watt power, will be brought out by General Electric in the fall. On the other hand, it's in the realm of possibility that one of the current VHF stations, such as WOR-TV for instance, might be induced to switch to UHF. Both Skiatron and Zenith have been using WOR for test purposes in the past;

the past.

Observers in N. Y. yesterday were puzzled by the suggested three-year limitation to UHF in the Fox petition. It was suggested that this was an excellent opening wedge, and that—should pay-as-you-see prove successful—it wouldn't be long before the VHF interests also would petition the FCC to get in on the act. Queried on that point, Fox would merely say that the UHF situation required obvious attention, and that toll-tv was the answer he was sugesting to rescue that broadcasting segment from economic disaster. The VHF stations didn't need toll-tv. so badly, he said, tv. so badly, he said, them are doing well.

Fox's Vidpix Setup

FOX'S VIDIX Setup

Still another consideration is
that Fox heads up Motion Pictures
for Television. Business of syndia
dating pix must increasingly rely
on UHF since these are the stations
that have no network affiliation
and therefore have time to spare.

The Fox licensing agreement, which gives Skiatron Electronics & which gives Skiatron Electronics & TV 5% of the gross income from Subscriber-Vision operations—that figures to about 50% of the net—also provided for the Fox group to spend \$300,000 on the processing of the FCC application and the hearings. So far, Fox has laid out approximately \$160,000 on the pre-liminaries.

\$15.-20.000.000 Investment

\$15,-20,000,000 anvestment.

Cost of launching pay-as-youin N. Y. has been estimated at approximately \$15,000,000 to \$20,000,000. Amount includes the cost
of the decoders and advances to
promoters and others who'll have
to provide the shows at the start.

In his application to the FCC, Fox not only spelled out toll-tv advantages to UHF, but went into the limitations of the current system of telecasting which, he said, tem of telecasting which, he said, features "an essential sameness about the types of entertainment proffered to the public, springing less from the cost of programming than the constant effort to reach a common denominator for the greatest mass of people."

"Television," the—Commission was told, "has yet to evolve a system for the distribution of entertainment competitive with the older systems of distribution presently in existence. It has no paying boxoffice to supplement or even supplant those now in operation."

Were pay-as-you-see approved,

Were pay-as-you-see approved, "the viewer would be offered programs and services which free twoes not now and probably cannot make available," the petition stated. "But subscription tw will do more. For many it will open the door to areas of entertainment, education and training which at present are altogether inaccessible to them." It went on that, to millions, top Broadway and other events are out of the question for economic as well as geographical reasons, and that subscription twould bring this type of attraction to the home. Costs to the subscriber would be reasonable, it was said. Were pay-as-you-see approved,

said.

The document cited a Skiatron survey involving 1,000 questionnaires. It showed that 93.8% of the viewers would be willing to pay for events in the home ordinarily unavailable on tv. The largest percentage, 83.1%, indicated they'd pay to see a hit Broadway show on their tv screen; 78.9% indicated they'd pay to see new feature pix, and 58.7% indicated interest i educational courses.

Venice Fest

Continued from page 2 =

would help it immeasureably, both in prestige and pubwise. Next year there will theoretically be only one big fest, with Cannes on tap and Venice not allowed to give any prizes. It can take place, but no international prizes, according to a ruling of the International Assn. of Producers. Then the year after Venice will be the prizegiver and Cannes the silent partner. Both can take place every year if they so wish. However, both are still fighting this and next year will tell the would help it immeasureably, both wish. However, both are still righting this and next year will tell the story. "B" fests are being held down to only local prizes but visiting scribes usually get up a prize and these too will try to be controlled by IAP.

So, though the U. S. took it in the neck again this year, they will probably be in the running again next year with top product, and this year's bad publicity may wise up the intramural ball playing and background dodges, and put the fest on as closely a merit level as possible. However, there is no gain-saying that a fest can serve as an open meeting ground for film people from all over the world, fin and in general, be a good reviewing stand of the general level of world film production. Venice Fest will reinstitute its Selection Committee next year to invite outstand-mittee next year to invite outstand-So, though the U.S. took it in and therefore have time to spare.

Under his licensing agreement with Skiatron Electronic & TV, headed up by Arthur Levey, Fox agreed to start operating Subscriber-Vision in N. Y. and 10 other keys within six months after the FCC had flashed the green light. The contract provided further that there would have to be a minimum caller.

Broadway

Spencer Tracy off on a European

Spencer Tracy or on a European wacation.
Merian C. Cooper in town on Cinerama business.
Lena Horne back from Paris last week on the Liberte; ditto Lennie Hayton.

Hayton.

Roger Murrell, longtime vaude agent and producer, retiring to Little Rock, Ark.

Elizabeth Taylor and her husband, Michael Wilding, back from London and to the Coast.

Director George Cukor stopped over in Gotham en route to Bombay to start Metro's "Bhowani Junction."

Rudolf Ring Goneral Taylor Barbara Barb

Junction."
Rudoif Bing, general manager of the Metropolitan Opera, due in from Europe tomorrow (Thurs.) on the Ile de France.
"Aged corn whiskey from one of the finest stills in Richmond, Va., was p.a. Bill Doll's shill to the press, attendant to the "Hayride" preem at the 48th St. Theafre.

tre.

Victor Gilbert, owner of Stonehenge, Ridgefield, Conn., has purchased a restaurant in Christiansted, St. Croix, Virgin Islands, to
be known as The Henge, to open
around Jan. 1.

William K. Zinsser, drama edictor of the N.V. Herald Tribune,
engaged to Caroline Margaret
Fraser, reporter on Life mag.
Wedding stated for next month in
Cedar Rapids, Ia., the bride's home
town.

Wedding State for next month in town.

Cledar Rapids, Ia., the bride's home'town.

Olivia de Havilland, in last Saturday (11) from Paris, attended "Tea and Sympathy" that evening and visited her sister, Joan Fontaine, star of the play, backstage after the performance. She planed to the Coast Sunday (12).

Hurricane Edna didn't detersome 40 of the literati set converging on Good Housekeeping editor Herbert T. (and his Grace) Mayes' menage in Stamford, Conn., on Saturday (11), their annual openint-of-the-fall-season get-together.

"Hurricane Edna got a big common start of the-fall-season get-together."

"Hurricane Edna got a big composite of the common start of the start of

Elsie Dinsmore," was one disappointed observation in mid-Manhattan where the end-result was fust a good solid rain and a mild big blow.

Mrs. Conant (Timmie) Richards, socialite pa. of the St. Regis Hotel, having quietly married wealthy New Yorker Aldo R. Balsam in Geneva, Switzerland, she has been succeeded by Dorothy Mattox, long in the hostel's accounting department. She looks upon the publicity berth as "something less arduous."

William Zimmerman, film attorney and v.p. of the recently-organized Goldman-Gregory Productions, to Andros Island in the Bahamas with Bankers Trust v.p. Floyd McKee and realtor Irwin S. Wolfson on a real estate deal.

Metro eastern story chief Olin H. Clark back from a New England vacation.

Mrs. Jock (Mary) Lawrence, sailed with Mrs. Laudy (Ping) Lawrence—no relation—last week and their respective husbands are joining them in Paris via later airflights. Laudy Lawrences' are permanent Paris residents, where the Metro former Continental distribution chief, now breeds and races horses. Publicist Jock Lawrences are permanent Paris residents, where the Metro former Continental distribution chief, now breeds and races horses. Publicist Jock Lawrence was delayed going over by business.

Alan Jay Lerner, librettist and screenwriter, shares equally with his two other brothers in the residue of a \$3,500,000 estate left by Joseph J. Lerner, founder of the Lerner Stores. Their mother, now Mrs. Edith A. Lloyd, receives \$60,000 a year under 1944 settlement, and Mr. Lerner, also bequested \$20,000 each to the Museum of Natural History and the Federation for Jewish Philanthropies, and \$10,000 "to my good friend, Cardinal Spellman, for charitable purposes."

open a roof nitery there this year, It will be on a membership basis. Rudy Vallee, Scott Brady and Jack Cole in to complete the casting of Richard Sale's "Gentlemen Marry Brunettes" (UA), now shooting here.

When fall film season starts, some new house tandems will be set up with Madeleine again doubling on day-date with the Biarritz, and the Marignan with the Francais.

Tiny Luxembourg will have its

Tiny Luxembourg will have its own ty transmitter in January. It will beam three hours daily of films, relays and live bits. It will have the same screen definition as the French.

films, relays and live bits. It will have the same screen definition as the French.

Jean-Louis Barrault will celebrate his 20th anni in the theatre this year by a repeat of his first directorial stint in a mime based on William Faulkner's "While I Lay Dying."

Maurice Chevalier does his 55 one-man stints at the Theatre Des Champs Elysees in October; then goes into Henri Diamant-Berger's remake of "Sans Famille" (Nobody's Boy).

Indian Ballet, headed by Mrinarini Sarabhai, opens the terp season at the Theatre Des Champs Elysees Sept. 22. Then comes the Polish Ballet, the Bulgarian Ballet and the Cuevas Ballet.

Australia

By Eric Gorrick

Hoyts' pic loop will have 39
nabe houses geared for C'Scope
within a month.

Joyce Dowling Smith, former
trade newspaper women

Joyce Dowling Smith, former trade newspaper woman, joined Metro's publicity staff in Sydney. RKO brought back the Bob Hope oldie, "Princess and Pirate," for school vacation playdates, and raked in terrific coin.

Jazz concerts with local talents doing solid biz at Palladium, Sydney, for Harry Wren after unprofitable vaude-revue try.

20th-Fox readying the Joe Kaufman Technicolor locally-made pic, "Long John Silver," starring Robert Newton, for Yuletide release.

Chicago

Daily News columnist Tony Weitzel suspending column while

Weitzel suspending column while vacationing.

J. C. McCaffery, general agent in outdoor show biz, hospitalized and in critical condition.

Gene Allen in town for coupla days last week to cut a pair of sides for De Saymont indie label.

Orch leader Henry Brandon now pitching five society bands, including his own, in his indie booking stable.

ing his own, in his indie booking stable.

Janet Brace, who recently resigned with Decca, here for 13 weeks to play Tom Duggan show on ABC-TV.

Arthur Godfrey's Arabian horses entered in All-Arabian Horse Show at International Amphitheatre Sept. 17-18.

Hugo Giovagnoli, owner of Lake Club in Springfield, to the Coast for confabs on RKO contract renewal of Joyce Taylor.

Shelly Schultz, publicity director for Chi MCA, leaving company on Sept. 24 for the Army; will be replaced by Jim Davis.

Playwrights Theatre Club bringing back its all-time top grosser, "The Tempest," this week only; follows with "Peer Gynt."

Ginny Scott, nitery chirper, in critical condition as result of automashup in Wisconsin; her husband and driver of the other car are also seriously injured.

Hamburg

By Jack L. Hees

London

Sir Louis Sterling sailing to New York on the Queen Elizabeth. Helen Cordet is starred at the Cafe de Paris for the third time this year.

Lew Schreiber, exec assistant to Darryl F Zanuck, in town to o.o. the situation and gander current plays.

plays.

Benny Hill, acclaimed as a local tv discovery, signed by Bernard Delfont to star in a new revue next spring.

Lucille and Eddie Roberts open a cabaret season at the Colony next Monday (20). Kay Thompson returns to the Cafe de Paris the same night

a cabaret season at the Colony next Monday (20). Kay Thompson returns to the Cafe de Paris the same night.

F. Gordon Hill, who was with the old Fox Film Co. 1929 and who went to Columbia in 1933, has been made 20th-Fox assistant secretary and comptroller.

Coachloads of fans are going to London airport Friday (17) to welcome-Frankie Laine on his arrival for a vaude tour. A press reception is being held at the airport.

David E. Rose, David Lewis and Edward Dmytryk returned to America last weekend, having completed filming of "End of the Affair," Van Johnson-Deborah Kerr co-starrer.

Members of the cast of the Broadway company of "The Boy Friend," the British tuner set to open near the end of the month, will be featured in the BBC tele program, "Limelight."

Carl Brisson will open at the Cafe de Paris in London on Ott. 18 for a two-month engagement. He was supposed to have opened there last spring, but fell ill and Marlene Dietrich substituted.

After scoring in Danny Angel's "Albert R.N.," Anton Diffring has been given costarring role with Donald Houston and Fay Compton in "Queer Fish." now being made by Group 3 at Cornwall. British Lion will release.

Jerome Whyte quits the London Clinic Sept. 15 and is off to Bournemouth for week's recuperation after which he takes over at rehearsals for the Coliseum production of "Can-Cam" for the last few weeks. Shows opens Oct. 14.

Harry Alan Towers acquired filming rights of Baroness Orczy's classic, "The Scarlet Pimpernel," which he is adapting into series of ty pix. Marius Goring will star in tele group with series to comprise at least 104 half-hour episodes.

Peter Glenville, legit producer who will be making his debut as a film director with "Madam Will"

Peter Glenville, legit producer who will be making his debut as a film director with "Madam Will You Walk?" planed to New York last week with production manager Douglas Peirce and art director John Hawkesworth to plan the action of the pic. Vivian Fox the producer, joined them last weekend.

Cleveland

By Glenn C. Pullen

By Glenn C. Pullen

Nick Pinardo rebuilding and remodeling interior of his El BoleroClub, badly damaged by fire.
Eddie Sindelar sliced his SkyWay Club's budget for floor shows
drastically, after streak of bad
luck during hot weather.
Fred Strauss, local booker, now
is not only Crew Cuts personal
business manager but also has partnership rights in fast-climbing
team.

nership rights in last-climbing team.

Manager chai which bought Hotel Allerton, installing new Purple Tree Cafe and intimate musical acts in it, opening later this month.

J. Harold Brown, music supervisor of Karamu Theatre, resigned to handle Karamu Singing Quartet's business and direct troupe on concert tours.

Tony Sennes, who has been managing Frank Sennes Talent Agency here, moved to Hollywood to help brother Frank in his Moulin Rouge and booking interests. Merle Jacobs settlement, and Mr. Lerner_also bequested \$20,000 each to the Museum of Natural History and the Federation for Jewish Philanthropies, and \$10,000 'to my good friend, Cardinal Spellman, for charitable purposes."

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)
New Lido show, "Caprices," will November.
James Ryan in and out as part of his chore of unearthing a new star actress for Opening this month with Paris relay in November.
James Ryan in and out as part of his chore of unearthing a new star, actress for Universal's "The Galillean."

Rene Dupuy takes over as director of the Garmanys. Lett for New York to play in free too free Gramman distribution of "Maria Museum of his fall season," Les Hussards."

Calillean."

Rene Dupuy takes over as director of the Gramman distribution of "Maria Museum of his fall season," Les Hussards."

Arthur Luce Klein, U.S. actor, giving a one-man legit show at the Petit Marigny Theatre here with a series of skirls and sketches.

Claude Terrail, owner of La across of the Sense of Stribs and Edmundo Ros in recording work.

The stribution of "Limelight." Yvonne Carre, 22, of London, who sings in 10 and speaks seven languages, starring in Haus Vateration of the Sense of the S

on's opener, "Gentlemen Prefer Blondes."

William Skelton, H. E. B. Lantz and William Glennon appointed production stage managers at Play-house for new season.

Mitty Kallen booked for Vogue Terrace week of Oct. 4, followed by Al Morgan, Billy Daniels, Goofers, Vagabonds and Ames Bros.

Madrid

By Ramsay Ames
(Castellana-Hilton; 37-22-00)
Silvia Morgan, Spain's only
woman producer, is making the
film, "Duelo de Pasiones," on location. Rielya, near Toledo.

tion Rielya, near Toledo.
Argentine director Hugo Fregonese here enroute to Italy where he will film the life of painter Vincent Van Gogh with Van Heftlin. Portuguese actor Virgillo Teixeira off to Rome after finishing "Casa del Olvido" here with Lola Flores. He may star in a film with Marta Toren in Italy.
Rosario, femme half of Rosario and Antonio dance team, returns to Spain in October, following triumphant South American tour with recently-formed company.
Production plans for "Alexander

umpnant South American tour with recently-formed company.

Production plans for "Alexander the Great" (UA) well under way, with arrival of producer Johnny Johnson, director Robert Rossen and European general manager George Ornstein.

Xavier Cugat had a three-day run at Madrid's Plaza de Toros last week, with the Step Bros., trumpeter Rafael Mendez, Facundo Rivero Quintet, Los Barrancos, drummer Jose Marrero, Mexican singer Juan Manuel and Abbe Lane.

Spanish producer Cesareo Gonzalez here on way to Paris to join Mexican actress Maria Felix on her way to the Venice Film Festival. They will return to Madrid at the finale of fete when she will be starred in a pic which he will produce.

Berlin

(Phone: 76-02-64)
By Hans Hohn
Paul Richter did his 80th ple
role in "Schlöss Hubertus."
"Gone With Wind" (M-G) now
in 10th month at the 'Kurbel.
"Heideschulmeister. Uwe Karsten" is Hans Deppe's 50th directing job.
Paul Kohner.

sten" is Hans Deppe's 50th directing job.

Paul Kohner is reported to have offered Maria Schell and O. W. Fischer Hollywood contracts.

Renate Mannhardt will play opposite Ingrid Bergman in "Fear," which Rossellini is currently directing in Munch.

The U. S. 7th Army symph order will return to Berlin Sept. 19 for one performance in conjunction with the Berlin Cultural Festival. "Quo Vadis" (M-G) will at last have its Berlin preem this month at the Delphi. Chaplin's "Limelight" has also been scheduled for September.

The West German censor board declared the new Erich Kaestner film, "Das fliegende Klassenzimer" (The Flying Classroom), particularly valuable.
Oscar Karlweis will play the title role in John Patrick's "Little Tea House" at the Renaissance Theatre during the forthcoming Berlin Cultural Festival. Karlweis also translated this play into German.

About 75% of listeners ques-

also translated this play him German,
About 75% of listeners questioned by RIAS (U. S. sponsored radio station in W-Berlin) expressed their desire to see a cultural film before every main feature, even if slightly increased admission is involved.

Alan Young planed to Paris, Sonja Henie airlined to El Paso, Joseph M. Schenck hospitalized for checkup. Yul Brynner up and around after

Yul Brynner up and around after nasal surgery,
Olivia De Havilland returned after a year in Europe.
Jerry Lewis' doctor ordered three more weeks in bed.
Eddie Albert and Margo lining up a concert tour for early 1955.
Jack Mahoney and Dick Jones east for series of rodeo appearances.

ances.

Jack Jacobs returned to his desk at National Screen Service after seven weeks in the hospital.

Howard Keel flying to England for a four-week tour with the same act he introduced in Las

same act he introduced in Las Vegas.
Mohun Bhavnani, India govern-ment official, will be guest speak-er at next meeting of the Motion Picture Industry Council. Superior Court absolved Charles P. Stouras of a charge of conspir-acy to take over control of St, Sophia Greek Orthodox Cathedral.

Minneapolis

By Les Rees

Minicapois

By Les Rees

James Moody and his band continuing at Vic's...

"Moon Is Blue" and "School for Brides" inked for Lyceum

Frolics has exotic dancers Lana Richards and Ahita Gray plus Skylighters Trio.

Charles Carts and Teddy & Phyllis Rodriguez into Hotel Radisson Flame Room.

Dorothy Lewis Ice Show and comedienne Marie Shaw in third month at Starlight Club.

Raye Perkins back at helm of Flame nitery here after having managed the whale show.

Sam Donahue with Billy May orch into Prom Ballroom for a speedy one-night return date.

Old Log summer theatre opens dramatic stock in-between-jouring-legit-attractions season with "Time of Cuckoo" at Lyceum this week.

Although its suburban Star Playhouse was destroyed by fire last week, the stock company will launch the scheduled fall-winter season Sept. 29 with "Harvey," having found new quarters, an abandoned local church which is being converted into a 376-seat theatre. Blaze started several hours after summer season's final show, "Hay Fever."

San Francisco

By Ralph J. Gleason

By Ralph J. Gleason
Georgie Jessel and Sophie Tucker in town for Guy Cherney opening at Bimbo's.
Bobby Phillips, Associated Booking chief in L. A., in town-setting up dates at the Downbeat and other clubs.
Jerry Bundsen had Lisa Kirk, Dagmar, Keith Braselle, Jack Fina and Miss Hong Kong as guests on his KVSM Saturday show last week.

week.

Allan Ross, formerly promotion
man with H. R. Basford, local Columbia distributor, now freelancing as record promotion and publicity contact.

Philadelphia

By Jerry Gaghan
Vincent Rizzo, former orch maestro, working as solo violinst at Claude Cinelli's, South Jersey restaurant

Claude Cinelli's, South Jersey restaurant.

Norman Granz's "Jazz at the Philharmonic" will reopen Academy of Music with three performances Sept. 17-18.

Jack Lynch, nitery impresario, left to join managerial staff at Beldon Katleman's. El Rancho Vegas, Las Vegas, Nev.

Kiwanis Club of Olney sponsoring performance of "Oklahoma" at the Lambertville, N. J. Music Circus for benefit of its underpriviles ed and crippled children's fund. All-Philadelphia lineup connected with new tune "ABC Boogie," written by locals Max Spikol and Al Russell, published by Myers Music and, recorded by Bill Haley and his Comets, local combo, for Decca release.

Memphis

Wempnis

Wan Sumac to the Auditorium
for one nighter Nov. 27.
Iko Myers skedded Ballet de
Monte Carlo for a single matinee
at City Auditorium Dec. 12.
Adrienne (Vivian Clay).
Chicago singing pianist, now doing
a nightly stint at Joe Jaffee's Park
Ave. restaurant here.
Sonja Henie and hier leeshow
here week of Nov. 11. "Holiday on
lee" slides in for another week
in March. Both skedded under
Charley McElravy banner.

Hollywood

OBITUARIES

WILFRED LYTELL
Wilfred Lytell, 62, radio, stage
and silent screen star, died Sept.
10 in Salem, N. Y., after an illness of several weeks. Brother of
Bert Lytell, he appeared with the
latter in productions of the LytellVaughan stock company at the old
Harmanus Bleecker Hall in Albany
40 years ago, and also played in
silent, pictures. Lytell had role's
in a number of Broadway productions and was a supporting player
in radio's "Just Plain Bill." Recentily he had been doing television
commercials. commercials.

In addition to his brother, Lytell is survived by his wife, and a son.

REINHOLD SCHUENZEL

REINHOLD SCHUENZEL
Reinhold Schuenzel, 65, veteran actor and director, died of a heart allment Sept. 11 in Munich. After launching his stage career in Berlin in 1915 he became a silent screen star and directed a number of German films including "Fortune's Fool," a 1928 production with Emil Fannings.

Following his arrival in Hollywood in 1937, Schuenzel directed such pictures as "Ece Follies" and "Balalaika", and had roles in "Notorious," "Dragonwyck" and "Hangmen Also Die" among others. He also appeared in a string of Broadway plays from 1945 through 1949. His parts ranged from appearances in a revival of "He Who Gets Slapped" to "The Big Knife."

His actress-daughter, Marianne

His actress-daughter, Marianne

JIMMY P. DOYLE

James P. (Jimmie) Doyle, 77, property man for more than 50 years who traveled in that capacity extensively throughout the U. S. and Canada, died Aug. 29 in Ottawa. He was with Cohan & Harris for a score of years and worked with such stars as Raymond Hitchcock, Al Jolson and Fay Bainter.

Doyle who was a member of

cock, Al Joison and Fay Bainter.

Doyle, who was a member of
the Ottawa IATSE local for more
than a half century, handled props
for a number of hits including
"Forty Five Minutes from Broadway," "Little Johnny Jones," "The
Red Widow" and "Of Thee I
Sing."

Noted as an amateur ballplayer, Doyle played first base for George M. Cohan's team in the theatrical league in New York nearly 50 years ago. Surviving is a brother, H. W.

MSGR. LICINIO REFICE

MSGR. LICINIO REFICE

MSgr. Licinio Refice, 69, operatic

mposer and conductor, died of
a heart attack. Sept. 11 while
batoning his opera, "San Cecilia,"
in the Municipal Theatre at Rio
d Janeiro. A native of Rome, he
was long a teacher of church music
and also directed a number of
choral groups.

Msgr Refice, whose "San Cecilia"

Msgr. Refice, whose "San Cecilia" was presented in Buenos Aires and Rio de Janeiro in 1935, came to the U. S. in 1947 with a Vatican choral unit known as the Roman Nas presented in Butenos Arres and the U.S. in 1947 with a Vatican choral unit known as the Roman Singers of Sacred Music. They foured the country after first appearing at the Polo Grounds in New York.

MARIKA COTOPOULI

Marika Cotopouli, 68, noted tragedienne, digd of a heart attack Sepl. 11 in Athens. Her forte was ancient Greek drama and Shakespearean parts. Member of a theatical family, she made her stage debut as a child.

Mmc. Cotopoull, who was thoroughly trained in all aspects of the theatre, headed her own company which, she brought to New York in 1930. In a stay of several months her group presented a repertory of Sophocles, Euripides and a modern Italian play. "The Shadow."

WILLIAM S. THUNDER
William Silvano Thunder, 78,
organist and accompanist for many
concert stars, died Sept. 8 in Philadelphi A choral conductor and
music instructor, he was organ
accompanist for the Philadelphia
Orchestra under Leopold Stokowski.

Thunder also accompanied Mme.
Schumann - Heink, Hans Kindler,
Schumann - Theink, Hans Kindler,
Schumann - Williams, Thaddeus Rich and
Sascha Jacobinoff. He received his
musical education from his brother.
Dr. Henry Gordon Thunder,
conductor. nductor. His wife and daughter survive.

His wife and daughter survive.

RUSSELL W. SHEPPARD
RUSSELL W. Sheppard, 40, interlational editor of the Voice of
interica's Special events branch, lied of a heart attack Sept. 6 in Arington, Va., where he had recently is her first marriage.

Mr. and Mrs. Ted Vanett, son, Philadelphi, Sept. 6. Father is press agent for William Goldman Theatres.

Mr. and Mrs. Dick Pitts, son, Flushing, N. Y., Sept. 7 Father is public relations director of Theatre
O'Connor Sisters, harmony singers, bublic relations director of Theatre
Owners of America

moved in line with transfer of the Voice from New York to Washing-

Shenpard who started his radio career in 1935 as an announcer and producer for KGEI, San Francisco, joined the Voice in 1946.

Surviving are his wife, also a oice staffer; two sons and his parents.

JAMES S. RETTER
James S. Retter, 55, WB salesman for the West Virginia territory out of the Pittsburgh office, died suddenly Sept. 5 on a train eturning home from a Labor Day holiday week-end visit with his son, James R. Retter, in Grand Rapids, Mich.

Retter was a theatre owner in California, Pa., before going into distribution. In addition to his son, he leaves his wife and two grand-

FRANCISCO PRANDI

FRANCISCO PRANDI
Francisco Prandi, 65, theatre
critic and playwright, died of a
heart attack recently in Milan after
attending the opening performance
of Patrick Hamilton's "Rope" at
the Olympia Theatre.

Owner and editor for the last 30 years of the showbiz monthly, "Le Scimmie" (The Monkeys), Prandi was more successful as a theatre historian, lecturer and producer than with his own plays.

PAUL LIEBERENZ

PAUL LIEBERENZ
Paul Lieberenz, 61, German film
pioneer who was known for his
cultural pictures; died Aug. 31 in
Berlin. Starting his career in 1910,
he headed UFA studios at BerlinTempelhof after World War J.

Lieberenz later joined several expeditions which toured remote corners of the globe. After 1953 he directed and produced a num-ber of cultural films.

IVAN TARASOFF
Ivan Tarasoff, 76, Russian ballet dancer-master, died Sept. 11 in country with the first Diaghaleff troupe headed by Pavlova and retired 15 years ago as head of a N.Y. ballet school.

His wife, Margit Tarasoff, a ballet dancer, two daughters and four grandchildren survive.

MARK S. LOVE

Mark S. Love, 53, former opera and radio singer, died Sept. 10 in Chicago. A bass-baritone, he once sang with the Chicago Opera Co. and the New York Metropolitan Opera Co.

Love also had been a soloist and vocal group director for radio station WGN in Chicago.

BRAD GOWANS

Brad Gowans, 50, trombonist, died of cancer Sept. 8 in Hollywood. He was featured with many small groups in the east before moving to California in 1946.

Gowans was associated with such outfits as Bud Freeman, Eddie Condon and Bob Crosby.

Morris Spiers, 70, owner of the Lenox Theatre, West Philly nabe, died Sept. 7 in Philadelphia. He started in film business in 1908 with the Stanley Co. of America, leaving it in 1938 when he bought

His wife, son and daughter survive.

Charles Mandalari, 38, nitery operator in Kent, O., died Sept. 5 of a heart ailment in that city. He helped run the Moon night club, a family business, until he became ill two years ago. His wife, two sons, mother, four brothers and five sisters survive.

Charles C. Carroll, 60, member of the UI sound department for 25 years, died of a heart attack Sept. 7 in Exeter, Cal. He had been in retirement for a year. His wife and son survive. and son survive.

Joseph E. Kaspar, 54, assistant sales director at WLS, Chicago, died recently of a heart attack while at work. He was associated with the station for 20 years, His wife survives wife survives.

Wife, 46, of actor Fred Astaire died of cancer Sept. 13 in Beverly Hills, Cal. Also surviving are a son, daughter and another son by her first marriage,

MARRIAGES

Susie Clark Turner to Robert K. Welss, New York, Sept. 11. Bride is daughter of Terry Turner, Gen-eral Teleradio exec.

Selma Rich to Martin L. Roth, Jersey City, N. J., Sept. 12. Bride was with Compton agency's raide-ty dept and is daughter of organist-vocal coach Jimmy Rich.

vocal coach Jimmy Rich.
Grace Stoops to Edgar J. Kaufmann, Pittsburgh, Sept. 4. Bride formerly was in public relations; groom's Pitt department store owner and founder of Civic Light. Opera Association.

Judy Shay to James George, Pittsburgh; Aug. 2. Bride's a dancer.

Pittsburgh, Aug. 2, Bride's a dancer.
Dr. Agnes J. Rovnanek to Dr Peter A. Lindstrom, Pittsburgh, Sept. 9: Groom's the former husband of Ingrid Bergman.
Emily Moran to Michael Emmanuels, New York, Sept. 12. Both are with Transfilm, the N. Y. industrial and tv commercial producers.

Muriel Hutchison to John Nicholson, Sept. 10, London. Bride is an American legit actress; he's an art Gerre Sue Zigmond to Mitchell

dealer.

Gerre Sue Zigmond to Mitchell Gamson, Hollywood, Sept. 5. He's an assistant director at Columbia. Shirley Garvey to Lieut. Raymond Cunneff Jr., Philadelphia, Sept. 11. Bride is daughter of Charles Garvey, American Guild of Varlety Artists' Philadelphia branch manager.

Alexis Crombie to Patrick Howgill, London, Sept. 4. Bride is former repertory actress in Scotland; he's son of British Broadcasting Corp. music controller.

Morgan, Howard to Richard Joseph, Sept. 5, Dayton, O. Bride is an audion, lecturer and travel editor of Esquire.

Yolande Donlan to Val Guest, London, Sept. 11. Bride is an actress; he's a British film director.

Marcia Gauger to Howard Ledig, Sept. 13, Tarrytown, N.Y. Bride is research editor of Time mag; he's a legit actor. a legit actor.

BIRTHS

Mr. and Mrs. Arnold Caplan, son, Sept. 7. N. Y. Mother is Irene Jordan, ex-Met Opera soprano now with Chicago Lyric Opera Co.
Mr. and Mrs. Joseph Harris, son, Sept. 8, N. Y. Father is company manager of "Can-Can." Mother is dancer Geraldine Delaney.
Mr. and Mrs. Dick Erdman, daughter. Hollywood, Sept. 10. Mother, Sharon, is a singer; father an actor.
Mr. and Mrs. Jim Rasor, son, San Francisco, Sept. 6. Father is writer on the KCBS "Jane Todd" show.

writer on the RCBS Jane Todds show.

Mr. and Mrs. Bill Vallee, son, New York. Aug. 5. Father is director of television at Benton & Bowles agency.

Mr. and Mrs. Viv Peck, daughter, Kansas City, Sept. 9. Father is asales staffer for Guild Films.

Mr. and Mrs. Ric Maroni, daughter, Pittsburgh, Aug. 31. Father's a musician.

Mr. and Mrs. Hank Stohl, daughter, Dayton, O., Aug. 25. Father's an announcer at WDTV in Pittsburgh.

an announcer at WDTV in Pittsburgh.
Mr. and Mrs. Herb Wilson, daughter, Pittsburgh, Aug. 28. Father's with Brad Hunt band.
Mr. and Mrs. Caley Augustine, daughter, Pittsburgh, Aug. 29. Father's sales promotion head of WJAS.

WIAS.

Mr. and Mrs. Jan Andree. daughter. Pittsburgh, Aug. 30, Father's a disk jock at WPIT.

Mr. and Mrs. Harold Goldstein daughter, Pittsburgh, Aug. 25 daughter,

Father's promotion manager WWSW.

WWSW.
Mr. and Mrs. A. Algier, daughter, Pittsburgh, Aug. 30. Mother's the daughter of Paul Krumenacker, of WB exchange.
Mr. and Mrs. Russ Zebra, daughter, Pittsburgh, Aug. 26. Mother and father are both formerly of Film Row.
Mr. and Mrs. Emil Foryan, son, Pittsburgh, Aug. 26. Father's with 20th-Fox.

20th-Fox.

Mr. and Mrs. Kenneth Davis, daughter, Pittsburgh, Aug. 29. Father's the son of Roy Davis, of Ul exchange.

Mr. and Mrs. Larry Auerbach, son, New York, Aug. 20. Father is with the William Morris Agency.

Mr. and Mrs. Michael Brown, son, New York, Sept. 5. Mother is ballet dancer Joy Williams; father is a writer-composer.

a writer-composer.

Mr. and Mrs. Sidney Reznick, son, New York, Sept. 8. Father is writer on CBS-TV's "Morning Show." son

Salzburg's Big Splash

some new soloists and a conductor, this is the same Vienna State Opera company whose Mozart productions are the crowning glory of Vienna's 10-month opera season. Each August they move to burg to stage the same productions before an international public, and on the way something gets lost.

The trouble can't be with Salz-The trouble can't be with Saiz-burg alone. This is such a musical city that housewives recently pe-titioned the mayor to tune the fire sirens to the correct pitch. With is castles, palaces and public gar-dens it's one of loveliest of all dens it's one of loveliest of all cities in which to listen to music. This year patrons could even for-get it's an American-occupied city. Town was off limits to the 13,000 U. S. troops at nearby Camp U. S. troops at nearby Camp Roeder for the duration of the fes-

Nobody says it here, but much of the trouble lies with Furtwang. His slow "Don Glovanni" was the favorite subject for debate around the Festspielhaus and piethaus and with a stick. around the Festspielhaus and cafes. A slow man with a stick. Furtie takes 30 minutes longer than regular clocked time to do this one. Long before he's through, both audience and Mozart are dead.

Festival guardians admit privately there are far better stick-men for Mozart. But it's Furtie who packs in that old international publicum, and sends up the dollar

The Met's Cesare Siepi was the Don, repeating from last year. With his figure and voice, Siepi shouldn't miss in this role. Infortunately as an actor he's uninteresting. The dark side of the Don's character he misses altogether. When Don Giovanni is summoned by the statue in the final scene. Siepi is clearly a boy trying to do a man's job. The Met's Cesare Siepi was the

Festival's Jewel

Season's other Mozart offering, "Cosi Fan Tutte," was as brilliant as "Don" was lustreless. As usual, it was the jewel of the festival. But. it. was conducted But it was conducted by Vienna State Opera's chief, Karl Boehm, and cast by Vienna ensemble of Irmgard Seefried, Dagmaar Her-man, Erich Kunz, Anton Dermotz, and Paul Schoeffler. How could a combination like that fail?

Central event of the festival was Central event of the festival was the world premiere of a new opera. The composer of such an opera has his problems. Salzburg audiences are overdressed, overtanned, and overfed—not the best public to place a new musical work before. On the other hand, a new opera at Salzburg gets heaps of publicity—not a bad thing for a composer. composer.

composer. The composer who wrestled with this dilemma this year was Rolf Liebermann, musical director of Radio Zurich. As it turned out, his "Penelope." a two-act "opera semi-seria" (combining serious and comic), with text by Heinrich Strobl, musical director of Radio Baden-Baden, was more eagerly awaited than received.

awaited than received.

It's not the first time. Last year at Salzburg, Gottfried von Einem's "The Trial" got the same kind of reception, and for same reasons.

The face of it, "Penelope" opera

reception, and for same reasons.

On the face of it, "Penelope" had everything a modern opera wanted. Composer was a solid-professional. Text, with antiwar-theme, sounded contemporary. At Salzburg it was handsomely staged by veterans. Oskar Fritz Schuh and Caspar Neher, faultlessly directed by Clevelander George Szell; and magnificently sung by German soprano Chrisl Goltz in title role. All much more than it deserved, incidentally. Yet it leid a big egg. big egg.
While "Penelope" was a bust,

While "Penetope man again Salzburg another chance to hear Christl Goltz. She last appeared here as Marie i "Wozeck." Since then she has greatly developed. Many critics think her Europe's finest singing actress. Americans can make up own mind when they hear her sing five "Salome" performances at the Met finest next season.

Salzburg celebrates Richard Strauss as well as Mozart. This year they did him proud with an "Ariadne" that was very nearly

000 deficit that the city of Salzburg, which is brought much outside business by the festival, gratefully picks up. So sensitive are city fathers to tourism during Au-gust that they clock visitors, autos and trucks in and out of Salzburg with Geiger-counter accuracy.

Berlin

Continued from page 1 =

then it would be smart to plug the songs in advance; get them on the air; then maybe it won't be the 'sudden death' to the score. The sudden death to the score. The songs will have a chance to continue. As I said, songs must be heard over and over to be appreciated, and a one-time interpretation will never be the answer.

"I don't care who it is—Rodgers & Hammerstein, Friml, Kern, Porter, Victor Herbert or Berlin melodies take on audience impact only with pleasant repetitiveness."

Berlin recalls how the late Jack Kapp; founder-president of Decca Records, in the first flush of "Okla-homa!" albui big success, when it started selling into the hundreds it started selling into the hundreds of thousands—eventually topping 1,300,000 sets at \$5 per album—envisioned Berlin and Rodgers & Hammerstin both writing original scores directly for the wax. Berlin says "We laughted at Kapp and bleasantly kidded him out of the idea, because it would be suicide. How coild we tell what song rated the values, without first trying them out? Some throwaway number could well turn out to be the hit, and some tune we personally liked and some tune we personally liked could be a bomb."

Those 'Unsuspected' Hits

Berlin cites a number of in-orable instances where throwaway or unsuspected numbers emerge as the wallop numbers. He recalls He recalls re for "As the Music the wallop numbers. He recalls the pannings his score for "As Thousands Cheer" at the Music Box got, and today he has two standards, "Easter Parade" and "Heat Wave," out of the show.

"A Pretty Girl Is Like a Melody" was written as a throwaway 'pa-rade' number for the Ziegfeld beauts in the 1917 Follies,' and to-day it's a theme for every fashion show and kindred display. In its origi it was only a casual ditty— the major play some of that edithe major plug songs of that edition of the 'Follies' were 'Mandy' and 'Tulip Time.'

"You just can't tell unless it's plugged three, four and five times in the show. The critics can't recognize it, the public can't recognize it, and certainly the man who first writes the tunes recognizes it least of all because here been so gleect to of all because he's been so close to

Berlin's prize illustration of what Berlin's prize illustration of what may be unsuspected "special material" emerging as walloping hits is the "Annie Get Your Gun" score which sold 1.250.000 sheet music copies of "Doin' What Comes Naturally," "Sun In the Morning." "They Say That Falling In Love Is. Wonderful" and "The Girl That I Marry."

A throwaway number, really in the category of "special material" says Berlin. "was 'There's No Busi-ness Like Show Business.' Well, I'd give away the entire score for just that one number which today has become the 'theme song' of all show biz."

Col. Branch

Continued from page 1

Picketing is in protest against allegedly excessive for "Caine Mutiny" sales manager's a excessive rental terms Mutiny" and Columbia sales manager's alleged insolent treatment of a National Allied com-mittee seeking film rental relief, according to Berger. insolent

Berger has publicly expressed the hope that no independent ex-hibitor will cross the picket line to buy or date Columbia pictures aid the company in any way.

Hy Chapman, Columbia branch manager here, challenges the picketing's validity, but is awaiting homeoffile instructions before taking any action. S. D. Kane, NCA executive counsel, insists th organization is within its rights.

Perfect.

Boxoffice take was highest yet at Salzburg, totalling the equivalent of \$263,000. This leaves a \$182,



than ever beforeyou'll be seeing





Published Weekly at 154 West 46th Street, New York 35, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second class matter December 22, 1805, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC., ALL RIGHTS RESERVED.

VOL. 196 No. 3

NEW YORK, WEDNESDAY, SEPTEMBER 22, 1954

PRICE 25 CENTS

Indict Coast Trio as Song Sharks; **Bilked College Professor of \$5,000**

Oakland, Cal., Sept. 21.

Three alleged song sharks, two
of whom are already under indictment accused of bilking a Fresno
State College professor of \$5,000
on a song promotion, were indicted here by an Alameda County
Grand jury last week on charges
of conspiracy to commit grand
theft in a scheme to defraud amateur songwriters. The three men
indicted by the grand jury after
two days of hearings are: Keith W.
Erickson, and John H. Leoni, both
of Oakland, and George Wald of
North Hollywood.
Superior Judge James A. Agee

North Hollywood.

Superior Judge James A. Agee set bail of \$10,000 for Erickson who, with Leoni, is awaiting trial in Fresno for taking some \$5,000 from Prof. E. B. Womack of Fresno State College telling him his song, "Don't You Know," was a natural for Dinah Shore.

for Dinah Shore.

Leoni, who did not testify at the hearings, was released on his own recognizance and Wald's ball was set at \$3,000. Wald, despite the advice of his attorney, talked freely to the grand jury. Erickson was not present at the hearing. He has a record of two such offenses in past years.

District Attorney Frank Coakley charged that Erickson and Leoni operated an Oakland business known as 20th Century Music Co., which advertised help for amateur songwriters in the Oakland Trib-

(Continued on page 48)

Theatre TV of B'way Hits Still Long Way Off; Effect On Pic Release Studied

The possibility of Broadway shows being piped to theatres via closed-circuit tv, while progressing via Box Office Television's deal with Actor's Equity, is still a long way off. BOTV is nowhere near a deal with the producers of "Seven Year Itch," most mentioned choice as the first play to hit the closed-circuit airlanes, nor has it made any arrangements with the IATSE stagehands union. According to stagehands union. According to IA prexy Richard F. Walsh, there were some preliminary discussions were some preliminary discussions some months ago but no positive deal is anywhere near settlement.

deal is anywhere hear settlement.

A spokesman for Courtney Burr and Elliot Nugent, producers of "Itch," said no commitments had been made with BOTV except an expression of interest. "We told Box Office Television to go out and make arrangements with the unions involved," the spokesman said, "and then come back and talk to us."

Another factor, completely unresolved, is the reaction of the film company, 20th-Fox in this case, which has the picture rights to the play. Film is currently in production, with sequences featuring

(Continued on page 62)

Theme Song

Theme Song
Ottawa, Sept. 21.
Donald Harron, who opens on Broadway tomorrow night (Wed.) in "Home Is the Hero," writes friends here that he's considering a musical version of "Oedipus Rex," the Greek tragedy about the youth who blinds himself as punishment when he discovers that his wife is actually his own mother. He appeared in the drama this summer at the Stratford (Ont.) Shakespeare Festival.

Harron's figures there'd be a great spot in such a musical for a song titled, "I Got a Girl Just Like the Girl That Mar-ried Dear Old Dad."

Say Betsy von F. **Doctored Actor's On-Stage Drink**

Betsy von Furstenberg, recently dropped as femme lead of "Oh Men, Oh Women," appeared before the Actors Equity council yesterday (Tues.) to appeal for reinstatement. There was no word at presstime as to whether any decision was reached.

The actress' contract as featured femme lead in the Edward Chodorov comedy was cancelled recently

femme lead in the Edward Chodo-rov comedy was cancelled recently by producer Cheryl Crawford on the ground of repeated absences from the cast without leave or noti-fication. Situation was explained to. Equity officials by Miss Crawford's general manager, Sam Schwartz, (Continued on page 62)

Marion Davis Helming New Telefilm Outfit

New Ielenim Outile
Silent screen star Marion Davies
is back in show business on an
active basis as president of the
newly-formed telepix production
outfit, M-H Productions, in which
she's partnered with actor Russell
Hayden. First project of the firm
is a half-hour situation comedy
starring Arthur Lake, his wife Pat,
and their two children. Series is
titled "Meet the Family," and Hayden, who's done plenty of telepix
thesping via "Cowboy G-Men," is
acting as producer-director on the
series.

acting as producer-director on the series.

Hayden is in N. Y. with the pilot film conferring with Screencraft Pictures v.p. Ed Berkson and sales chief Peter Piech on a possible network deal. If that doesn't come through, the series will be syndicated via Screencraft in the east and Jack Russell Associates of Chicago in the midwest and west.

WEBS PONDER PUBLIC'S NIX

Rebuffed at the rating "polls," the major tv networks (notably NBC-TV and CBS-TV), with approximately \$25,00,000 in sponsor coin and the whole future pattern of tv programming at stake, are "in for the duration" in dedicating themselves to a "fight to the finish" to blazen up the spectrum with spectaculars.

Nonetheless the networks

ish" to blazen up the spectrum with spectaculars.

Nonetheless, the networks, bloody, but unbowed, were doing some fast and furious reappraising over the past week in studying the impact of the coast-ocoast audience repudiation which found: (1) Max Liebman's \$300,000 "Satins and Spurs" color production marking Betty Hutton's videbut going down for the count in the 10-major-city Trendex returns; (2) CBS. TV's star-studded \$200,000 tinted "Best of Broadway" premiere with "The Royal Family" barely squeaking through in topping Ralph Edwards' Lillian Roth story on "This Is Your Life," despite the fact that it was the third go-round for the Roth kinescope. This, too, in the face of critical plaudits for the Westinghouse-sponsored CBS "Broadway" preem, which far outweighed the downbeat reaction. (Trendex accorded the CBS story entry a 23.9 rating as opposed to a 19.9 for the third reprise of the Roth episode.)

The networks concede that they're frankly perplexed and "just they're frankly perple

The networks concede that they're frankly perplexed and "just how do you Ripley an American (Continued on page 32)

Bumper Season For B'way Revues

This stacks up as a bumper season for revues. Whatever the quality may be, indications are that a big lineup of plotless musical shows may buck the firstnight test on Broadway.

At the moment at least eight sketch-song-hoofing shows have been announced for the Main Stem, with an additional trio slated for off-Broadway presentation. That's practically a season i itself as compared to a few years ago, when revues were seemingly a lost show form.

form.

In more recent years Broadway revues have been making something of a comeback. There has been nothing like the old 1920s days of "Follies," "Scandals," "Vanities," "Music Box Revues," "Little Shows," etc., but a few nonbook tuners have rekindled a.k. memories.

book tuners have rekindled a.k. memories.
The fact that the payoff ratio of revues has been notably below that of book musicals, straight plays and even revivals apparently isn't a deterrent to a few revue-minded (Continued on page 71)

Jack Warner, Harry Cohn, Hughes **Future TV Salutes by Ed Sullivan**

Society Casting

After announcement last, week that Gilbert Miller will tour hetress-actress Gloria Vanderbilt in a revival of Molnar's "The Swan," one of his past hits, reports were current in the Sardi set that the producer is also planning other similar retreads of his former shows.

Suggested candidates were Barbara Hutton in "Her Card-board Lover" and Doris Duke in "The Late Christopher Bean."

Showmen Old 'Diversification' **Angle-Players**

Under the diversification sphere of influence in many American industries, including show business one may find such offshoot enterprises Loew's Theatres, under the new Joe Vogel-Leopold Friedman management, going into manufacturing, couturier, textiles, and the like Such business projects, removed from show biz, are not as bizarre as first meets the eye.

A successful theatre chain opera A successful theatre chain operator, especially one as vast as the
cream-of-the-crop offshoot of the
divorced Loew's Inc. Metro pictures setup, has had wide experience in a number of fields. Realty
values is a basic, of course, because from the very pioneer days
showmen quickly learned that a

(Continued on page 62)

Yeh, What Does Rodgers Do in His Spare Time?

Do in His Spare Time?

Richard Rodgers must be timetable-happy these days, He's on a
commuter kick, with a film in production on the Coast, three legit
shows in the works, and a concertconducting date coming up.
Composer-conductor was in
Hartford last week to catch the
touring. "South Pacific" at the
Bushnell Auditorium. He was back
at his New York office the following day to attend rehearsals of "On
Your Toes," the upcoming revival
i which he's silently partnered
with George Abbott.

After another day at "Toes" rehearsals, he was off to Bridgeport
for the opening of the bus-truck
touring edition of "Oklahoma" at
Klein Auditorium. He then returned to New York, but goes to
New Haven today (Wed.) with the
(Continued on page 62)

(Continued on page 62)

Television as a medium to sell both pix and the people who make 'em' is capturing the imagination of Hollywood.

Studios, which have been leery of tv and have been unable to get together on their own video series touting pix, now are rooting for Ed Sullivan and his "Toast of the Town" on CBS-TV as a supersalesman for Hollywood.

In consequence Sullivan dis-

Town" on CBS-TV as a supersalesman for Hollywood.

In consequence, Sullivan disclosed in N.Y. this week (19) that he's all set to roll with "The Jack Warner Story" in November December. And he's getting enthusiastic support from all the studios for a gigantic star-packed tribute to Hollywood in which major studios would participate. Each would contribute a 10-minute "package" to "Toast."

Project is an outgrowth of Sullivan's Darryl F. Zanuck opus last week which out-Trendexed the rival color "spectacular" on NBC and drew a vast audience. The next show also will be pitted against one of NBC's big program guns.

Sullivan, pleased with the success of the "Zanuck" hour, said he was also considering the Harry. Cohn story and the Howard Hughes story. However, he warned, these shows must be properly spaced since the Hollywood glitter-and-glamor stuff can be overdone. He pointed out that it was a year after doing the Metro show that he tackled the Zanuck story.

The "Toast" m.c. also expressed doubt that the audience would go for a steady diet of Hollywood (Continued on page 62)

(Continued on page 62)

Borge's Phenom: Hits 1st Anni on B'way With 775G Take and No End in Sight

Victor Borge will celebrate his first anniversary on Broadway Oct. 2, to rate the tag of the year's show biz phenomenon. Although taking off for a rest the month of July from his nightly chores at the Golden. Theatre in his one-man show, "Comedy In Music," the Danish-American pianist-comic will have racked up the amazing total of about \$775,000 (exclusive of tax) for the 11-month run.

There's been no business like this, or any commensurate length of run, for a one-person production in N. Y., nearest approach being Cornelia Otis Skinner's "Paris '90" of a couple of seasons ago, which ran 87 performances. By Oct. 2, Borge will have given 384 showings, with the end nowhere in sight. Tickets are now selling for New Year's Eve, and comedian expects to play through the season. Not only didn't the July layoff hurt the bo. (as some of his managers feared), but on the contrary gave it a hypo. During June, Borge was doing between \$13,000 and Victor Borge will celebrate his

(Continued on page 71)

German Studios Coming Alive; Refugee Directors Returning; UFA Revival Disturbs Yanks

MISCELLANY

Gene Tierney III. Out of Ibsen TV'er

Gent Tierney isn't going to make her teledebut this coming Sunday (26) after all. Slated for the lead role in the George Bellak adaptation of Ibsen's "A Doll's House" (called "Nora," after the main character), she was taken ill last week and Phyllis Thaxter was rushed to N. Y. from the Coast to start rehearsals for the role.

Miss Tierney's appearance was

Miss Tierney's appearance was to mark the season's preem of the revised, "GE Theatre" via CBS-TV n Sundays at 9 p.m. Both women are represented by MCA, and the sh is handled through BBD&O.

Danny Thomas TV Series **Due for Theatre Version**

Hollywood, Sept. 21.
A theatrical film based on "Make Room for Daddy" is being considired by Danny Thomas, who would produce such a pic next spring after he's completed the 30 "Daddy" telepix now being lensed at Motion Picture Centre studios.

Motion Picture Centre studios.

Film, which would carry same tag as the ABC-TV show, would be produced by Martero Productions, which turns out the tv series, would have the same cast, Thomas. Jean Hagen, Sherry Jackson and Rusty Hamer; same director, Sheldon Leonard, and the identical crew. Film version would follow Thomas' real-life showbiz career closely.

Thomas said he has nother film project, "Only Sam," but that it was more likely "Daddy" would be shot next spring. He and Michael Curtiz penned "Sam," and they've been talking about filming it for 20th-Fox.

154 West 46th Street

For the first time since the preHitler days of the late twenties and early thirties, American film companies are showing concern over Germany both as a production center and as market for U. Sproduct.

As a market, Western Germany during the last few years has grown like Topsy. It is today the second-most important foreign market for Hollywood, ranking right after Britain. In terms of dollar remittances, Germany in 1934 will deliver in excess of \$13,000,000.

There are already indications that, with Germany's own rising production. U. S. pix are facing a remittances, Germany in 1934 will deliver in excess of \$13,000,000.

There are already indications that, with Germany's own rising production. U. S. pix are facing a production. U. S. pix are facing a remittances, Germany is entire to the comedy writer's first book, "Laugh Yourself Well" is also being packaged for tv; a syndicated factor, and the most one of the working of the American content is the re-emergence of the Ufa trust which, with more than 40 theatres. Is skedded to re-enter the production-distribution field with a projected total of 23 films.

Still under government control, the rise of Ufa is considered adangerous threat to the American infilm position in Germany. Subject was taken un at last week's board neet of the Motion Picture Export Assn. when directors heard a report on the situation from Eric Johnston. Latter has been instructed to, transmit the board's concern the appropriate U. S. authorities in Germany where, in (Continued on page 62)

Gene Tiernev III

Cana Tiernev III

Eddie Davis LaughHing

Eddid Cantor, Al Jolson, Jimmy Durante, Bob Hope, Danny Thom-sectore who became a aggman for driver who became a aggman for driver who became a gagman for dri

hacking.

"Laugh Yourself Well" is also being packaged for ty; a syndicated cartoon; and for greeting cards, to sick people, and others. Davis is also organizing a flexible revuette, ot similar title, to play veteran hospital and kindred installations. The gagman observes that, with this book, he seems to "have hit the jokepot." Benida Records is also bringing out a comedy dialog version of the book done by Jackie Miles.

Fell also publishes Lillian Roth's bestseller autobiog, "TII Cry Tomorrow," which inspired Davis to observe that it's the only publisher to be cashing in on literati tears and laughter at one and the same time.

'Tea' On 100G Option: M-G to Pay 300G More If Code Okays Script

If Code Okays Script

Metro is shelling out \$100,000
for purchase of what amounts to
simply an option on "Tea and Sympathy" screen rights. Deal is
unique, for the film company has
agreed to forfeit the coin in the
event an adequate screenplay cannot be shaped that meets the approval of Hollywood's Production
Code. If there's no Code okay,
M-G will scrap the project.

On the other hand, M-G will pay
an additional \$300,000 for the
rights if Code reps find the scenario acceptable, or a total of \$400,000. Play is now in its 51st week
on Broadway with Joan Fontaine
starring as replacement for Deborah Kerr.

Another provision of the part di-

oran Kerr.
Another provision of the pact directs that Robert Anderson, author of the legiter, is to be given possession of all treatments and full pic scripts if M-G, because of the Code, is forced to abandon "Sympathy."

evinson's Pilot Films Leonard L. Levinson arrived in Y. from the Coast over the weekend to begin writing a pair of tele-film pilots for the projected new "Animal Panel" series which Mas-terson, Reddy & Nelson will pro-

Show was done live on the Coast for 13 weeks.

New York 36, N. Y.



HORACE HEIDT

Box 472 Van . uys, Californi

Judge Grants Relief Versus

Hollywood, Sept. 21.
Federal Judge James C. Carter on Monday (20) indicated he would find in favor of Loew's in the company's suit against CBS, American Tobacco and Jack Benny to keep the comedian from satirizing Metro's "Gaslight" on tv. Judge said he's now preparing his opinion. Plaintiff has waived claims for damages, but retains right to collect attorneys' fees.

collect attorneys' fees.

Benny first burlesqued "Gaslight," which starred Ingrid Bergman and Charles Boyer on screen, in earlier version in 1952. He planned to repeat with Barbara Stanwyck 1953, whereupon Loew's filed suit on June 10, 1953, and asked injunction. Trial began last Jan. 5 with judge taking case under submission.

under submission.

Judge said in memo he'd issue requested injunction which makes permianent injunction both against proposed "Gaslight" satire or re-exhibition of 1952 version by Benny.

Vegas Interracial Spot Tees Lincoln's Birthday

Las Vegas, Sept. 21.

New \$3,000,000...Moulin Rouge
Hotel will be ready for business
in mid-February, opening appropriately enough on Feb. 12; Lincoln's Birthday. Hostelry, which
will be operated on an interracial
basis (this resort town's first such
project) is going up on a six-acre
tract on Bonanza Road. Spot will
have 200 rooms, as well as gambling casino and pool along with
a nitery rooi a nitery room

a nitery rooi

Top Negro talent will entertain
in the hotel's theatre-restaruant.
Invitations have been sent to
Marian Anderson, Walter White,
Willie Mays, Jackie Robinson, and
other names to take part in the
grand opening.

LOP'S 'SEE H'WOOD' FOR SYNDICATION

Hollywood, Sept. 21. Louella O. Parsons will star in "See Hollywood," of half-Gossip columnist hour vidfilms. has signed deal with Filmcraft Productions prexy Isidore Linden-baum whereby the telefilms will be lensed by Filmcraft.

Miss Parsons will visit the studios, interviewing stars and behindthe scenes workers, and much of the lensing will take place on the lots. Moderately-budgeted vidfilms will be syndicated.

Production begins within 30 days Package is owned by Lindenbaum, Package is owned by Indendaum, whose company lenses "You Bet. Your Life," Groucho Marx starrer. Wynn Rocamero repped Miss Persons in the negotiations, and will act as coordinator on the show.

Benny Tells Tax Court His '48 Switch To CBS Rates \$1,000,000 'Cap Gainer'

SAY THEATRE OWNER HIRED MURDERERS

Mexico City, Sept. 21.

The murder of a film industry labor union representative last Aug. 10 has developed into Mexico's major sensation. Slain man was Alfonso Mascarua, who led a minor, short-lived revolt against theatre owners.

theatre owners.

Widespread and intense public interest stems from the identity of other key people involved, including circuit owner William O. Jenkins, and the strange twists which the case has taken. Accused of the crime is Gabriel Alarcon, millionaire associate of Jenki According to police information, Alarcon paid \$2,000 to a couple of underworld characters to have Mascarua killed.

killed. Although Jenkins is not implicated, the local press has been spotlighting his association with Alarcon. The two reside in Puebla, where at one time Jenkins was U. S. vice consul. Jenkins is a U. S. citizen and his prominent role in many Mexican industries is the apparent reason for his getting spotlight in the Mascarua case.

Strangelv. Alarcon's arrest has

Strangely, Alarcon's arrest has only now been ordered after he allegedly lammed to the U.S. in a private airplane.

Fire Islanders Move To Gotham for Goldie, This Time With Shoes

Most of the Fire Island, N. Y., beachcombers still have their tans, so there's not much difference in the appearance of the clientele at Goldie's Ocean Beach caravansary and the spot he opened on New York's eastside last week—except that everybody's now wearing shoes. shoes.

shoes.

It's practically a home away from home for the Fire Islandnicks and Goldie (who's known unprofessionally as Lou Hawkins) should be able to keep the majority of the sun worshippers happy during the sking season. He's even transplanted his beach bartender, Bo, for those tipplers who like to see a familiar face on the other side of the drink.

with Top Negro Talent

Las Vegas, Sept. 21.

w \$3,000,000 Moulin Rouge
el will be ready for business
mid-February, opening approtely enough on Feb. 12; Lin's Birthday. Hostelry, which
be operated on an interracial
s (this resort town's first such
ect) is going up on a six-acre
t on Bonanza Road. Spot will
e 200 rooms, as well as gamg casino and pool along with

The menu is primarily Italian

gabbing to buck.

The menu is primarily Italian and the music virtually all vintage showtune stuff. Both Goldie and his ivory aide, Both Frinz, have a good legit musical repertoire at their fingertips and there aren't many nostalgia requests that they can't fill. Prinz has a pleasant soft keyboard touch, while Goldie is of the barrelhouse school. The boys alternate in each room so a tabler doesn't get to miss anything no matter where he's seated. no matter where he's seated.

Spot is run on a no-cover-or-mini-mum basis with food served be-tween six and 10 p.m. The Fire Island action begins after that.

COL'S \$100,000 FOR 'EDDY DUCHIN STORY'

Columbia has acquired the rights for a film biog of Eddy Duchin, the late bandleader. Film company shelled out \$100,000 for "The Eddy Duchi Story," written by Leo Katcher, in a deal set by N.Y. attorney Sol A. Rosenblatt.

He represented Katcher, as well as the guardians of Duchin's son, Peter, and the late orchestra leader's widow, Mrs. Maria Duchin, now Mrs. Morgan Heap. According to Rosenblatt, deal involves right of approval on casting and handling of story.

Hollywood, Sept. 21.

Jack Benny's threehour appearance on the witness stand at his tax appeal hearing before Federal Judge Stephen E. Rice of the U. S. Tax Court Friday (17) was highlighted by the comedian's denial that he personally negotiated for the sale of Amusement Enterprises, Inc., to CBS or arranged for switch of networks for his show in 1948. Internal Revenue Bureau has ruled Benny should pay personal income taxes on his share of \$2.260.000 which CBS paid for the stock of corporation which Benny contends his portion of the money constituted longterm capital gains which requires him to pay 25% rather than 75% on personal come tax.

Approximately \$1,000,000 is the difference in amount of taxes to be paid by Benny. The Government claims most of the \$2,260,000 was given Benny for transferring his show from NBC to CBS.

Judge Rice has taken the case under submission pending acceptance of depositions from two other witnesses, MCA prexy Lew Wasserman and Ralph Colin, CBS attorney in N. Y.

When the Judge asked Benny what his motivating factor was inselling the corporation. Benny replied: "It didn't want to sell, It was first time in my life for me to collect a hunk of money. I saw a big future in this corporation. I sould it against my better judgment. I think today it would be worth more than capital gains. I was hesitant; I was reluctant to sell, it think today it would be worth more than capital gains. I was hesitant; I was reluctant to sell, I really didn't want to sell it. But I had a chance to make some money for the first time in my life for me to collect a hunk of money. I saw a big future in this corporation. I sold it against my better judgment. I think today it would be worth more than capital gains. I was hesitant; I was reluctant to sell, it was first time in my life for me to collect a hunk of money. I saw a big future in this corporation. I sold it against my better judgment. I think today it would be worth more than capital gains. I was hesitant; I was reluctant to an actor of make the public

usiness." ,
Partnered with Benny in th
(Continued on page 71)

CHEVALIER'S ONE-MAN LEGIT FOR J. J. SHUBERT

LEGIT FUK J. J. SHUBEKT

Paris, Sept. 21.

Maurice Chevalier's U. S. return
will probably be in a one-man
show for J. J. Shubert, with whom
he has been i negotiation. It
would be akin to the legiter he
did shortly post-World War II under Arthur Lesser's direction.
Chevalier's U. S. vidpix debut
will probably be in a Bob Hope
film for ty, to be produced shortly
in London. Meantime Chevalier i
making a series of co-productions
for video with Gaumont in Paris,
scripted for the international market with a minimum of French
dialog and with much latitude for
English-dubbing, if necessary.

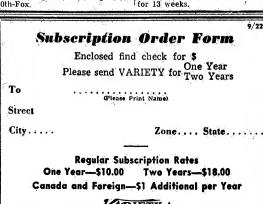
Who Gets the TV Set? A Divorce Court Poser

Muskegon, Mich., Sept. 21.

Muskegon, Mich., Sept. 21.

The family tv set has become such an important item in divorce cases that "a judge has to provide specifically for its disposal instead of lumping it with the rest of the household goods," according to Circuit Judge Henry L. Beers.

Circuit Judge Henry L. Beers.
Unlike Solomon, however, Judge
Beers has a pat solution: "Whoever gets custody of the children.
usually gets the tv set," he explained. "That way I save another
major interruption in their lives."
The judge predicted that "unless
they put tv sets on wheels and add
a steering wheel," tv will not supersede the automobile as a court
issue. However, he adds, it already
has taken precedence over who
gets the dog.



GIVE US PLAYDATES-BRITISH

Films on TV Week After Release

spells comp Harrison

Pity the poor Russian film exhibitor! For him television really pells competition.

Harrison E. Salisbury, the N. Y. Times correspondent in Mosow, says features go on tv one week after their release to the

tneatres.

Explanation: The theatres are state-operated, so it doesn't matter whether or not they show a profit. What's more, Russian audiences don't think much of their domestic pix.

Todd Acquires Jules Verne's '80 Days' From Korda as His 2d Todd-AO Prod.

Jules Verne's "Around the World in 80 Days," to be made in the Todd-AO widescreen process, is slated to roll as the first picture the indie Michael Todd Productions banner. Film follows "Oklahoma" as the second produc-tion to be lensed in the Todd-AO

"Oklahoma" as the second production to be lensed in the Todd-AO medium.

The Todd-AO unit has a franchise from Magna Theatre Corp. to turn out two Todd-AO pix a year. Arrangements for "Around the World" were made with Sir Alexander Korda's London Films which owns the rights to the adventure yarn. Pic will be shot on various international locations, but production headquarters will be based at Korda's Shepperton studio. Shooting on the \$2,500,000 production should start in January, with \$140,000 alone spent on getting the script ready. This is what Todd had to pay Korda here as part of the deal.

International distribution

deal.

International distribution a regional basis is being arranged by Todd who left here yesterday (Mon.) to return to the U. S. Setup so far provides for Korda to handle the film in the United Kingdom, Germany. Switzerland and the Saarland. In addition, he gets the "print down" residuals, i.e. the version cut down to more normal, but still widescreen,

still widescreen,

In France, George Lourau has garnered the French rights. In Italy, Robert Haggiag, currently on his way to the U. S. where he's due to arrive tomorrow (Wed.) has obtained the Italian rights. Lourau will also release "Around the World" in Belgium and the Lowlands.

International Cast

International Cast
Casting on the pic has been partially completed, with Richard Sale
(U. S.) reportedly pacted to direct.
Stars signed up so far include Sir
Ralph Richardson, Robert Morley
and the French comedian Fernandel. Latter is under contract to

Lourau.

Todd, who's been commuting regularly to Europe over the past couple of months making casting and other arrangements, said he planned to film a prolog to the Jules Verne pic. telling audiences all about Todd-AO, how it works, and what it does. Similar device was used by Lowell Thomas as a lead-in into the first Cinerama picture.

Financing for "Around the World" is all set, according to Todd. There's a possibility that with Phil Reisman reported heading up the Todd distribution outfit in the U. S., Joseph P. Kennedy may enter the picture. Reisman has been associated with the financier since leaving as beed of PKOC. cier since leaving as head of RKO's international setup. It's stressed that there's nothing definite about the Kennedy backing.

UNIVERSAL'S HALF-YEAR NET OF \$2,635,415

A net of \$2,636,415 for the half-year period ended July 31, 1954, was reported last week by Univer-sal. Earnings, which are after \$3, 400,000 in taxes and \$250,000 for contingent liabilities, are equiva-lent to \$2.49 per share of common stock after dividends on the pre-ferred stock.

Comparative figure last year was \$2,051,008 after \$3,300,000 in taxes and \$250,000 for contingencies. Net equalled \$1.87 per share.

PAT O'BRIEN TAX TEST

Government Disputes Legality of 'Collapsible Corporation'

Appearing in role of a Government tax case guineapig, actor Pat O'Brien on Monday in U. S. Tax Court, argued that first time hetried to be own boss the Government interceded. His Terneen Corp. formed in 1943 to produce the film, "Secret Command," was picked by tax collectors as guineapig in test of legality of formation of "collapsible corporations" by Hollywood stars as means of reducing their income taxes.

Actor denied it was formed for that purpose, saying it was done because he wanted to be own boss.

Reisman, Depinet **Joining Todd And** Magna Outfits

Phil Reisman is exiting the Jo-seph P. Kennedy organization to take over as production-distribu-tion topper of Michael Todd Pro-ductions.

At the same time, Ned E. Deplnet, former RKO topper, is taking
over in a top exec position at
Magna Theatre Corp., the parent
company for the Todd-AO widescreen process. He'll probably also
go on the board of Todd-AO, the
equipment outfit. Depinet's Job
will be the handling of the U. S.
market for Todd-AO pix.

Michael Todd who returned you

Michael Todd, who returned yes-terday (Tues.) from London, was huddling with George Skouras, Magna prexy, on the exact status of Depinet. Since leaving RKO, latter has been acting as a consult-ant to the Hughes company.

\$2.500.000 Promotion For Foreign Buildup of Metro Product, Plus Perspecta

Metro has set up a special fund of more than \$2,500,000, in, addition to its regular advertising budget, to promote its new season's product and Perspecta stereophonic sound in the international market. According to Arthur M. Loew, prexy of Loew's International Corp., this merchandising plan is without company precedent in the international market.

Project will be known under the

international market.

Project will be known under the name of PEP, initials for Perspecta Exhibitor Plan. The new global policy, Loew said, stems from the fact that this is the first full season in which all M-G-M pictures in international markets will be released with Perspecta stereophonic sound tracs.

Schwartz, O'Connor West
Sol A. Schwartz, president of
RKO Theatres, and v.p.-treasurer
Thomas O'Connor left N. Y. late
last week for an inspection tour of
the chain's houses in the midwest
and on the Coast.

This west timed as A to S.

Trip was timed so that Schwartz can attend the world preem of Warner's "Star Is Born" at RKO's Pantages Theatre in L.A.

There is every indication that There is every indication that any concession granted by the British at next week's negotiations in Washington for a new Anglo-American film agreement will be countered by a strong British expression of the need for some sort of guarantee for expanded playing time for British features in the II S

Two straws in the wind are the Two straws in the wind are the J. Arthur Rank statement in London last week that his returns from the U. S. are unsatisfactory, and a call by Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees and also a member of Parliament, that there be a voluntary arrangement under which British films be guaranteed 5% of the American market.

market:

The Washington talks between the Motion Picture Export Assn.'s Eric Johnston and his group, joined by Ellis Arnall and James Mulvey of the Society of Independent Motion Pigture Producers, and Sir Frank Lee and his British delegation, are skedded to get under way Monday (27), soon after (Continued on page 11)

Calling London

Top exec of United Paramount Theatres, meeting in Shawnee, Pa., yesterday and today (Wed.), have before them a plan to push the expansion of the foreign film on a "merit" basis.

a "merit" basis.

Annual powwow is being provided with a detailed breakdown of foreign product available from each distrib and is discussing a scheme for establishing additional outlets for the foreign lingualers.

for the foreign lingualers.
That's in line with UPT prexy Leonard Goldenson's assurances to foreign producers on his European tour earlier this year. He told them then that the doors of U. S. exhibition are open to good product, and he urged them to make films "suitable" for the American market.

YOU COMMIT, WE Hecht-Lancaster Productions **Will Finance Talent Lacking Necessary Banker Acceptance**

LIVE PROLOG BACK

Religioso Release Apes Old Sid Grauman Presentation Method

Hollywood, Sept. 21.

For the first time in years the live prologue as on-stage accompaniment to motion picture is being revived for "Day of Triumph," religious film produced by James K. Friedrich-Century Films. In the prologue will be Robert Wilson, who plays Jesus in the film, Lee J. Cobb, Joanne Dru and James Griffith.

This form of presentation was

and James CHITTE.

This form of presentation was last utilized by the late Sid Grauman for Cecil B. DeMille's "King of Kings" at the Chinese Theatre in 1927.

'Taste' Essential For Profit On **Low Budgeters**

Small-budget films still can turn a profit but their onetime, but no longer, salable elements, must be replaced with "taste—a higher quality level," states Harold Hecht, partner with Burt Lancaster in West Harold Hecht, partner with Burt Lancaster in West Harold Hecht,

partner with Burt Lancaster in Hecht-Lancaster Producti

He puts it this way: "The low-cost pictures of the past simply cannot stand up in today's market for the reason that this type of material can be seen on television. The only way they can be turned out with commercial success is to give them new production integrity instead of the usual accent on action."

Asked if possible examples might be such earlier Stanley Kramer productions as "The Men" (Continued on page 59)

By GENE ARNEEL

Hecht - Lancaster Productions, headed by Harold Hecht and Burt Lancaster, is expanding its operation to include the fostering of production by "outside" filmmakers. H-L, states Hecht, will finance other producers plus assisting in development of story material, casting and all other phases of production.

duction.

Hecht, when in N. Y. last week, pointed out that a large number of film people are on the "fringes of production." They'd like to launch their own pic projects but are not recognized by banks, while other serious obstacles prevent them from getting started. They'll be able to move underway with H-L's backing, the producer said.

Hecht is now inviting the non-

H-L's backing, the producer said.

Hecht is now inviting the nonseasoned filmsters to line up at his
door with scripts, full packages or
whatever they have in the way of
plans for pic. The extent to
which H-L participates in the
financing and the development of
each property will determine H-L's
percentage of ownership. The outside producers will be given production credit; the pix will carry
the line, "Hecht-Lancaster presents."

Probably Via VA

Probably Via VA
Distribution could be through
United Artists under H-L's present
pact with that company but this is
not definite because of the time angles

angles.

Key point emphasized by Hecht is that his company is established and stands obviously better chances of landing name players, writers and directors than a tyro producer. Further H-L has the facilities for filmmaking; the organization has an annual overhead of \$300,000, according to Hecht. Thus, he added, the outsider would have available to him the services of experienced personnel in all stages of production through (Continued on page 22)

ARIETY

FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY. INC.
Harold Erichs, President.
154-West 46th St. New York 36, N. Y
JUdson 22700
Mollywood 28
SI Hollywood 61141
Washington 4
1292 Nationaling 5445
SCHOOL 11
612 No. Michigan Ave.
Delaware 74984
London WC2
8 St. Martin's Pl. Trafalgar
Temple Bar 5041

SUBSCRIPTION \$10 Foreign \$11 ... 25 Cents

ABEL GREEN, Editor. Vol. 196 120

INDEX

Bills Chatter
Film Reviews
House Reviews
Ice Show Reviews
Inside Legit
Inside Radio-TV Inside Radio-TV
International
Legitimate
Literati
Music
New Acts
Night Club Reviews Obituaries Pictures
Radio-Television
Radio Reviews
Record Reviews
Frank Scully
Television Reviews

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year \$20 Foreign

TV-Film: Vaudeville

National Boxoffice Survey

Weather, New Pix Ups Trade; 'Egyptian' No. 1 Two Weeks in Row, 'Window' 2d, 'Cinerama' 3d

Better weather for the boxoffice and some new pix are spelling brighter trade generally this week in most key cities covered by VARIETY. The midwest got relief from a late heat wave but Minneapolis complained that rain and cooler weather was an adverse factor at the wickets.

"The Egyptian" (20th) again is finishing in first place, this week by a wide margin. It is the second consecutive session in which it has been No. 1 pic.

"Rear Window" (Par), which

onsecutive session in which it has been No.1 pic.

"Rear Window" (Par), which gradually has been pushing ahead for several weeks, surged to second position. Addition of new, strong playdates and ability of the James Stewart starrer to hold so big on extehded-runs has stamped it as a money picture. "Cinerama" (Indie) is climbing to third as compared with fifth spot a week ago.

"On Waterfront" (Col) is roaring ahead currently to fourth place, highest spot it has hit. Marlon Brando starring vehicle was seventh last round. "Dragnet" (WB), second last week, is, winding fifth. "Seven Brides" (M-G), which had dipped to fourth last week, slid down further to sixth, playing in nine keys. "Broken Lance" (20th) is seventh. "Magnificent Obsession" (U), ninth a week ago, finished eighth, making the seventh week this film has been on VARIETY'S high-grosser list.

"Duel in Sun" (SRO) (reissue) also climbed to capture ninth spot. "Black Shield of Falworth" (U)

Better weather for the boxoffice took 10th. "Susan Slept Here" (RKO) and "Vanishing Prairie" (Disney) rounded out the Top 12 list in that order. "Gone With Wind" (M-G) (reissue) and "Hob-son's Choice" (UA) are runner-up

pix.

"Brigadoon" (M-G) 'shapes as a standout newcomer. It hit a new house high in Chi, was good in L.A. and sock in N. Y. at the Music Hall.

"Naked Alibi" (U) is rated trim in Toronto. "Betrayed" (M-G), also new, looks sock in St. Louis and N. Y., stout in Philly-and good-in Louisville.

Louisville:
"Suddenly" (UA) also looms as a
potentially big grosser based on
two initial engagements. It is very
big in Cleveland and sockeroo in
Milwaukee. "The Raid" (20th)

two initial engagements. It is very big, in Cleveland and sockeroo in Milwaukee. "The Raid" (20th) proved solid in Philly and neat in St. Louis.

"High and Dry" (U) continues terrifice in N. Y., big in Pitt and great in Denver. "Human Desire" (Col), fine in Frisco, is rated modest in L.A., "Apache" (UA), brisk in Balto, is fine in Minneapolis. "Gambler From Natchez" (20th) is doing nicely in Louisville and Portland. "Francis Joins Wacs" (U) shapes okay in Minneapolis and Louisville. "Private Hell 38" (FM) looms good in Boston. "Mr. Hulot's Holiday" (GBD), nice in Boston and great in Frisco, is smash on moveover in N. Y.

(Complete Boxoffice Reports on Pages 8-9)

Reno, Las Vegas Bid for Film **Location Shots**

Hollywood, Sept. 21.
Competition between Reno and
Las Vegas gambling interests is
so strong that they are bidding
against each other to provide locations for Hollywood film troupes.
As a result, Sterling Silliphant and
John Barnwell will shoot half their
picture, "Five Against the House,"
in Las Vegas and half in Reno.

in Las Vegas and half in Reno, Filming was originally set for Harold's Club in Reno, the locale of the novel. Later the Desert Spa, a new casino slated to open this week, offered to postpone the opening to Oct. 1 and give the film troupers free run of the establishment, provided the players were available for publicity purposes. Deal amounted to a budget saving of \$50,000. Then Reno came back with a counter-deal. Filming starts Sept. 28, in Las Vegas.

Universal Into Strand, Shreveport, After 25-Yr. E. V. Richards 'Curse'

Shreveport, La., Sept.-21.
For the first time in almost 25 years, the Strand, de luxe Paramount-Gulf Theatre here, will exhibit a Universal release when it plays U-I's" Magnificent Obsession," opening Thursday (23) for an in-definite first-run. The Don, op-position first-run house operated by Don George, has always played Universal product.

Universal product.

In the 1930s when the Strand was owned by E. V. Richards, Jr., he had a disagreement with Universal and vowed never to play another of its films in his houses.

Another U-I release, "Francis Joins the WACS." also is booked next month at the Strand.

DEMILLE PARTY HEADS FOR EGYPT LOCATION

ron that I Lucation.

Cecil B. DeMille is due in N. Y. from the Coast today (Wed.) and takes off Thursday for Egypt to begin three months of location shooting of his upcoming epic, "Ten Commandments." During the quickie Gotham stopover he'll huddle with Jerry Pickman, Paramount ad-pub v.p. and other promotion department heads and toight will be the dinner guest of Barney Balaban and Adolph Zukor, Par president and board chairman, respectively.

Accompanying the producer are

Accompanying the producer are Cecclia and Joseph Harper, his daughter and son-in-law; Harry

DeMille's VistaVision

Hollywood, Sept. 21.
Delivery of "VV 1," the first amera designed expressly for VistaVision, was marked by cc-emonics on the Paramount lot. Camera was shipped to Egypt, where it will be used, along with three to #ollow, in the filming of "The Ten Commandments."
Mitchell Camera Corp. rep-

mandments."
Mitchell Camera Corp. representative declared that the "VV" represents the first completely new motion picture design since 1932, when cameras were re-designed for sound.

Wilcoxi , exec aide; Rufus Blair, publicity rep on location, and Art Arthur, who'll handle the unit campaign from the Coast. Arthur will return west while the other staffers mai with DcMille.

"Commandments," which is budgeted at nearly \$4,500,000, will be in production close to a year, thus presenting Pickman, ad chief Sid Blumenstock, exploitation head Herb Steinberg and publicity director Bert Champion with the job of sustaining the bally over an exceptionally long period. Release of the film is anticipated late in 1955, at the earliest.

DeMille will be joined near Cairo by Charlton Heston and Yul Brynner. A second unit is working on the picture with Loyal Griggs in command of the camera crew,

SELL RUSSIA OUR PIX, URGES SALISBURY; RKO \$6 Share U.S. RADIO PROPAGANDA BLAH TO IVAN Offer Now Open

Hollywood is missing an important bet in refus-ing to sell its features to the Russians, according to Harrison E. Salisbury, the N. Y. Times corre-spondent just returned from Moscow.

spondent just returned from Moscow.
"People in Russia are crazy about the few old American films they get to see. In fact, they prefer them to their own," Salisbury told Variety last week i N. Y. "It seems like pure nonsense not to put our case before the Russian people. Here the Kremlin is willing to let us in in spite of itself. We have the key to the biggest captive audience in the world, and we're throwing it away."

American film companies, whe the Motion Picture.

American film companies, via the Motion Picture Export Assn., have had bids for pix from the Russians. However, both in the light of past experiences and in view of a "guide line" from the State Dept., they are refusing to enter into negotiations with the Red authorities.

Garbo 'Camille' Current

Salisbury said the current hit in Moscow was Greta Garbo in "Camille" and that a number of new British, French and Italian productions also can be seen. Among them is a dubbed version of "The Pickwick Papers," a British film. (When it was reported by Varietry some months back that "Pickwick" had been sold to the Soviets, this was immediately and strenuously denied.—Editor.)

The Times scribe, who's travelled all over th Soviet Union, said Russian audiences were fascinated by the detail in American films. "Hollywood pictures, almost irregardless of their quality content," re big ads for the United States," he opined. "The mere fact that we can make films without propaganda content is in our favor and always a matter of comment. There is no question that in Russia, as everywhere else. American pictures are the best and most forceful medium for selling the U. S. It's a shame we're not availing ourselves of that opportunity."

Not Used to 'Freedom'

Not Used to 'Freedom' |
Salisbury reported that Russian features tended not to be very good or very popular, but that the government has now instituted a new line which sees the content of pix pitched more towards entertainment and less towards propaganda. Ironically, he observed, Russia producers aren't yet quite sure what to make of this new freedom.

About one out of every four Soviet films is in color. Salisbury said prior to his departure he had seen a color feature, "Anna on His Neck," based on a Chekhov story.

Odd angle on the old "Tarzan" releases which the U.S.S.R. would dearly like to do away with but which remain such favorites with the populace that there the Kremlin hesitates to withdraw these fantasies.

fantasies.
In Samarkand in Central Asia during 1944 Salisbury found the local theatre playing 'North Star,' which, according to Salisbury, was a comedy to the Russians. On returning to Samarkand this year, he found the same house playing "Tarzan in the West." 'It was ten times more popular,' he said. Russian theatres in no way compare to their American counterparts. They're not as comfortable.

have balconies. However, inevitably one finds a large foyer which is used as a second hall for the entertainment of waiting patrons. Either there's a band, or else the sudience is harangued by a party propagandist. "No one really listens to him," Salisbury observed.

son Crusoe" in two parts.

Salisbury, who was one of 10 western newsmen covering from the Soviet capital, considers the Voice of America broadcasts to Russia virtually useless, partly due to effective Russian jamming and partly because in areas outside Moscow, where the American broadcasts do get through, the populace isn't much interested in any radio pitch from abroad. Salisbury said the radio short wave stery was vastly different when it came to the Red satellites.

One of the American phicticus to corwing on

One of the American objections to carrying on a film trade with the Russians is fear, that the pictures might be distorted and edited to suit Communist propaganda purposes. Salisbury has himself reported cuts in certain American films shown in Moscow, but is now inclined to think cuts were

'War Booty' Films

Salisbury said it was his understanding that the Russians were primarily interested in obtaining from the U.S. westerns, comedies, musicals and films with historical themes, i.e., "non-controversial" productions. "You can't expect them to buy our best, but in the end it all works in our favor," he thought

action in this country.

Also, the Americans remember their experience in 1948, when MPEA prexy Eric Johnston went to Moscow and left, thinking he had a deal for some 100 pix. Salisbury said last week he thought that this 1948 arrangement was upset by Stalin personally. After that, the U. S. companies went through a frustrating experience, submitting titles to the Russians who couldn't make up their minds what to take.

3-D in Moscow

Opposite the Hotel Metropole in Moscow there is a little house playing 3-D films without the need for glasses. The N. Y. Times men found the effects quite good, as long as one sat on the side and not smack in the center. A flat screen is being used with a "curtai" of a transparent material curving in front of it. Russian studios turn out one 3-D film a year and some cartoons. They now have six stereoscopic pix altogether, including a "Robison Crusoe" in two parts.

The Russians have shown a number of pre-war American pix without permission of their U. S. producers. Among them were "Mr. Smith Goes to Washington" and "Mr. Deeds Goes to Town," which the Soviets have claimed as "war booty" from the Germans.

he thought.

he thought.

MPEA, acknowledging that it wouldn't act unless flashed the green light by the State Dept., says
that even if Washington should decide the time is
ripe to send films to the Russians, this wouldn't
necessarily be done. One of the aspects of dealing
with Moscow is the possible unfavorable public reaction in this country.

BILL HOLDEN PROMISED Republic Fills **SATISFACTION' BY MAG**

"Confidential" mag settled a row with actor William Holden and his attorney with the promise of doing a reportorial about-face concerning Holden's romantic in

Monthly's current issue billed the performer as a "ricochet Ro-meo" making a play for actress Grace Kelly while his wife, Brenda Marshall, was at home.

20th Again Loans Players For Allied Artists Pic Hollywood, Sept. 21.

Close connection between Allied Artists and 20th-Fox is emphasized by the loanout of two players, Jeff Hunter and Debra Paget, for top roles AA's "John Browns Raiders." coles AA's Raiders."

AA recently produced two fea-tures, "The Adventures of Hajji Baba" and "The Black Pri" for 20th-Fox release.

Mitchum On a Bicycle

Hollywood, Sept. 21. These are busy days for Robert Mitchum, who is bicycling between tw pictures. New arrangement calls for the star to rehearse for Stanley, Kramer's "Not. As a Stranger" by day and appear in Paul Gregory's "Night of the Hunter" at night.

Mitchum was expected to complete "Hunter" last Saturday, but production was interrupted by the sudden illness of his young co-star, Billy Chapin. Mitchum, who is bicycling between

Out Sked With Rank Features

Indicative of a need to bolster its release sked, Republic Pictures has acquired the J. Arthur Rank Org's "Doctor in the House" along

Org's "Doctor in the House" along with four other Rank pix.

Republic has also taken on Jules Levey's "The She-Wolf" for distribution in the U.S. Pic was made in Italy but has been dubbed by Levey. If's already had a run at the World Theatre, N. Y., and in some other storks.

the World Theatre, N. Y., and in some other spots.
"Doctor in the House" is in Technicolor. It had previously been offered to indie distribs against a high advance guarantee, reportedly \$75,000.5 While terms of the Republic deal couldn't be ascertained, observers in N. Y. felt sure that no such high advance guarantee was involved.

such figh advance guarantee was involved.

Republic's production has dropped sharply this year. Company so far has started three, compared with 11 during the same period in 1953.

Clark Gable's 'Calico'

13 ACTORS CARRY DIRECTOR'S CARD

Hollywood, Sept. 21.
Donald O'Connor is the 13th actor to be admitted to membership in the Screen Directors Guild. He

in the Screen Directors Guild. He joined that group to direct himself on his television show.

Other thesps in the Guild are Desi Arnez, Eddie Cantor, John Ireland, Gene Kelly, Charles Laughton, Ida Lupino, James Mason, Ozzie Nelson, Edmond O'Brien, Dick Powell, Red Skelton and Jack Webb.

Europe to N. Y.

Europe to
Steve Broidy
Reg Connolly
Joanne Dru
Paul Graetz
Robert Haggiag
Oscar Homolka
Rock Hudson
John Ireland
Tilly Losch
Gene Martel
John G. McCarthy
Harold Mirisch
Jeff Morrow
Joan Rees
Norton V. Ritchey
Linda Roberts
Samuel Rosen
Joan Tetzel

N. Y. to Europe Robert Breen

Wilva Davis
D. A. Doran
Leonard Field
Wentworth Fling
Hall Hackett
Bill Hollander Harry M. Kalmine Jan Kiepura Joan Lowenthal Sig Mickelson Gregor Piatigorsky Rose Tobias Max Weinberg

Until Dec. 31

RKO Pictures Corp. board of directors at a N. Y. meeting Monday (20) voted to extend from Sept. 30 to Dec. 31 the deadline by which stockholders must surrender their stockholders must surrender their stock in order to collect the cor-poration's offer of \$6 per share. The outfit is "shell" company whose only asset is the \$23,489,478 which Howard Hughes paid in buy-ing the RKO production-distribu-tion assets, less \$5,700,000 paid out-via redemption of shares already tendered.

via redemption of snares arready tendered.

Also put off, to Dec. 15, is the deadline by which Hughes is per-mitted to turn in his 1,262,120 shares at the same \$6 price.

Up-to-date boxscore shows that, (Continued on page 22)

Sol Siegel's Travel Motive: You Gotta Talk Shop With **European Film Interests**

Sol C. Siegel, who recently shifted from 20th-Fox to a partner-ship producer's berth at Paramount, winged out of N. Y. Saturday (18) on a month's tour of Europe because, he states, "getting there and talking to people in the bushæss has become a definite must."

must."

Filmmaker said he wants to study conditions abroad in light of the importance of the foreign market and confab in London with a couple of writers. He declined to identify them identify them.

Siegel signed to produce 10 pi

(Continued on page 62)

N. Y. to L. A,
Stanley Adams
Somer Alberg
Herman Finkelstein
Elizabeth Foster
Bill Gass
L. Wolfe Gilbert
Bernard Goodwin
Ralph Herbert
George Hoffman
Arthur P. Jacobs
A. Walter Kramer
Charles Lederer.
Mitchell Lewis
Arnold Moss Arnold Moss

Arnold Moss
Thomas O'Connor
Hubbeil Robinson
Robert W. Sarnoff
Sol A. Schwartz
Michael Todd
Harry Warren
Ned Washington
Philip A. Waxman
L. A. to N. Y.
Art Arthur

Art Arthur Richard Barstow John Bash Harry Belafonte John Bertero Rufus Blair
Walter Branson
G. Ralph Branton
Red Buttons
Dorothy Dandridge
Cecil B. DeMille
Walt Disney
Maurice Duke
Joey Forman
Anne Francis
William Goetz
James R. Grainger
Herb Greenblatt
Edmund Gwenn Rufus Blair Edmund Gwenn Cecelia Harper Joseph Harper Fernando Lamas Jesse L. Lasky John Lavery Paul Lazarus Paul Lazarus
Carolyn Leigh
Leonard L. Levinson
Nat Levy
Arthur M. Loew
Frank Lovejoy
"Joseph L. Mankiewics
Andrew Marton
Edward Muhl
Mary Pickford
Otto Preminger
Gene Raymond
Buddy Rogers
Mickey Rooney Buddy Rogers
Mickey Rooney
Rosalind Russell
William Selwyn
Charles P. Skouras
Gloria Stokowski
Maria Tallchief Phyllis Thaxter
Wester Wanger
Sam Wiesenthal
Harry Wilcoxin
John Wolfberg
Erward Zabel

CROP OF NEW DISTRIBUTORS

H'wood Sluffing Protestant Themes, PRODUCT DECLINE Realities Increasingly Plan; Sez 'Martin Luther' Exec; Time Is Ripe

Hollywood not only has failed to turn out a significant number of truly "religious" films, but also is overlooking the vast range of Protestant themes that could win the support of Protestant churches and their flocks.

Criticism was voiced in N. Y. recently by Henry Endress, chairman of the administrative committee of Lutheran Church Productions and a Lutheran church official.

He commented further on the filmmakers' constant tendency to show all men of the cloth on the screen as Catholic priests and the desirability for Hollywood to become aware of the need for a more equitable and realistic representation.

While not absolving Hollywood of blame, Endress said he understood its reasoning. "The Roman Catholic Church, in my opinion, has done a better job in encouraging writers and producers to handle religious themes and to use stories in which Catholic priests and nuns appear," he said. "Apart from that, it's easier to obtain competent technical advice from the from that, it's easier to obtain com-petent technical advice from the Catholic Church; and the color and drama of Catholic ceremony is at-tractive to film men working with visual medium. Then, too, there are the 30,000,000 Roman Catholics

to be considered.

"On the other hand, the Protestant picture in the past has been somewhat confusing to producers. Not as much story material was at hand, and what there was available seemed to be 'tainted' with denominational emphasis. The producers

(Continued on page 18)

Monaco Visits New York; Reminded That Italians Never Kept Audit Pledge

Arrival in N. Y. next week (27) of Eitel Monaco, head of ANICA, the Italian producer-distributor organization, and also of Italian Films Export, is expected to cue, another Motion Picture Export Assn: bid for an IFE accounting of its expenditures.

of its expenditures.

MPEA itself would much rather forget about the whole thing, particularly since the new Italian agreement doesn't include any subsidy provisions. However, various pressures are being brought on the assn. to get a breakdown of expenses from the Italians.

penses from the Italians.

Latter, under the original accord of three years ago, were supposed to supply MPEA with an accounting. Repeated MPEA requests have fallen on deaf ears, with the IFE toppers declaring they weren't in a position to provide all the figures. Impressien is given, too, that the Italians now feel the subsidy issue has been dropped and their disposition of the American funds is no longer anyone's business.

MPEA prexy Eric Johnston has estimated that, over the three-year period, the U. S. industry handed to IFE in excess of \$4,000,000. He suggested that most of the money has been used up. Film men in N. Y. although cognizant of IFE's considerable expenditures, of the impression that some of the coin still remains. Exact financial status of the American IFE has never been disclosed, although it's understood that IFE Releasing Org. has been running in the red.

It's considered likely that Monaco and Renato Gualino, the IFE general manager who arrived in N. Y. Monday (20), will discuss the future of the outfit with IFE toppers here, Latter, under the original accord

future of the outfit with IFE toppers here.
They'll also confer with MPEA on questions concerning ANICA and the availability of pix for indie Italian distribs, as provided in the last film agreement. ANICA toppers would like Metro to come into the fold. At the same time, MPEA companies have their own beefs about their status in ANICA where, among other things, they feel they're inadequately consulted.

MIXED UP 'MAJOR & MINOR'

Original Brat Now Ingenue— Jerry Lewis Now Ginger Rogers

Hollywood, Sept. 21.

Diana Lynn, who got first break in pix at Paramount 12 years ago as brat cousin of Ginger Rogers in "Major and Minor, returns to par for femme lead in remake of film Remake will be titled "You're Never Too Young" and will starbean Martin and Jerry Lewis. In the general switch, Lewis, not Miss Lynn, has part created by Ginger Rogers in first version.

Remake rolls Oct. 18, Paul Jones producing, Norman Taurog direct-

producing, Norman Taurog directing.

Trans-Lux Gets Rights to Four **British Renowns**

Trans-Lux in New York is acquiring a half-interest in the western hemisphere rights for a group of four pix from Britain's Renown Pictures. Deal was negotiated by Harry Brandt for Trans-Lux and Richard Gordon, U. S. rep for Renown's George Minter.

It's the first in a number of similar arrangements with British producers which Trans-Lux intends to make. Possibility looms of a re-

make. Possibility looms of a re-peat deal with Renown on a joint production basis for four films, with Trans-Lux providing U. S.

stars.
Three of the four pix in the curstars.

Three of the four pix in the current deal have already been delivered in N. Y. Understanding is that Trans-Lux will arrange for major distribution for the quartet. Negotiations for one—"Our Girl Friday" in Eastman Color—are already going on with 20th-Fox which is likely to take it.

Titles of the other three ar "Grand National Night," "Dance Little Lady" (Eastman Color), and "Trilby and Svengali," also in color. Latter is still in production and was acquired by Trans-Lux on a pre-completion basis. "There's no stipulation that all of the four must go through the same distributor. According to Gordon, the Trans-Lux deal, due for signing in N. Y. this week, will serve to provide Minter with part of the necessary financing for his next four, color pix. Minter's entire 1955 program will be oriented towards commercial appeal in the U. S.

BRAZIL REMITTANCE RATE IS ALTERED

Brazilian government has acted to artificially raise the value of the cruseiro connection with U. S. film coin remitted at the official rate of exchange. The penalty brings the exchange ratio to 34c to the dollar, almost twice the actual controlled rate.

Motion Picture Export Assn. in N. Y. was informed this week that the "Agio," the special payment on U. S. dollar remittances, has been raised from the former 7c to 15c. The official rate of exchange at the moment is 15c to the dollar.

About one half of the U. S. distrib's N. Y. share is remitted at the official rate. Brazil rates as one of Hollywood's most important foreign markets.

SERVES AS HYPO

Film industry's new technical era, with its resultant switch to fewer and bigger pictures, has had the result of bringing into the field the result of bringing into the field new motion picture companies, complete with distribution organizations. While the plans of the new outfits are still mainly in the organizational stage, it nevertheless marks a new attempt to challenge the existing major film producer-distributors.

gantzational stage, it nevertheless marks a new attempt to challenge the existing major film producer-distributors.

It's conceded that the new companies are starting off with modest programs, but it's not beyond the thinking of these new producer-distribs that they will some day achieve the status of a major company. The industry's switch to "bigness" has also served to hypo such outfits as Republic and Alfied Artists, established producer-distribs of second feature and programmer product, to enter the "big" picture field and their product, backed by top star names and producers and directors, could conceivably serve as hefty competition for playing time.

While Allied and Republic are old hands at picture-making and distribution, the coming year will see new faces at the helm of newly-organized film companies. These include the Distributors Corp. of America, headed by Century Circuit topper Fred Schwartz and with former RKO sales chief Charles Boasberg as production topper, and the Hal R. Makelim company, thormer exhib John Wolfberg as a veepee. In addition to these companies, which will have both production and distribution setups. Filmakers, the Collier Young-Ida Lupino company, has expanded its operation and is now fully equipped with a distribution organization headed by Irving H. Levi Other indie producers, for a number of reasons, are also bypassing the major distribs and are making other arrangements for the releasing of their product. Prime example is the Buena Vista Distributing Corp. organized by Walt Disney to handle so-called specials from his studio. Disney, longtime associated with RKO as his distribation is product to his own org. Louis de (Continued on page 22)

Indies at UA Bound by Code

Hollywood, Sept. 21.
Production Code will be observed in all the upcoming releases
by United Artists, which recently
rejoined the Motion Picture Association of America, Robert Blumofe, UA Coast veepee announced.
With the sole exception of "The
Moon Is Blue," he explained, all
UA contracts with producers, call
for films to fulfill the requirements
of the Breen Office. He added that
this policy will be followed in the
future.

Few 'Independents' Really Are; **Studios Make Crucial Decisions**

SWITCHEROODIE

Plugged by Orpheums, 'Susan Now Plays Off for Par

Minneapolis, Sept. 21.

A few weeks ago: the Minneapolis and St. Paul RKO Orpheums held sneak prevues of "Susan Slept Here" to plug what was expected to be their coming attraction. Then the houses landed "A Star Is Born" on condition that it be dated next month: Forced to relinquish "Susan Slept Here," the RKO picture has now gone to United Paramount's competing local Radio City and the St. Paul Paramount.

Thus, the two Orpheums have Minneapolis, Sept. 21.

Paramount.
Thus, the two Orpheums have been put in the position of having plugged a picture for their toughest opposition theatres.

Allied Vexed By Salesmen, Would **Dossier Them**

Several Allied States Assn. units are urging their members to keep tabs on film company salesmen by sending reports on them to branch managers, district managers, and to the homeoffice.

The salesmen are sending in reports on you, the pitch goes, so why don't you reverse the procedure. It's pointed out that the film pedders file reports on the why and whynots of selling pictures." It's suggested that the exhib file a report on the salesman "telling just what happened, what was said, prices quoted and names of pictures offered, his attitude, and any other information necessary to the case." The salesmen are sending in re

case."

It's further suggested that reports be filed on salesmen who fall to make personal calls on exhibs or who consistently conduct business only by telephone. "Many of your exhibitors," says the bulletin of the Independent Theatre Owners of Ohio, "would be surprised to see how many times your name is on a salesman's report when he hasn't been anywhere near you."

Top Cargo Item

Hollywood, Sept. 21.

Proof that business is booming in the motion picture industry is contained in the announcement that picture film is among the 10 top cargo items carried by United Airlines during the first eight months of this year.

Film was number aight in total

Film was number eight in total weight.

Independent film producers, with such notable exceptions as Samuel Goldwyn and Walt Disney, appear less and less "independent." With the continually growing accent on participation deals, the filmmakers who are identified as indies finding that full autonomy thing of the past. This was spotlighted in the recent clash between exhibitor elements and Abe Montague, Columbia distribution v.p. Montague made it clear that he exercises full control of the sale of Col pix, including those made by "outside" producers. Independent film producers, with

including those made by "outside" producers.

The lost control particulary obtains at United Artists, traditionally "the home of the independts."

UA, in addition to taking distribution rights, has a percentage of ownership of nearly every picture on its sked. Because of these varying interests and its position in obtaining bank money for the filmmakers, UA in many cases has a major voice in production budget approval. The producer often has become "independent" only in that he is working on a percentage. Further, while Col always has refused to give outside producers any say the sale of their pix, the same condition at UA represents a switch. In past, UA's filmmakers had eastern reps with authority to accept or reject, exhibitor contracts. Distributor is now discouraging this right of approval.

(Continued on page, 59)

(Continued on page 59)

Israel Bond Quota For Balaban Waldorf Event \$1-Million: Cantor at Helm

Barney Balaban, president of Paramount, was singled out for a special salute by President Ithak Ben-Zvi in a cable to B'nai B'rith over the past weekend. The peopl of Israel were "reassured as to future relations with the U. S.," he

over the past weekend. The peop of Israel were "reassured as to future relations with the U. S.," he said, due to the efforts of such community leaders as Balaban.

Meanwhile, Eddle Cantor is now set to head the entertainment program at the testimonial dinner for Barney Balaban set for Sept. 26 at the Waldorf-Astoria under the sponsorship of the Metropolitan Council of Brial Brith. Sale of \$1,000,000 in State of Israel Development Bonds is aimed for via the Balaban salute.

Lineup of other show business names is being worked on Already also set to appear with Cantor are Eddle Fisher, Grace Kelly and William Holden.

FILE \$9.372 JUDGMENT AGAINST POLAN BANKS

Scripter Polan Banks was tagged with a \$9,372 judgment, filed with the N. Y. County Clerk's office last week. It resulted from a \$10,000 loan made to the writer by Nesta du Pont and Marjorie R. Ingalls on a promissory note.

Ingalls on a promissory note.

Banks paid \$4,100 on the original note. But when he defaulted on the rest, creditors du Pont and Ingalls brought suit in a Hampton, Va., court. The \$9,372 judgment represents the balance due on the original loan plus interest and various costs.

20th Lot on the Hum

Hollywood, Sept. 21.

Business is booming on the 20thFox lot this week with four CinemaScope pictures in work and
three more in preparation. Before
the cameras are "The Seven Year
Itch," "Untamed," "Prince of Players" and "The Racers."

In preparation are "Daddy Long
Legs," "A Man Called Peten" and
the Clark Gable starrer, "Soldier
of Fortune."

Competition Heavy for Free Plugs

Dailies, TV Swamped With Promotion;

Growing tendency towards thor-ough field plugging of pix has brought on a new, vigorous com-petition for space in the papers and on tv.

Shrike' Makes 5 at U

Hollywood, Sept. 21.
With the start of "The Shrike,"
co-starring June Allyson and Jose
Fer er, Universal-International has a total of five features before the cameras.
Others are "To Hell and Back,"
"The Looters," "Lady Godiva of Coventry" and "Justice Comes to Tomahawk."

Which, according to the N. Y. homeoffices, isn't saying that the unusual doesn't click with the out-of-town papers. The touring vans for "The Egyptian," for instance, complete with models and tiger cubs, grabbed a lot of space wherever they went. And United Artists' "Sitting Bull" preem in South Dakota also created plenty of attention.

South Dakota also created plenty of attention.

Good part of this , say the pluggers, that the combined activities of the distribs are keeping alive interest in films. And the competition has helped to sharpen the boys' wits and has caused them to pitch their attention bid to unusual angles.

The Purple Plain (BRITISH—COLOR)

Gregory Peck scores in Brit-ish-made drama set in war-time Burma; bright b.o. pros-

London Sept. 14.

General Film Distributors release of Two Cities production. Stars Gregory Peck; features Win Min Than, Brenda de Banzie, Bernard George Carlon Banzie, Bernard Recepture of the Robert Parrish Screenplay Directed by Robert Parrish Screenplay by Eric Am-bler, from book by H. E. Bates: camera fechnicolor), Geoffrey Unsworth; editor, Citive Donner; music, John Wesle, At 190 Min S. 190 M bler from book (Technicolor), Geo Clive Donner; n Odeon, Leicester 100 MINS.

Gesery Peck
Win Min Than
is Bernard Lee
Maurice Denham
g Ram Gopal
lab renda de Barzie
n Anthony Busheli
vii Jack McNaughton
Williams Harold Siddons
eutenant Peter Arne
ester Johephine Griffin
erator Lane Meddick
Jeweller John Tin Harris Mr. Phang Mrss McNab Miss McNab
Carrington
Aldridge
Sgt. Brown
Navigator Williams
Flight Lieutenant
Dorothy
Mrs. Forrester
Radio Operator
Burmese Jeweller
Old Woman

The combined writing talents of novelist H. E. Bates and scripter Eric Ambler have produced a fine dramatic vehicle for Gregory Peck's second British-made film which is set in the Burmese jungle in the last days of the war. The star's name will be a powerful selling factor on either side of the Atlantic but the pic is strong enough to stand on its own.

The well-knit yarn is given added dramatic qualities by the incisive direction of Robert Parrish and by Clive Donner's shrewd editing. They have lifted it out of the rut of ordinary war stories and have concentrated on developing a single character who, as the script puts it, is "round the bend." This role is superbly filled by Gregory Peck and his performance as the pilot with a tortured mind ranks with his best.

After vividly establishing the atmosphere and developing the principal characters, the action switches from the airstrip to mountainous terrain held by the Japs into which Peck has crashed his plane while on a routine flight with his navigator. Lyndon Brook, and a fellow officer. Maurice Denham From that point the entire incident concentrates on their attempts to get out with Peck in an obstinate mood and insisting they should not wait by the wreckage for help but should try and reach water. After two or three days Denham shoots himself but Peck carries his injured navigator to eventual safety.

An early flashback establishes

nimselt but Peck carries his injured navigator to eventual safety.

An early flashback establishes,
the cause of the pilot's neurosis;
his wife was killed in a London airraid on their wedding night. Subsequently there are some very tender scenes played in a neighboring
village community in which Peck
begins a new romantic entanglement with Win Min Than, an exotic
yet restrained Burmese beauty.
The backgrounds, filmed in Ceylon.
are lensed in lush Technicolor. The
pic was made with the co-operation
of the Royal Air Force. The entire
cast helps to achieve the authentic
atmosphere. Apart from the starring performances, there are excellent portrayals by Bernard Lee,
Brenda de Banzie, Maurice Denham
and Ram Gopal.

Four Guns to the Royalor.

Four Guns to the Border (COLOR)

Western action feature with s.a. overtones; satisfactory fare for the outdoor trade.

Hollywood, Sept. 21. Hollywood, Sept. 21.

Universal release of William Alland production. Stars Rory Calhoun, Colleen Miller, George Nader, Walter Breunan. Nina Foch: features John McIntire, Charles Drake, Jay Silverheels, Nestor Paiva. Directed by Richard Carlson. Screenplay, George Van Marter, Frankin Coen; based on the story by Louis McIty; door, Frank Gross. Previewed McIty; door, Frank Gross. Freviewed Sept. 14, 54. Hunning time, 32 MiNS.

Cully	Rory Calhoun
Cully Lolly Bhumer Bronco	College Miller
Bronco	George Noder
Simon Bhumon	George Nader
Margio Flores	waiter Brennan
Simon Bhumer 3 Maggie Flannery	Nina Foch
Jim Flannery	Charles Drake
Jim Flannery Yaqui	Jay Silverheels
Greasy Mrs. Pritchard	Nestor Paiva
Mrs. Pritchard	Many Field
Smitty	Dobast Was
Evane	Robert Hoy
Evans	Monert Herron
Casiner	Rcg Parton
Cashier Town Lorfer	Donald Kerr
(Aspect ratio: 2	2 to 1)

The western action "Four Guns to the Border" is brought off satisfactorily enough to assure the picture an okay reception in the regular market for Technicolored outdoor features. As an extra fillip, the standard ingredients are spiced with some sagebrush sex which even the pure action fan will not find amiss.

Title of the William Alland production comes from Louis L'Amoun's story about four cowpokes, down on their luck, who climb to bank robbery and try for the border after their first successful job. Had they stayed on

schedule everything would have worked out as planned, but they are diverted long enough to save an old gunsel and his daughter from an Indian attack. Three are killed and the fourth goes to jail, there to pay his debt to society so he can win the girl.

The scheenplay by George Van

so he can win the girl.

The screenplay by George Van Marter and Franklin Coen makes good use of the plot framework and the succession of action events have been well-staged by Richard Carlson's direction. The dramatic mood is good since it doesn't always hew the western story line in treating the usual oater cliches; and the players acquit themselves quite well in moving the plot along its 82-minute course.

Rory Calhoun and College Melland.

Rory Calhoun and Colleen Miller are the principal stars, he as the leader of the foursome, and she as the girl. Between the planning and the execution of the robbery they have met and paired off in a rainstorm; a sequence of rather high-voltage passion not usually found in regulation western filmediate. In their respective characters they contribute a forthright tone to the footage. The presence of Miss Miller, in particular, quite often pushes the scenery, horses and males way into the background.

Walter Brennan, as Miss Miller's crusty father; John McIntire, elder member of the gang; George Nader and Jay Silverheels, friendly brawlers who complete the robber quartet, all figure importantly. Nina Foch, an old friend of Calhoun's and now married to Charles Drake, the sheriff, is okay. Drake unwittingly aids the holdout when Calhoun baits him into a fight to decoy attention from the bank while the robbery is being carried out. This is one of several real rugged physical clashes in the footage. Other casters do capable work.

The color lensing by Russell Walter Brennan, as Miss Miller's

The color lensing by Russell Metty is very good in handling the scenic values and other technical assists are expert, too. Brog.

Roogie's Bump

Dull and awkward baseball fantasy; poor b.o. prospects.

Republic Pictures rieless of John Bach-Elizabeth Dickenson production. Fea. Lures Robert Marriot, Ruth Warrick, Robert Simon, Olive Blakeney. The Brooklyn Dodgers and Ray Campa-nella. Blly Loes, Carl Erstine. Russ Screenplay, Jack Hanley, Dan Totheroh, from story by Frank Warren, Joyce Sci-lek; camera, Burgl J. Contner; music, Lehman Engels. Tradeshown in New MINS.

"Roogie" Rigsby Robert Marriot
Mrs. Rigsby, his mother Ruth Warrick
Mrs. Andrews (Grams)Olive Blakeney
Boxi Robert Slmon
Red O'Malley William Harrigan
Andy Davld Winters
Benji Michael Mann
P. A Archie Robbins
Kate Louise Troy
Danny Doowinkle Guy Rennie
Sports Announcer and Narrator
Tedd Lawrence

THE BROOKLYN DODGERS Roy Campanella, Billy Loes, Carl Erskine and Russ Meyer

Carl Erskine and Russ Meyer

If there's anything worse than a humorless fantasy, it's a lifeless one. "Roogie's Bump," a baseball fantasy involving a small boy and the Brooklyn Dodgers, has both characteristics, and the result is a plodding 71 minutes of awkward and maudlin muddling. Republic's b.o. prospects are exceedingly poor on this one; even if the Brooklyn Dodgers prove an attraction, word-of-mouth will kill that off. Bottom rung of the twin-bills.

A small boy. Robert Marriot.

rung of the twin-bills.

A small boy, Robert Marriot, comes to live in Brooklyn with his mother, Ruth Warrick; his granding mother, Clive Blakeney and his not ready for it, and result is a older sister, Louise Troy. The kids sagging, unreal affair with a neg-

exploitation man of the other, to keep him from being exploited.

Proceedings and the acting are both wooden. Marriot, although appealing, brings little life to his part. Miss Warrick's and Miss Blakeney's roles are cut-and-dry, but Simon does nicely by his conscience-stricken manager role. Robbins' stint as the ballyhooer is out of a stereotyped mold, but William Harrigan as O'Malley delivers his bit in okay manner. The Jack Hanley-Dan Totheroh script holds neither charm nor humor, and Harold Young's direction does nothing to speed up the plodding action. As for the Dodgers, only Roy Campanella delivers a little bit of warmth to his screen attempt.

Production isn't much better, with some of those action shots of the Dodgers an insult to the intelligence of even the average with some of those action shows the Dodgers an insult to the intelligence of even the average baseball fan. Narration in one spot tells how the Brooks are in throuble while the footage shows them up at bat belting out hits, and in the climax scene, Duke Snider is shown grounding out and then coming to bat again. Editing here was exceedingly bad. Title derives from the fact that "Roogie" is the nickname for Remington, which is Marriot's name in the pic, but the title won't help the b.o. chances either.

Chan.

L'Air De Paris

L'Air. De Paris
(FRENCH)
Venice, Sept. 10.
Corona release of Del Duca-Galatea production. Stars Jean Gabin, Arletty; feature of the Corona release of Del Duca-Galatea production. Stars Jean Gabin, Arletty; feature of the Corona Paris
Folco Lulli, Jean Paredes, Simon Panis
Jacques Sigurd, Carne: camera. Roger
Hubert; editor, Henri Rust; music. Maurice Thiriet, At Venice Film Fest. Runama time, 100 Mins.

Jean Gabin,
Arletty
Roland Lesaffer
Marie Daems
Folco Lulli
Jean Paredes
Simone Paris Victor Blanche Andre

"L'Air De Paris" is not very fresh, and also, unfortunately, marks the waning of one of the top authentic pre-war talents in director Marcel Carne. Famillar boxing story lacks pacing and roundness, with uneven thesping and characterization, to make this an ordinary film. It has veteran names of Arletty and Jean Gabin for local bookings, but for the U.S. it has only thesp monickers and a it has only thesp monickers and a possibly exploitable boxing milieu for dualer chances.

for dualer chances.

It concerns an aging boxer who dreams of training a champion. He runs a little gym with his wife, and is prone to pick kids off the streat and trai them for nothing. This happens with a young, hungry railroad worker. He thinks that this is it and training starts in earnest. However, flaw is fact that wife wants to retire to the South and doesn't like the boy. He, sin turn, gets tangled with a flashy beauty, who finally leaves him for security while he goes back to his loyal manager to try to batter his way to the top.

Director Carne has put the brunt

won't let him play ball with them, and out of pity for him and an unrequited love for his grandmother, the ghost of Red O'Malley, a star Dodger of the past, appears to the boy and endows him with a bump on the arm that enables him to throw a ball "with the speed of light." Naturally, he lands with the Dodgers, and from then on it's a battle between Miss Warrick and Robert Simon as the Brook's manager on the one side, and Archie Robbins as the Dodgers' ambitious exploitation man on the other, to keep him from being exploited.

Proceedings and the acting are between Marriot, although wooden Marriot, although

La Strada (The Road) (ITALIAN)

(ITALIAN)

Venice, Sept. 14.

Paramount release of a Ponti-DeLaurentilis production. Stars Anthony Quinn, Richard Baschart, Guilletta Masina; features Aldo Silvani. Directed by Federico Ilo Pinelli; screenplay, Fellini and Pinelli; camera, Otello Martelli; music, Nino Roto. At Venice Film Festival, Venice, Running time, 115 MINS.

..... Anthony Quinn Giulletta Masina Richard Basehart Aldo Silvani

This interesting pic, daring from a present-day productive stand-point, is the arty type of product which crix and the elite cry for, and distribs dislike to handle. and distribs dislike to handle. More frequent in earlier post-war years, it is now practically a rarity. This needs strong selling and word-fo-mouth. Film needs trimming hefore attempting a prestige release in the U.S., with the names of Anthony Quinn and Richard Basehart helpful.

of Anthony Quinn and Richard Basehart helpful.

Story-by Federico Fellini, who also directed this picture, tells of a blunt, brutal wandering carnie performer who "buys" a girl to serve as his assistant. She's on the nutty side, but falls for him despite his many affairs with other women and his poor treatment of her. Herpoetic conversations with a similarly dim-witted clown-trapezist anger the brute, who finally accidentally kills his rival in a fist fight. The death completely unbalances gal's mind, and the brute abandons her. Many years later, alone and broken, he hears someone, whistle tune she used to play on trumpet, and learns she is dead. That night after a violent drunk, alone on a deserted beach, he breaks down his lifelong, reserve, and his sorrow and never expressed love for the femme pours forth in conclusive tears.

tears.

Story reads badly, but is filled with pathetic and poetic moments, often is both very touching and extremely amusing. Acting by Quinn and Basehart is tops, but Giulletta Masina, one of Italy's best performers, easily steals show with her clownish mimicry, a job which should finally earn her more consistent work in local pix.

The on-the-road atmosphere, the

consistent work in local pix.

The on-the-road atmosphere, the slum area show biz aspects typical of some parts of Italian life, are realistically pictured by Fellini's story and Otello Martelli's camera, in this intelligent film. Nino Rota's music is in style, and the simple theme song has certain haunting appeal.

Hawk.

La Romana

 time.
 10 MINS.

 Adriana
 ina Lollobrigida

 Mino
 Daniel Gelin

 Ginó
 Franco Fabrizi

 Astarita
 Raymond Pelegrin

 The mother
 Pina Piovani

 Gisella
 Xenia Valeleri

 Sozogno
 Renato Tontini

Title and star value will have to help this one on its way, via ex-ploitation rather than prestige handling Pic has Gina Lollobrigida handling. Pic has Gina Lollobrigida as general marquee bait, with Daniel Gelin and Raymond Pelegrin helping French dates. Story provides many exploitable pegs. Dullish handling can only partly be overcome by a careful trimming. Pic should do business on Italian runs without critical aid or word-of-mouth. Dubbing and recutting suggested for U.S. release.

suggested for U.S. release.

Adapted from the well-known Alberto Moravia best-seller, story is of a simple gal whose mother prods her into a lucrative nude modelling job, and later fails to keep her from seguing as a high-class prostie. Many men fall for her while she falls for the only one who doesn't want her—or won't admit his love for her. Pic ends with most men killed or forgotten, and her only love a suicide. Gal is left with a child, with which, the finale hints, she is to start life anew. Censorial shears have been skirted throughout, and some malerial passed is surprisingly frank.

Pic, especially at start, successfully attains a certain period atmosphere, but soon becomes overworked and hard to believe. Cliche dialog doesn't help nor does a listless performance by Gelin as the suicide. Pelegrin is good as a lover and Renato Tontini is properly sinister as a brute. Pina Piovani, as the mother, and the others are able.

The best job is done by Gina

others are able.

The best job is done by Gina
Lollobrigida, who surmounts real
odds to turn in an interesting
often moving performance, Direction fails to overcome script weaktion fails to overcome standard nesses only partly due to censorial rims. Enzo Serafin's photography is fine, especially in nightime shots.

Hawk.

Sesto Continente

Sesto Continente
(Sixth Continent)
(ITALIAN-COLOR)
Venice, Sept. 14.
itanus release of a Delphinus Production. With Bruno Vallati, Raimondo Bucher, Enza Bucher, F. Bascrieri Saidardi, Folco Guillel, Directed by Falco Agint, Folco Guillel, Directed by Falco Agint, Folco Guillel, Directed by Falco Agint, Saidano Manunza; commentary, Gian Gaspare Napolitano; musck, Roberto Nicolosi; editor, Mario Serandrel, At Venice Fertival, Venice Running time, 15 Mins.

Uneven cutting and a commentary unsuited to American temperament somewhat mar and lessen the impact of this underwater color (Technicolor) documentary. But it contains enough valuable, beautiful material for a trimmed U. S. release. With Walt Disney's "20,000 Leagues" and another Austro-British seadepther coming up soon, release on this item should be speeded for best results, As is, it will do well on an Italian swing. swing.

As is, it will do well on an Italian swing.

Material gathered on this Italosponsored trip to the islands of Dahlach, off the coast of Ethiopia, contains probably the consistently top nether-depth sequences ever filmed. Color quality throughout is excellent. Pic avoids false excitement raised by some previous pix of similar scope. Many sequences, such as the underwater harpooning of sharks and barracudas are unquestionably unstaged, authentic and exciting. On the luckier side, but just as striking, is a sequence showing how a shark's tiny pilot fish, disoriented by his ex-boss' death, finally in desperation takes up position in front of one of the frogmen's masks and "pilots" him on his way through the deep. And there is beauty too in the many unusual fish and underwater creatures, colorfully lensed in their natural habitat,

Members of the expedition play themselves, with film story essen-

Members of the expedition play themselves, with film story essentially story of expedition. Music by Roberto Nicolosi fits underwater setting nicely, Hawk. setting nicely.

Gefangene Der Liche (Prisoner of Love) (GERMAN)

(GERMAN)

Berlin, Sept. 7.

Herzog release of Rhombus & Sued
production. Stars Curd Juergens. Annemarie Duerlnger. Bernard Wicki. Directed by Rudolf Jugert. Screenplay.
Walter Forster; camera. Bruno Mondit
music. Werner Elabrener; sets, Erich
music. Werner Elabrener; sets, Erich
Palast, Berlin. Running time. 15 M(NS.
Palast, Berlin. Running time. 16 M(NS.
WIll Kines. Palast, Berlin. Running time. 195 MfNS.
Willi Kluge Ord Juergens
Marla Annemarie Dueringer
Franz Martens Bernard Wickl
Anni Mady Rahl
Max Paul Esser
Dr. Thomas Beigitte Honney
Her Mother Claire Reigbert
Christine Gabriele Strasser
Ludwig Fritz Benscher

pear above average.

Sensitively directed by Rudolf Jugert, "Prisoner" is handsomely mounted and avoids tearjerking elements German pix of this type often tend to. Though loaded with dialog, film unreels without dull moments and above expert contributions by all concerned. For the sake of a more satisfying happy end, it slides into a conventional turn in the second half. Yet this hardly reduces the impressive this hardly reduces the impressive overall effect.

Champ Bout as Snappy 21-Min. Short

Judicious editing has made the fight footage of Friday's (17) Rocky Marciano-Ezzard Charles championship go more exciting than the actual fight. Although all eight rounds are presented, each stanza has been neatly trimmed to present mainly the action moments. The incessant clinches and holding has been kept down to a minimum. The 21-minute picture, produced by Leslie Winik for the International Boxing Club, is being distributed by United Artists, which also handled the fight pix of the first Marciano-Charles clash.

Charles clash.

The three knockdowns—one in the second round and the two in the eighth—are dramatically reprised via slow motion which effectively points up Marciano's powerful blows.

Jimmy Powers, N. Y. News sports columnist, does a good job with the commentary, tipped the viewers what to watch for rather than attempting a blow-by-blow description. The warning of the six blows in succession which brought Charles to the canvas for the last time makes for exciting watching. Powers also calls attention to the fact that Charles' glove was still on the canvas when referee Al Berle reached the count of 10. This point ends the argument advanced by some Charles followers that the challenger got up before the 10 count.

Picture opens with a ringside view of the celebrities and focuses on Bernard Baruch, fight commissioner Bob Christenberry, IBC prexy James Norris, Franklin D. Roosevelt, Jr., Red Skelton, and a trio of unidentified pipe-smoking femmes. The footage also includes the usual introduction of the champ and the challenger.

COURTROOM RULE ENDING?

Production Code Funds Shrink

Sharp drop in Hollywood' production this year has put the squeeze on Production Code finances with the result that the Code budget is in for some streamlining.

Code fees are based on negative costs, with pix split into seven categories. Survey shows that the major lots so far this year have put into work 103 features compared with 131 for the equivalent period last year. Indie production, too, is down from 1953. The two studios showing the most prominent drop are Republic and Metro, with each putting eight features less before the cameras; than last year. Columbia also cut down sharply, starting 20 pi this year compared with 27 in 1953. 20th-Fox is short five from last year.

last year.

While there has been a definite rise in the negative cost of films generally due to CinemaScope and other factors, the difference isn't enough to offset the financial loss to the Code from the general cutback in production.

'Code services are charged for as follows: Class A, where negative cost exceeds \$500,000, the fee is \$1,150; B, negative between \$200,000 and \$500,000, fee \$1,000; C, negative \$150,000 to \$200,000, fee \$600; D, negative \$150,000 to \$150,000 to \$150,000, fee \$300; E, negative \$50,000 to \$100,000, fee \$500; F, negative anything less than \$50,000, fee \$100. All shorts command \$50 for the Code seal.

Basic Statistic of Industry Befogged

Nobody Sure How Many Film Theatres Actually Operate in United States

Lively disagreement developed last week in the wake of 20th-Fox's corrected Survey showing there are currently 20,365 theatres of both the indoor and outdoor type operating in the U.S.

Some said the total was too low. Others held it was too high. Company had first put the number of theatres at 23,330. Then, following a re-check, came up with the 20,365 total.

a re-check came up with the 20,365 total.

A top distribution exec last week
cited his own company's booking
records to prove that there must
be more than 20,000 theatres in the
country. He said that on a total of
20,000 houses, the "possibilities"
for any one film would run around
14,000.

for any one film would run around 14,000.

Yet he offered proof that quite a few of his films had accumulated 15,000 and even 17,000 bookings in the U. S. alone. "You couldn't get that many dates if there were only 20,000 theatres to play pictures," he argued. "I think the 23,000 figure was quite correct."

Other execs said they thought the 20th-Fox survey was on the optimistic side; that whereas the 4,285 drive-ins undoubtedly were right, the 16,079 four-wallers reported operating by 20th were wide of accuracy. That would be in line with the COMPO argument during the tax fight which said that several thousand houses had (Continued on page 22)

'Epidemic' Of Ohio Holdups

Columbus, Sept. 21.

The Independent Theatre Owners of Ohio reports an "epidemic" of theatre holdups and robberies in the state. Exhib org has warned theatreowners to take extra precautions and to keep as little coin as possible at the boxoffice or in safes.

Suggestion is Tourist The Columbus Colum

safes.

Suggestion is made that police escorts be requested when carrying large sums of money to and from banks. The loss is important," says ITOO, "but the danger to you and your employees should not be overlooked or the damage that is done by forcible entry to theatre premises."

McCraw of Variety Clubs Gets \$13,500 Judgeship

Gets \$13,500 Judgeship Dallas, Sept. 21.

William C. McCraw, executive director of Variety Chubs' International permanent office here, has been appointed by Gov. Allan Shivers as judge of Dallas county's new criminal district court, and will assume his new bench duties this week. New judgeship will pay \$13,500 annually.

McCraw, executive Minter Garden.

Burstyn Gets 'A Nous'

U.S. distrib rights to the old Rene Clair film classic, "A Nous, \$13,500 annually.

McCraw, executive Winter Garden.

Burstyn Gets 'A Nous'

U.S. distrib rights to the old Rene Clair film classic, "A Nous, \$13,500 annually.

McCraw, executive Winter Garden.

Burstyn Gets 'A Nous'

U.S. distrib rights to the old Rene Clair film classic, "A Nous, \$10,000 annually.

William C. McCraw, executive Winter Garden.

Winter Garden.

Michael Myerberg, is due to open Oct. 20 at the Winter Garden.

Version of 'Oklahoma'

Hollywood, Sept. 21.
Bambi Linn is getting her second chance to appear in Rodgers-Hammerstein's "Oklahoma," this

time on film.

In the original Broadway production she played a moppet. In the screen yersion she dance the lead in a dream ballet.

'Danger' In O'Seas **Filming: Rathvon**

Hollywood, Sept. 21.

Unless a producer has learned the business of foreign production, making pictures in Europe is dangerous even when story calls for such backgrounding, according to N. Peter Rathvon, former RKO prexy who's been producing in Europe for the last three years. First two years his company concentrated on documentaries, Rathvon explained on recent arrival for a short week stay, during which he'll cast two male stars for "Embassy Baby," Eva Bartok starrer, which his company launches in Wiesbaden next month. Rathvon emphasized that his firm, during documentary production activity, "learned to avoid pitfalls that trap American production. During this time we were able to build a strong production organization." He emphasized that even with this experience production was hazardous. Rathvon intends making at least one picture annually here, starting next year, out of a program of three or four pix, saying "lace to make motion pictures is here."

'Pan,' 'Hansel' N. Y. Preem Coin to MacArthur Fund

Proceeds from the New York preems of the legituner, "Peter Pan," and the puppet film, "Hansel and Gretel," will be donated to the Mary MacArthur Polio Fund as a tribute to Helen Hayes. Fund was established in honor of Miss Hayes' daughter following her unitimely death from polio several years ago. "Pan," which stars Mary Martin, is scheduled to open Oct. 20 at the Winter Garden.

The marionette pic, produced by Michael Myerberg, is due to open Oct. 10 at the Broadway Theatre.

End of the court-imposed limitation of two weeks on firstrun downtown playing time in Chicago, as okayed by Federal Judge Michael Igoe last week, cued many a crack in the trade about "getting the picture business back in the hands of picture people." In a decree directed at Balaban & Katz, entered as a result of an antitrust suit won by Chi's Jackson Park Theatre, Igoe ordered the restriction on pic engagements seven years ago.

Igoe's reversal of his own deci-

years ago.

Igoe's reversal of his own decision raised hopes among the distributors that the trade someday may stop being a lawyer's paradise. The jurist's new decision means an immediate end to the necessity of a special courtroom session each time a distrib wants an exemption from the two-week curb. Over the past seven years all companies sought, and often won, longer runs for important films but these meant the obvious legalistic expense and uncertainty concerning bookings in the Loop.

Industry lawyers in N. Y. believe

Industry lawyers in N.Y. believe that Judge Igoe's new order in effect reflected his own conviction that such constant intervention in the affairs of the film industry is

(Continued on page 11)

Economic Reason-Why

Economic Reason—Why
According to spokesmen on
the Walt Disney side, reasons
for the producer's switch to a
privately owned distribution
outfit, away from RKO, are
(1), it will give the filmmaking unit "full control" of its
own product and (2), economy
of operation is figured as a
likely result.

In line with the latter, the
Disney org reasons that the
major part of distribution
money comes from key-run
dates and these can be serviced
by a small-scale selling force.
Disney reps point to Paramount's "Greatest Show on
Earth," for example, which,
they say, drew one-third of its
total domestic income from
only 400 firstrun engagements,
the next one-third from 4,000
dates and the balance from all
other subsequent runs.

SELF-REVERSAL OF Makelim Thesis: \$426,000 Budget Can Equal 'A' Pic Quality When **Unburdened By Overhead**

No. 1 Citizen

Hollywood, Sept. 21.
Everybody is thinking of
taxes these days, including the
art director for Pine-Thomas'
"Lucy Gallant" at Paramount.
First sign he erected for the

Texas Oil town set was one reading "Tax Collector."

Norway MPEA Near Film Pact

New Norwegian film accord is in the works. Tentative agreement has been reached on a compromise basis, but the deal remains to be approved by the U.S. Motion Picture Export Assn.

tion Picture Export Assn.

Under its provisions, the 40% rental ceiling in Norway is continued. However, each American distrib is allowed two films that are to be freely negotiable. In addition, the "supers" already in the country will be sold in accordance with the terms of the old agreement. agreement.

agreement.
Under the latter, five "supers"
a year were exempted from the
40% ceiling and could bring 45%.
This specific stipulation is now
eliminated, and it'll be up to the
American distribs to get better
terms for their "specials."

terms for their "specials."

Meanwhile, in Denmark, too, attempts are under way by the American distribs to have the rental ceiling raised. It's currently at 30%. Feeling is that the Danes are taking their cuie from the outcome of the Norwegian talks.

Bread, Love and IFE

Italian Films Export has acquired U.S., Canadian and Fareastern rights to "Bread, Love and Dreams," Italo pic starring Gina Lollobrigida and Vittorio De Siça.

Film was produced by Titanus Films. It opened at the Paris Thea-tre, N.Y. Monday (20).

By HY HOLLINGER

By HY HOLLINGER

With approximately 2,000 theatres already on the dotted line,
Hal R. Makelim setting his
sights on 3,000 participants for his
exhib-guarantee plan of marketing
pictures. Makelim will then designate a cutoff date, at which time
no more charter members will be
accepted. The original signees will
participate in the Makelim arrangement as partners, receiving a
slice of the profits once the production cost of each picture is amortized.

vition cost of each picture is amortized.

According to John Wolfberg, former exhib who recently became a veepee of the Makelim organization, each of the 12 pictures to be produced by Makelim will be budgeted at \$426,000 and will be sold to the participating theatres at flat rentals. Wolfberg, currently in New York to wind up a number of circuit deals, said the current aims of the company were (1) to fill the quota (2) to start production and (3) to complete the distribution setup.

Although the first picture was originally scheduled for delivery in September or October, Makelim is now aiming for a December or January date. "We found out that the United States was bigger than we thought," said Wolfberg in explanation of the delay. He said preliminary production activitity had (Continued on page 18)

\$4,500,000 Tab On **'Commandments'**

Further indicative of the big money which Hollywood producers are shelling out for certain "epic" films is Cecil B. De Mille's upcoming "Ten Commandments." De Mille, who is partnered with Paramount in the project, reportedly is planning on a negative investment of close to \$4,500,000. It could go over that figure.

Producer is due in N. Y. from the Coast late this month, and after a brief stay will trek to Cairo to work on preliminaries to the actual shooting. Associate director Arthur Rosson and six other members of the "Commandments" unit winged to Egypt over the past weekend. Group included Loyal Griggs, head cameraman; Chico Day and Dan McCauley, assistant directors; Harry Arnold, painter; Martin Pendleton, assistant set dresser, and Robert Goodstein, prop technician.

Disney 100% Out Of RKO

Ends 17-Year Association-Own Buena Vista Will Sell '20,000 Leagues Under The Sea'

Walt Disney Productions has broken its distribution tie with RKO after an association of 17 years in a move that, as it prog-

removal from the RKO schedule of two top-drawer releases—"Lady and the Tramp, all cartoon feature in CinemaScope, being the second. Importance of the loss to RKO is underlined by the skim list of the siture in CinemaScope, being the second. Importance of the loss to RKO is underlined by the skim list of the siture in CinemaScope, being the second. Importance of the loss to RKO is underlined by the skim list of the strip is of the distrib's overall roster of pix. In line with this, there's still no indication of Samuel Goldwyn's releasing plans for his upcoming "Guy and Dolls." Like Disney, Goldwyn has been selling his product through its own pint-sized sales organization. Particularly significant, tradewise, is Disney's intention of selling "Leagues" through its own pint-sized sales organization. Buena Vista, headed by Leo F. Samuels, Disney's worldwide sales head, w has reps only in six areas, namely, N. Y., Chicago,

Philadelphia, Jacksonville, Minneapolis and L. A. The plan now is to open additional offices in the southwest and, possibly, Cleveland. This still will give Disney only eight offices and unusually limited personnel—as in contrast with the major companies—for selling major, budgeted product. Key angle, of course, is little long-haul selling is involved, instead of the quick-release operation demanded of the large companies. Nonetheless, the effectiveness of the Disney plan will be closely watched because of all-meaningful economy which it is based upon

Rooney, Duke in Team For

Sabu-Jaguar Starrer

Hollywood, Sept. 21.

Mickey Rooney Enterprises
closed a partnership deal for the
production of the
Sabu starrer, "Jaguar."

Picture, with a South American
background, is due to start late in
October with Rooney and Maurice
Duke co-producing.

'Brides' Pacing New L.A. Entries, Ròbust \$40,000, 'Lance' Lively 25G, 'Desire' Tame 17G, 'Brigadoon' 12G, 2d

Los Angeles, Sept. 21.

"Seven Brides" is pacing new film entries in current week with a sock \$40,000 plus opening frame in two theatres. Only other new film on the good side is "Broken Lance," shaping to get \$25,000 in four situations. Slow \$14,000 is seen for "Bullet Is Waiting" in three houses.

"Human Desire" shapes to land modest \$17,000 in two spots. Resistue of "Duel in Sun" is rade mild \$20,000 in three first-run sites but this oldie is gathering considerable additional coin in nine ozoners and one nabe house. Light \$3,000 is seen for "Devil in Flesh," showcasing at El Rey.

Among the holdovers, "The Egyptian" still is important as a grosser with \$20,000 in third frame. "Brigadoon" is landing a good \$12,000 in. second while "Rear Window" is hefty \$11,000 in final six days of sixth week at Hollywood Paramount.

Estimate for This Week

Estimate for This Week
State, Egyptian (UATC) (2,404;
1,536; \$1-\$1.50)—"Seven Brides"
(M-G), Socko \$40,000. Last week,
"Gone With Wind" (M-G). (reissue)
(5th wk-9 days), \$23,600.

Los Angeles, Ritz, Loyola, New
Fox (FWC) (2,097; 1,363; 1,248; 965;
\$1-\$1.50)—"Broken Lance" (20th)
and "Roogie's Bump" (Rep). Good
\$25,000. Last week, "Apache" (UA)
and "Challenge Wild" (UA) (2d
wk) at L. A. Loyola, with Iris, Uptown, \$19,300; Ritz, New Fox in
different units.

Los Angeles Paramount, Iris, Up-

Los Angeles Paramount, Iris, Upown (ABPT-FWC) (3,200; 814; 715; 70-81,25)—"Bullet Is Waitng" (Col) plus second-run support. low \$14,000. Last week, in differnt units.

Hillstreet, Pantages (RKO) (2,-752, 2,812, 60-\$1.10)—"Human Desire" (Col) and "Black Dakotas" (Col), Modest \$17,000. Last week, "Caine Mutiny" (Col) (9th wk), \$15,200.

\$15,200.

Orpheum, Wiltern, FWC Hollywood (Metropolitan-SW-FWC) (2,-213; 2,3344; 756; 70-\$1.10)—"Duel In Sun" (SRO) (reissue) and "Khyber Patrol" (UA). Mild \$20,000. Last week, Orpheum, with New Fox, Ritz, "Black Shield Falworth" (U) and "Dawn At Socorro" (U) (2d wk), \$13,600. Others in different unit.

unit.

El Rey (FWC) (861; 70-\$1.10)—
"Devil In Flesh" (Indie). Light \$3,000. Last week, "Lady Vanishes" (Indie) and "39 Steps" (Indie) (reissues) (9 days), \$2,000.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Brigadoon" (M-G) (2d wk). Good \$12,000. Last week, \$18,500.

Chinese (FWC) (1,905; \$1-\$1.75)—"Egyptian" (20th) (3d wk). Smooth \$20,000. Last week, \$26,600.

Wilshire, (FWC) (2,296; 90-\$1.50)

- "Egyptian" 120th) 3d wk).
Smooth \$20,000. Last week, \$26,600.
Wilshire (FWC) (2,296; 90-\$1.50)

"Man With Million" (UA) (3d
wk). Thin \$3,600. Last week, \$6,300.
Downtown, Vogue, Four Star
(SW-FWC-UATC) (1,757; 885; 900;
70-\$1.10)—"Dragnet" (WB) (3d wk)
Downtown, Vogue, 1st at Four
Star). Fair \$13,500. Last week,
with Wiltern \$27,700; Four Star,
"Companions of Night" (Indie) (4th
wk-5 days), \$2,000.

Hawali (G&S) (1,106; 70-\$1.10)—
"Betrayed" (M-G) (3d wk). Light
\$2,400. Last week, with LA. Paramount, \$13,700.
United Artists (UATC) (2,100; 70\$1.10)—"Garden of Eden" (Indie)
(3d wk). Okay \$5,500. Last week,
\$8,400.

Fine Arts (FWC) (631: 80-\$1.50)

\$8.400.

Fine Arts (FWC) (631; 80-\$1.50)

"Vanishing Prairie" (Disney)
(5th wk). Nice \$4,800. Last week,

\$5,300.

Hollywood Paramount (F&M)
(1,430; \$1.\$1.50)— "Rear Window"
(Par) (6th wk). Neat \$11,000 in 6
days. Last week; \$15,400.

Warner Hollywood (SW) (1,364;
\$1.20-\$2.65)— "Cinerama" (Indie)
(73d wk). Into current frame on
Sept. 19 after good \$27,300 last
week.

10 Cutting At Par

Hollywood, Sept. 21.
With 10 productions in the cutting rooms, film editors at Paranount are busier than at any previous time this year.
Pictures in the cutting process are "The Country Girl," "Eddie Foy and the Seven Little Foys," "Lucy Gallant," "Run For Cover," "Love Is a Weapon," "We're No Angels," "Two Captains West," "Air Command," "To Catch a Thief" and "Conquest of Space."

Broadway Grosses

Estimated Total Gross
This Week\$597,100
(Based on 21 theatres.)
Last Year ...\$834,000
(Based on 23 theatres.)

'Shield' Sturdy \$18,000, Philly

Philadelphia, Sept. 21.

Heavyweight fight films kited

The Raid" to rousing figure to give the Stanton one of its best weeks in some time. Choice" drew rave no "Hobson's drew rave notices which Choice" drew rave notices which helped to overcome quick switch in program at the Trans-Lux, with a smash session in prospect, Biggest money for any newcomer is going to "Black Shield of Falworth," rated staunch at Mastbaum. "Egyptian" looms sturdy in fourth round at the Fox. "Rear Window" shapes unusually big in fourth stanza at the Arcadia.

Estimates for This Week

Estimates for This Week

Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (4th wk).
Bright \$13,000. Last week, \$14,000. Boyd (SW) (1,430; \$1.25-\$2.60)— "Cinerama" (Indie) (50th wk). Still big with \$12,500. Last week, \$14,-000.

Fox (20th) (2,250; 99-\$1.80)—
"Egyptian" (20th) (4th wk). Sturdy
\$25,000. Last week, \$24,000.

Goldman (Goldman) (1,200; 65-\$1.35)—"Dragnet" (WB) (3d wk). Off to good \$12,000. Last week, \$18,000.

Mastbaum (SW) (4,360; 75-\$1.30)
— "Black Shield Falworth" (U).
Staunch \$18,000. Last week, "Duel in Sun" (SRO) (reissue) (2d wk),
\$11,500.

\$11,500,

Midtown (Goldman) (1,000; 74\$1,30) — "Crossed Swords" (UA).
Trim \$9,500. Last week, "Human
Desire" (Col), \$12,000.

Randolph (Goldman) (2,500; 74\$1,49) — "Magnificent Obsession"
(U) (3d wk). Nice \$15,000. Last
week, \$21,000.

Stanley (SW) (2,900; 74-\$1.30)—
"Waterfront" (Col) (7th wk). Still sturdy at \$13,000. Last week, \$15,-

Stanton (SW) (1,473; 50-99)—
"Raid" (20th) and "Jungle Gents"
(AA) with fight pix. Solid \$12,000.
Last week, "Weak and Wicked"
(AA) and "Return from Sea" (AA),
\$11,500.

\$11,500.

Trans-Lux (T-L) (500; 80-\$1.50)

"Hobson's Choice" (UA). Very big \$9,000 or close. Last week, "Mrs Leslie" (Par) (5th wk), \$3,000.

Viking (Sley) (1,000; 75-\$1.30)—
"Betrayed" (M-G) (3d wk). Stout \$12,000 or over. Last week, \$13,-000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Malta Story" (UA) (2d wk), Off to mild \$2,700, Last week, \$4,500.

'Valley' Oke \$7,000 In Seattle; 'Wind' Big 15G

Seattle, Sept. 21.

Seattle, Sept. 21.
Again holdovers are far outscoring newcomers, with city loaded with extended-runs. "Valley of Kings" at Music Hall shapes just okay. "Magnificent 'Obsession' on moveover is rated good at Blue Mouse, for fourth week downtwon. All other houses have ho.s, with "Gome With Wind" a standout at Orpheum with smash takings. Estimates for This Week
Blue Mouse (Hamrick) (200: 90-

Estimates for This Week
Blue Mouse (Hamrick) (800; 90\$1.25) — "Magnificent Obsession"
(U) and "Paris Express" (Indie)
(m.o.). Good \$4,000 for fourth
week downtown. Last week (\$1)—
"Karamoja" (Hall) (5th wk), \$3,600
at \$1 top.
Coliseum (Evergreen) (1,829; 6590)—"Dragnet" (WB) and "Pride
of Blue Grass" (AA) (3d wk), Nice
\$8,500. Last week, \$11,300.
Fifth Avenue (Evergreen) (2,500-

\$8,500. Last week, \$11,300.

Fifth Avenue (Evergreen) (2,500;
\$1-\$1.50) — "Egyptian" (20th) (3d
wk). Great \$11,000 or over. Last
week, \$13,800.

Music Box (Hamrick) (850; 90\$1.25)—"Susan Slept Here" (RKO)
(6th wk). Solid \$5,000. Last week,
\$5,500.

\$5,500. Music Hall (Hamrick) (2,300; 90-Music Hall (Hamrick) (2,300; 90-1,25)—"Valley of Kings" (M-G) and "Roogie's Bump" (Rep.) Ok-\$7,000. Last week, "Magnificent Obsession" (U) and "Paris Ex-press" (Indie) (3d. wk-5 days), \$5,-300. Orpheum (Hamrick) (2,700; 90-\$1,25)—"Gone With Wind" (M-G)

\$1.25)—"Gone With Wind" (M-G. (2d wk), Smash \$15,000. Last week \$21,800.

\$21,300.

Paramount (Evergreen) (3,039;
\$1-\$1.25)—"Knock On Wood" (Par)
and "Paid in Full" (Indie) (3d wk).
Big \$7,000. Last week, \$9,700.

'Suddenly' Smash' \$19,000, Cleve. Ace

Cleveland, Sept. 21. There are not many big new-comers here this session but biz still holds very firm, with holdovers and moveovers doing nicely. "Sudand moveovers doing nicely. "Sud-denly" is standout new pic with socko week at the State in sight. Both "Dragnet" and "Egyptian" are doing excellent trade in third stanzas. "Betrayed" looms trim in moveover as does "Valley of Kings"

Estimates for This Week

Allen (S-W) (3,000; 60-90)—
"Dragnet" (WB) (3d wk). Holding to stout \$13,000 after \$17,500 last lap.

Hipp (Telem't) (3,700; \$1-\$1.25)
—"The Egyptian" (20th) (3d wk).
Smash \$19,000 following \$25,500
last week.

Lower Mall (Community) (585 60-90)—"Le Ronde" (Indie) (3d wk). Oke \$2,200, and staying. Last week, \$2,400.

wki. Oke \$2,200, and staying. Last week, \$2,2400.

Ohio (Loew's; 1,200; 60-90)—
"Betrayed" (M-G) (m.o.). Neat \$8,000 for third downtown week, Last week, \$10,000.

Palace (RKO) (3,000; 60-90)—
"Raid" (20th). Weak \$6,000. Last week "Bullet is Waiting" (Col), \$5,500.

State (Loew's) (3,500; 60-90)—
"Suddenly" (UA). Socko \$19,000 or near. Last week, "Valley of Kings" (M-G), \$11,000.

Stillman (Loew's) (2,700; 60-90)—
"Valley of Kings" (M-G) (m.o.).
Good \$7,000. Last week, "Mrs. Leslie" (Par), \$6,000.

'Obsession' Solid 16G, Cincy; 'Lance' Tall \$20,000, 'Window' Bright 8G, 4th

Kev City Grosses

Estimated Total Gross
This Week \$2,749,900
(Based on 24 cities and 220
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,889,600
(Based or 24 cities and 219
theatres.)

Egyptian' Great \$65,000, Det. Ace

Detroit, Sept. 21.

"The Egyptian" is heading for a huge first-week take at the Fox to help accelerate the tempo of biz in the downtowners. "Seven Brides and Seven Brothers" also shapes sock at the United Artists. "Duel in Sun" looks good at the Broadway-Capitol. "Dragnet" will hold up nicely in fourth round at the Palms as will "Magnificent Obession" in fourth at the Michigan.

Estimates for This Week

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)— "The Egyptian" (20th). Huge \$65,000. Last week, "Broken Lance" (20th) (4th wk), \$18,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Magnificent Obsession" (U) (4th wk). Stout \$14,000. Last week, \$16,000.

week, \$16,000.

Palms (UD) (2,961; 80-\$1—
"Dragnet" (WB) and "Thunder
Pass" (Lip) (4th wk). Big \$15,000.

Last week, \$18,000.

Madison (UD) (1,900; 80-\$1)—
"Adventures Robinson Crusee"
(UA) and "Challerige the Wild"
(UA). Fair \$9,000. Last week,
"Caine Mutiny" (Col) (11th wk),
\$8,000.

Broadway (Col)

\$8,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Duel in Sun" (SRO) (reissue) and "Tabor the Great" (Rep). Oke \$14,000. Last week, "Naked Alibit" (U) and "Jungle Gents" (AA) (2d wk). \$8,000.

United Artists (UA) (1,938; \$1-25)—"Seven Brides" (M-G). Big \$29,000. Last week, "Gone With Wind" (M-G) (reissue) (9th wk), \$11,900.

\$11.900.

Adams (Balaban) (1,700; 80-\$1)—
"Her 12 Men" (M-G) and "Denning
Drives North" (M-G) (2d wk). Down
to \$8,000. Last week, \$10,200.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (79th wk). Strong \$18,500. Last week, same.

Rain, Cold Clips Mpls. But 'Francis' Okay 8G; 'Crusaders' Good \$9,000

Crusaders' Good \$9,000

Minneapolis, Sept. 21.

Solid week of continuous rains and unseasonable cold has been doing boxoffice damage, but a trio of fresh arrivals, led by "King Richard and Crusaders," is coming hrough respectably. "Francis Joins Wacs" and "Malta Story" also are benefiting because of the comparative scarcity of new fare. Holdovers, still are much in evidence, include "Cinerama" in its 23d week and still as stout as ever and "The Egyptian", rounding out a huge third stanza, "Duel i Sun" and "Apache" are winners in second. sessions.

Estimates for This Week Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie) (23d wk). Smash \$25,000. Last week, \$22,000.

Gopher (Berger) (1.600: 65.85)—

\$22,000

wkl. Smash \$25,000. Last week, \$22,000.

Gopher (Berger) (1,600; 65-85)—
"Apache" (UA) (2d wk). Nice
\$5,000. Last week, \$7,100.

Lyric (Par) (1,000; 65-85)—"Duel
in Sun" (SRO) (reissue) (2d wk).
Good \$5,500. Last week, \$8,200.

Radio City (Par) (4,100; 85-81)—
"The Egyptian" (20th) (3d wk).
Modest \$8,000. Last week, \$11,500.

RKO-Orpheum (RKO) (2,890; 65-85)— "Francis. Joins Wacs" (U).
Okay \$8,000. Last week, "Tanganet" (WB) (2d wk), \$8,000.

RKO-Pan (RKO) (1,600; 65-86)—
"Dragnet" (WB) (m.o.). Still stout at \$6,000. Last week, "Tanganyika" (U) and "Monte Carlo. Baby" (Indie), \$4,000 at 75c top.

State (Par) (2,300; 85-\$1)—"King Richard and Crusaders" (WB).
Good at \$9,000. Last week, "Seven Brides" (M-G) (6th wk), biz warranted continuance, but house has too many pix pressing dates, \$7,500.

Cincinnati, Sept. 21.

Downtown biz is on the climb with lots of help from two robust new bills. They are "Broken Lance" at the Albee and "Magnificent Obsession," keeping the Palace busy. Holdovers also continue to show strength with the fading of the school bell blues. "Rear Window" remains rosy at Keith's and will hold a fifth week. "Dragnet" is a velvety moveover at the Grand, "Cinerama" in 14th week at Capital is again heading uphill with addition of special matinees for students.

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; 75-\$1)—
"Broken Lance" (20th). Tall \$20,000. Last week, "Dragnet" (WB) (2d wk), \$14,000 at 75-\$1.10 scale, Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)— "Cinerama" (Indie) (14th wk). Looks hefty \$28,000, and a buildup after \$25,200 in post-vacation lull last session.

Grand (RKO) (1,400; 75-\$1.10)—
"Dragnet" (WB) (m.o.). Good \$3,000. Last week, "Duel in Jungle" (WB) and "Blackout" (Indie), \$7,500 at 50c-84c scale.

Ketth's (Shor) (1,500: 75-\$1.25)—

DUU at 50c-84c scale:

Keith's (Shor) (1,500; 75-\$1.25)—
(Rear: Window" (Par) (4th: wk).

Still plenty rosy at \$8,000 after
\$11,500 third stanza. Holds a fifth.
Palace (RKO) (2,600; 50-84)—
"Magnificent Obsession" (U). Solid
\$16,000. Stays a second round.
Last week, "About Mrs. Lesli".
(Par), \$8,500.

'Alibi' Hep 9½G, Toronto, 'Brides' Bright \$15,000, 'Obsession' Sturdy 13G

"Obsession' Sturdy 136

Toronto, Sept. 21.

Biz is hefty here for holdovers at all the deluxers, with "Seven Brides" stil. leading the town in third frame and showing little dropoff. "Magnificent Obsession" is in second place here on fourth frame, with "On Waterfront" in second stanza also big. "Sabrina" looks fine in third frame. Only newcomer is "Naked Alibi" which is rated neat at Uptown.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 696; 40-70)—"Bigamist" (Col) and "Outlaw Stallion" (Col). Poor \$9,000, Last week, "Black Horse Canyon" (U) and "Return from Sea" (AA), \$12,000.

Hyland (Rank) (1,354; 60-80)—"Doctor in House" (Rank) (4th wk). Still near-capacity at \$9,000. Last week, \$10,000.

Imperial (FP) (3,373; 60-81)—"Waterfront" (Col) (2d wk). Hefty \$12,000. Last week, \$15,500.

"Seven Brides" (M-G) (3d wk). Big \$15,000 or over. Last week, \$17,000.

Odeon (Rank) (2,390; 75-81)—"Magnificent Obsession" (U) (4th wk). Still solid at \$13,000. Last week, \$14,000.

Shea's (FP) (2,386; 50-85)—"Sabrina" (Par) (3d wk). Fine \$10,000. Last week, \$12,500.

University (FP) (1,558; 50-80)—"Susan Slept Here" (RKO) (2d wk). Hot \$7,500. Last week, \$9,000.

University (FP) (1,558; 50-80)—"Susan Slept Here" (RKO) (2d wk). Hot \$7,500. Last week, \$9,000.

Last week, "Black Shield Falworth" (U) (2d wk), \$8,500.

Omaha Off; 'Shield' Okay

Omaha Off; 'Shield' Okay \$6,000, 'Brides' 4½G, 3d

Omaha, Sept. 21.
Football openings, postseason Western League baseball playoffs, fight broadcast Friday (17) and chilly weather are blamed for sharp bo, dip this week. "Seven Brides" is still hefty in third week at the State, but "Egyptian" sagged badly at the large Orpheum in its second stanza. Top coin for a new comer is going to "Black Shield of Falworth" at Omaha, but it's not big.

Falworth" at Omaha, but it's not big.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75)—
'3 Hours to Kill" (Col) and "Hollywood Thrillmakers" (Col). Fair \$3-500. Last week, "Black Dakotas (Col) and "River Boat" (Indic), \$3.200.

Omaha (Tristates) (2,000; 55-80)
—"Black Shield of Falworth" (U.) Fairish \$6,000 or near. Last week, "Dragnet" (WB) (2d wk), \$5,000.

Orpheum (Tristates) (2,890; 75-\$1)—"Egyptian" (20th) (2d wk). Second round will be shut off tomorrow (Wed.) after fairish \$10,000. State (Goldberg) (875; 65-90)—"Seven Brides" (M-G) (3d wk). Still socko at \$4,500 after \$7,000 second week.

'Egyptian' Great \$40,000, Tops D.C., 'W'front' Huge 20G, 'Window' 9G, 3d

Washington, Sept. 21.

Biz generally is solid along the mainstem here; with even the holdovers standing up well. Two new films are in the sock class, "The Egyptian" and "On the Waterfront." ("Cinerama," town's grandpappy attraction, continues to maze at the boxofice, "Caine Mutiny" and "Rear Window" look especially strong among the newer holdovers. "Waterfront," the holdovers. "Waterfront," the Brandovers. "Waterfront Standovers. "Waterfront," (Boot, 70-\$1)—"Cambler from Natches." (20th) (3d wk). Big week. Warner (SW) (1,300; \$1.20-\$2.60) (4dth wk). Oke \$6,300 after \$9,000 after \$11,700 in second. "Cinerama". (Indie) (46th wk). Amazing \$18,000 after \$21,000 last week. Holds. "Trans-Lux (T.L) (600; 70-\$1)—"On Waterfront" (CO). Tremendovs (Lopert) (472; 65-\$1)—"On Waterfront" (CO). Tremendovs (Lop

"Vanishing Prairie" (Disney). Fine \$6,000 after \$6,700 last week, Holds, Keith's (RKO) (1,939, 75-\$1.25)— "Caine Mutiny" (Col. (11th wh. Steady \$10,000 after \$11,000 last week, Stays again.

H.O.s Crimp Chi; Brigadoon' Record 45G, 'Window'-Stage Big 55G, 'Wind' Fast 30G, 3d, 'Susan' Smooth 19G, 6th

The Loop is loaded with holdovers in what traditionally is a laging back-to-school week. However,
he customary dip is not as big as
expected. "Brigadoon," sole new
intry this round, is setting a new
nigh at \$45,000 at McVickers.
Second week of "Dawn at
Socorro" and "Bounty Hunter"
hapes oke at Roosevelt but "Her12 Men" is slow in third. Third
rame of "Rear Window" at Chica10, with Howard Miller package onlage is still fancy. "Gone With
Wind" at United Artists still is
gusty. Oriental looks stout with
"Broken Lance" in fourth.
Woods shapes socko with "Susan
Slept Here" in sixth stanza. Sixth
rame of "Black Shield of Faltrame of "Black Shield of Falworth" is stout at Grand. The
12th and windup week of "Caine
Mutiny" is very mild at State-Lake.
Palace, as usual, is rousing with
'Cinerama," now in its 60th week.
Estimates for This Week
Chicago (B&K) (3,900; with Howard Miller deejay package onstage
(3d wk). Loud \$55,900. Last week,
ald wk). Loud \$55,900. Last week,
ald wk). Loud \$55,900. Last week,

61,000. **Grand (**Nomikos) (1,200; 98-\$1.25) -"Black Shield Falworth" (U) (6th Stout \$8,000 after \$9,300 last

rick. Stout \$8,000 atter \$9,300 last reek.

Loop (Telem't) (606; 90-\$1.25)—
Vanishing Prairie" (Disney) (5thk). Rousing \$7,500 after \$9,500 ast week.

McVickers (JL&S) (2.200; 65125)—"Brigadoon" (M-G). New ligh, \$45,000. "Last week, "Seven brides" (M-G) (7th wk), \$22,000. Monroe (Indie) (1,000; 65-87)—
Her 12 Men" (M-G) (3d wk). Dull 5.000 after \$6,500 last week.

Oriental (Indie) (3,400; 98-\$1.25)—
"Broken Lance" (20th) (4th wk). trisk \$21,000. Last week, \$27,500. Palace (Eitel) (1,484; \$1.253.40)—"Cinerama" (Indie) (60th k). Hotsy \$34,000. Last week, \$40,000.

0,000.

Roosevelt (B&K) (1,400; 65-98)—
Dawn at Socorro" (U) and "Boun-Hunter" (WB) (2d wk). Okay 2,000. Last week, \$16,000.

State-Lake (B&K) (2,700; 98-80)—"(Caine Mutiny" (Col) (12th k). Weakish \$16,000. Last week, \$0,000

wk). Weakish \$20,000. \$18,000. Surf (H&E Balaban) (685; 95).

Hobson's Choice" (Indie) (sub-run). One week fill-in should be nice \$3.000. Last week, "Daughters of Destiny" (Indie) (2d wk), \$2.500. (1701) (20 WK), \$2,500. d Artists (B&K) (1,700; 98--"Gone With Wind" (M-G) (30 WK). Gusty \$30,000. eek, \$35,000.

t week, \$35,000. oods (Essaness) (1,198; 98-\$1.25) Susan Slept Here" (RKO) (6th Fancy \$19,000. Last week,

\$23,000. World (Indie) (697, 98)—"La Ronde" (Indie) (7th wk). Sturdy \$4,000. Last week, \$4,500.

'Waterfront' Wows Hub. \$48,000; 'Prairie' Socko 11½G, 'Hell' Hotsy 17G

Boston, Sept. 21.

The big noise this frame is "On the Waterfront," day-dating the Orpheum and State. "Vanishing Prairie" at the small Beacon Hill also is in the chips. Other new-comers, "Private Hell 36" at the Paramount and Fenway, and "Bultet is Waiting" at the Pilgrim, are only fair. "The Egyptian" shapes okay in third week at the Memorial, "Mr. Hulot's Holiday" in Second week at the Exeter looms econd week at the Exeter looms

Estimates For This Week

Estimates For This Week
Astor (B&Q) (1,500; 85-\$1,25)—
"Caine Mutiny" (Col) (12th-6 days)."
Oke \$8,000. Last week, \$8,300.
Beacon Hill (Beacon Hill) (800;
4-\$1) — "Vanishing Prairie" (Disney). Sock \$11,500. Last week,
"Malta Story" (UA) and "Viva Zapata" (20th) (reissue) (3d wk),
\$3,500.

lata (20th) (reissue) (3d wk), 3500.

Boston (Cinerama Productions) 1,354; \$1,20-\$2,85) — "Cinerama" Indie) (38th wk). Firm \$19,000 or lear: Last week, same.

Exeter (Indie) (1,300; 60-\$1)—Mr. Hulot's Holiday" (GBD) (2d k). Nice \$9,000 following \$10,500 list frame.

Fenway (NET) (1,373; 50-90)—Private Hell 36" (FM) and "Thunter Pass" (Lip). Fair \$4,500. Last veek, "Dragnet" (WB) and "Jungle Jents" (AA) (2d wk), \$5,500.

Memorial (RKO) (3,000; 50-\$1)—The Egyptian" (20th) (3d wk), Nif-(Continued on page 20)

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net i. e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

The parenthetic admission prices, however, as indicated, include the U.S. amusement

'Window' Wham 24G Pacing Pitt

Pittsburgh, Sept. 21.

"Rear Window" knocking the town wide open at the Stanley and should give house its best session since "Here to Eternity" a year ago. Likely to hang on for three weeks at least unless "Egyptian" at Fulton and "On Waterfront," both opening simultaneously tomorrow (Wed), cut in badly. Only other new pix are "Valley of Kings," only so-so at Penn, and "High and Dry," away fast at Squirrel Hill. Abbreviated fourth weeks for "Broken Lance" at Fulton and "Magnificent Obsession" at Harris shape okay.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1.10)

"Broken Lance" (20th) (4th wk-5 days). Okay \$5,500 or over. "Egyptian" (20th) comes in tomorow (Wed.). Last week, \$7,500.

Harris (Harris) (2,200; 65-\$1.10)

"Magnificent Obsession" (U) (4th wk-5 days). Good \$5,500, and for this stage of run particularly nice in view of fact that house lost one night to Marciano-Charles telecast. Last week, \$9,500.

Penn (Loew's) (3,300; 65-85)

"Valley of Kings," (M-G). Competition and notices too much for this to overcome. Indifferent \$10,000.

Last week, "Seven Brides" (M-G). (3d wk), \$13,000.

Stanley (SW) (3,800; 65-85)

"Rear Window" (Par). Best here since "Here to Eternity" (Col) a year ago. Great \$24,000 or near. And management figures it lost perhaps \$2,000 by fight postponement Thursday, day when "Window" opened, and Friday night when picture closed down early at night for Marciano-Charles bout Hitchkock thriller, however, good kickoff before when previewed at special charity showing for Post-Gazette Dapper Dan Club Celebrities Golf Tournament. Last week, "Papper Un Clusted Gays), \$10,000.

Warner (SW) (1,365; \$1,25-\$2.65)

"Cinerama" (Indie) (41st wk).

Glast week.

'Egyptian' Wow \$21,000,

Egyptian' Wow \$21,000,

Indpls.; 'Susan' Big 126

Indianapolis' Sept. 21.

First-run biz generally is looking up here this stanza. "Egyptian' at Indiana is torrid to lead city despite uncertainties caused by wice-postponed Marciano-Charles fight telecast there. "Susan Slept Here" at Circle also is stout. "Man With Million" at Loew's hasn't caught on. "Karamoja" still is big in second week at the Lyric, where pix seldom hold.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-80) — "Susan Slept Here" (RKO) and "Roogie's Bump" (Indie). Nice \$12,000. Last week, "Dragnet" (WB) \$14,000.

Indiana (C-D) (3,200; 60-95) — "The Egyptian" (20th). Sock \$21,-000, with Friday night out because of fight telecast. Last week, "Rear Window" (Par) (2d wk), \$10,000.

Loew's (Loew's) (2,427; 50-80)—

window (Pan) (2d wk) \$10,000 Loew's (Loew's (Loew's) (2.427; 50-80)—"Men With Million" (UA) and "Capt. John Smith, Pocahontas" (Col). Slim \$7,000 Last week. "Valley of Kings" (M-G) and "Scarlet Spear" (UA), \$8,000. Lyric — (CD) (1,600; 50-\$1) (Theil (India) (India) (India) (India) (India) (India) (India)

to Hell" (Indie) (2d wk). Sharp \$9,000 after surprise \$12,500 in first stanza,

EGYPTIAN' BOFF 25G. DENVER; 'BRIDES' 8G, 3D

DENVEK; BKIDES 80, 3D
Denver, Sept. 21.

"The Egyptian" is packing the
Denver here this session and will
land a sock total. Holds on for several weeks at this rate. "Sitting
Bull," first United Artists C'Scope
production, started like a prairie
fire and hit a great total in first
four days at Paramount. "Broken
Lance" is getting a fifth stanza at
the Centre while "Rear Window"
still shapes fine in fourth round at
Denham. "High and Dry" is doing
remarkably well at bandbox Vogue.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—

Aladdin (Fox) (1,400; 50-85)—
"Vanishing Prairie" (Disney) (5th
wk), Fair \$2,500. Last week, \$3,700.
Broadway (Wolfberg) (1,200; 6085)—"2"ll Always Love You" (Indie). Poor \$4,500. Last week, on

Centre (Fox) (1,247; 60-\$1)—
"Broken Lance" (20th) (4th wk).
Fair \$9,000. Holds on. Last week,
\$14,000.

35,000. Holds on. Last week, #14,000.

Denham (Cockrill) (1,750; 50-85)

"Rear Window" (Par) (4th wk).
Fine \$9,000. Last week, \$12,000.

Denver (Fox) (2,525; 75-\$1.25)—
"Egyptian" (20th). Sock \$25,000.

Stays. Last week, "On Waterfront" (Col) (2d wk), \$8,000.

Orpheum (RKO) (2,600; 50-85)—
"Seven Brides" (M-G) (3d wk).
"Seven Brides" (M-G) (2,200; 50-85)—
"Sitting Bull" (UA). Opened Saturday (18) in smash fashion, with better than \$10,000 in 4 days. Last week, "Dragnet" (WB) (2d wk-10 days), big \$18,500.

Vogue (Pike) (442; 74-90)—"High and Dry" (U). Great \$3,000. Last week, on reissues.

Betrayed' Smash \$22,000, St. Louis

St. Louis, Sept. 21.

Biz is brisk here this session, with nice grosses in prospect. Heat wave was broken by heavy rain and hail Sunday (19). "Betrayed" is standout with sock session at Loew's. "The Raid" is rated good at the Fox. "Egyptian" continues its solid draw in third frame at the St. Louis. "Seven Deadly Sins" is standout among the small houses.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (34th wk), Big \$14,000 after \$15,000 last

Fox (F&M) (5,000; 50-75)—"The Raid" (20th) and "Pushover" (Col). Neat \$14,000. Last week, "Drag-net" (WB) (2d wk), \$12,000.

net" (WB) (2d wk), \$12,000.

Loew's (Loew's) (1,162; 50-75)—
"Betrayed" (M-G) and "Overland Pacific" (UA). Sock \$22,000. Last week, "Seven Brides" (M-G) (4th wk), \$13,500.

Orpheum (Loew's) (1,400; 50-75)—
"Seven Brides" (M-G). Swell \$9,000. Last week, "Crossed Swords" (UA) and "Challenge Wild" (UA) (2d wk), \$4,500.

Pageant (St. L. Amus.) (1,000; 82)—"Seven Deadly Sins" (Indie) (2d wk). Solid \$3,500 after \$5,000 opener.

opener.

Richmond (St. L. Amus.) (400; 82)—"Times Gone By" (Indie). Good \$2,000. Last week, "Rome, 11 O'clock" (Indie). \$2,500. St. Louis (St. L. Amus.) (4,000; 05-75)—"The Egyptian" (20th) (3d wk). Fine \$12,500 after \$15,000 for second round.

Shady Oak (St. L. Amus.) (800; 82)—"Times Gone By" (Indie). Okay \$3,500. Last week, "Rome, 11 O'clock" (Indie), \$3,000.

Gambler' Good 15G, K.C.: 'Window' Sturdy \$9,000, 'Living' Big 7G, Both 3d

five deluxers with third week bills. Only newcomer is "Gambler from Natchez," day-date in four Fox Midwest first runs, and looking fairly good. "Rear Window" at Paramount shapes smooth in third. "Dragnet" at the Missouri and "Seven Brides" at Midland are okay, also in third weeks. "Egyptian" at Orpheum and "Living It Up" at Roxy continue strong likewise in third rounds, and both hold for fourth weeks. "Little Fugitive" at the Kimo still is nice in third stanza.

stanza. Estimates for This Week Glen (Dickinson) (750; 85-\$1)-"Hobson's Choice" (UA) (2d wh (Continued on page 20)

B'way Busier; 'Brigadoon' Bonnie 168G, 'Cop' Stout 50G, 'Fire'-Vaude Big 27G, 'Patrol' Slow 8G, Holdovers Show Gains

heavy handicap.

Top newcomer is "Brigadoon" with stageshow, with a sock \$168,000 likely on first stanza ending today (Wed.) at the Music Hall. "Rogue Cop" is giving the Paramount its best opening week in some time, with a sturdy \$50,000 or better probable opening round. "White Fire" and vaude looks to land a big \$27,000 at the Palace. Fourth new pic, "Khyber Patrol," is heading for sluggish \$8,000 at the Globe.

"Rear Window" is climbing to great \$41,000 in seventh frame at the Rivoli, or \$3,000 ahead of the sixth week. "High and Dry" was almost even with the preceding round, with \$15,400 in third week at the arty Sutton.

"On Waterfront," too, is pushing ahead to get great \$43,000 in eighth stanza at the Astor. This is \$2,500 better than the seventh week. "Little Kidnapers" climbed also, doing a big \$10,000 in third week at the Trans-Lux 60th St.

"Betrayed" held well at the State, getting a socko \$30,000 in second round, "The Egyptian" held almost even with preceding week to finish its fourth stanza with \$60,000 at the Roxy.

"Duel in Sun" performed in similar manner, with \$13,000 likely for third session at the Mayfair. "Vanishing Prairie" ran neck-nneck with a week ago to land a smash \$12,300 for fifth frame at the Fine Arts.

"Dragnet" likewise continued in the chips with \$18,000 probable for fifth week at the Victoria. "Sabrina" preemed last night (Tues.) at the Criterion with regular run starting today (Wed.).

"Cinerama" will celebrate its second anni Sept. 30. Showing at the Warner, which launches its third year on Broadway, will have 150 mayors from cities and towns within a 100-mile radius of N. Y. as special guests. Officials will be guests of S. H. (Si) Fabian, prexy of Stanley Warner, which launches its second anni Sept. 30. Showing at the Warner, which lolds the rights to the process and its theatres. On Oct. 28, "Cinerama" will set all-time record for first-runs by passing the 108-week mark of Red Shoes" made at the Bijou, bandbox legit house.

Estimates for This Week Astor (City Inv.) (1,300;

house, to play day-date with Victoria, has been shifted to the Paramount.

Baronet (Reade) (430, 90-\$1.55)
"Odd Man Out" (Indie). Opened Monday (20). In ahead. "Man Between" (UA) and "Outcast of Islands" (Indie) (reissues), played split week and got only modest \$2.500. "Haml-t" (U) (reissue) opens Oct. I.

Capitol (Loew's) (4,820; 85-\$2.20)—"Caine Mutiny" (Col) (13th wk). Current £ session ending today (Wed) is "heading for goog \$18,000 or hear. The 12th week was \$23,000. Goes a 14th week of 6 days, with "Barefoot Contessa" (UA) opening with special preem Wednesday (29).

Criterion (Moss) (1,700; 50-\$1.85)
— "Sabrina" (Par). Regular run starts today (Wed.) after a formal preem last night (Tues.). In ahead, "Living It Up" (Par) (9th wk-4 days), hit okay \$9,000 after \$18,000 of reighth full week Martin-Lewis comedy enjoyed an unsually big longrun here and one of best at house in many months.

Fine Arts (Davis) (468; 90-\$1.80)— "Vanishing Prairie" (Disney) (6th wk). Fifth stanza ended Sunday (19) continued in smash fashion with \$12,300 after \$13,500 for fourth. Looks set for many weeks to come.

Globe (Brandt) (1,500; 70-\$1.50)— "Khyber Patrol" (UA). First week ending next Friday (24) looks to hit okay \$8,000. In ahead, "Three Hours To Kill" (Col) (2d wk), \$6,000.

"Mr. Hulot's Holiday" (GBD) (6th "Mr. Hulot's Holiday" (GBD) (6th

Stays on, naturally,

Normandie (Trans-Lux) (592; 9;
\$1.80) — "Congaceiro" (Col) (3
wk). Third round ending toda
(Wed.) looks like mild \$3,800 afte
\$5,500 last week. "Africa Adverture" (RKO) opens Sept. 28.

\$5,500 last week. "Africa Adventure" (RKO) opens Sept. 28, Palace (RKO) (1,700; 50.81.60)—"White Eire" (Lip) and vaude headed by Maxie Rosenbloom. Week ending tomorrow (Thurs.) looks to reach big \$27,000 or near. Last week, "Southwest Passage" (UA) and 8 acts of vaude including Harvest Moon Ball dancers, \$26,500. "Päramount (ABC-Par) (3,664; 70-17)."Rogue Cop" (M-G). First week ending tomorrow (Thurs.) is heading for solid \$50,000. Holds. Last week, "Private Hell 36" (FM) (2d wk), \$27,000. "Star Is Born" (WB) opens Oct. 11, according to present plans, but another pic, not yet selected, may be used prior to its launching. Paris (Pathe Cinema) (568; 90-

its launching.
Paris (Pathe Cinema) (568: 90-\$1.80)—"Bread, Love and Dreams" (Indie). Opened Monday (20). In ahead, "Hobson's Choice" (UA) (14th wk), oke \$4.800 after \$5,500 for 13th round.
Rivoli (UAT) (2,092; 35-\$2)—"Rear Window" (Par) (7th wk). Current session winding today (Wed.) looks to climp to sock \$41,000 after \$39,000 in sixth week. Stays on.
Radio City Music Hall (Rockefellers) 6,200; 95-\$2,75)—"Brigadoon" (M-G) and stageshow. Soaring to sock \$16,000; 95-\$2,75)—"Brigadoon" (M-G) and stageshow. Soaring to sock \$16,000 in first week ending today (Wed.). Holding. In ahead. "Seven Brides" (M-G) with stageshow (8th wk), finished at \$117,000 to make it a total of \$1,-32,000 for the eight weeks. This compares with \$1,391,000 garnered by "Great Caruso" (M-G) in 10 weeks in 1951, the top coi mark for the Hall.
Roxy (Nat'l. Th.) (5,717; 65-\$2.40)—"The Egyptian" (20th) (5th-final wk). The fourth stanza ended last night (Tues.) held at big \$60,000 after \$63,000 for third week. Fifth week goes only six days in order to open "Woman's World" (20th) on Sept. 28.
"State (Loew's) (3,450; 78-\$1.75)—"Betrayed" (M-G) (3d wk). First holdover round ended last night (Tues.) held with sock \$30,000 after \$41,500 opener. Continues.
Sutton (R&B) (551; 90-\$1.50)—"Little Kidnapers" (UA) (4th wk). Third frame ended last night (Tues.) was pushed up to sock \$10,000 after \$8,200 for second week's \$15,800. Stays on indef. Trans-Lux 50th 5t. (T-L) (453; \$1.51)—"Little Kidnapers" (UA) (4th wk). Third frame ended last night (Tues.) was pushed up to sock \$10,000 after \$8,200 for second week's \$15,800. Stays on indef. Trans-Lux 50th 5t. (T-L) (453; \$1.51)—"Little Kidnapers" (UA) (4th wk). Third frame ended last night (Tues.) was pushed up to sock \$10,000 after \$8,200 for second week.

Trans-Lux 50th 5t. (T-L) (540; \$1.51)—"Little Kidnapers" (UA) (4th wk). The 67th round ended last night (Tues.) was pushed up to sock \$10,000 after \$8,200 for second week.

Trans-Lux 50th 5t. (T-L) (540; \$1.51)—"Little Kidnapers" (UA) (540; \$1.51)—"Little Kid

'Prisoner' Tame \$6,000

Prisoner Tame \$0,000,

Balto, 'Apache' 10G, 2d

Baltimore, Sept. 21.

grosses slipped here this week from pleasing totals registered recently. Among few newcomers.

"Prisoner Of War" at Keith's and "A Bullet Is Waiting" at the Mayfair, both are rated mild grossers. "Dragnet" is still firm in third round at the Stanley. "Apache" wound up its second week in boff style after a healthy opener at the Century. "Seven Brides" remains big at the Town.

Estimates for This Week Century (Loew's-UA) (3,000; 25-60-90)—"Apache" (UA) (3d wk). Third sesh began Monday (20) after (Continued on page 20)

When They Win At Venice, Cannes Foreign Distribs Go Term-Nuts; Kingsley Debunks Lido Fever

European film festivals, particularly at Venice and Cannes, have deteriorated into a harmless sport, with both the potential buyer and seller fencing on terms which both know neither will accept. That's the view of foreign film importer Edward Kingsley who returned last week from the Venice Fest.

"It makes up the entertainment program for the afternoon," said Kingsley: "Producers and distributors gather on the terrace of the Excelsior Hotel on the Lido beach and engage in a sparring ses-Not a single deal is final-ized."

Kingsley echoed the view of other American importers of foreign product that the producers have an inflated idea of the value of their product. According to Kingsley, who heads Kingsley International Films, the foreign producers are still setting their prices on the basis of the success of the early post-war films and haven't relaized to what extent the American market has changed.
"It takes them about a year to

can market has changed.

"It takes them about a year to me dow in their terms," said Kingsley, "and at the time much of the value of the festival awards has diminished. Films shown at the 1953 festivals are only now in negotiati If the foreign producers would accept sensible terms at the beginning, they would have the advantage of the timeliness and the publicity value of the festivals. The value of the picture decreases by constant screenings for various importers."

Charged Atmosphere

Charged Atmosphere

Charged Atmosphere:
Kingsley repeated another complaint frequently voiced by Ameripixites who attend the European fests. "The atmosphere is charged with native politics and nationalism. The country in which the festival is held is almost certain to receive an award although frequently, everyone agrees its enforcements. tain to receive an award attitudge frequently everyone agrees its entry does not merit accolade. The Italians dominate Venice, the French control Cannes, and the Russians rule the Iron Country festivals." (See adjoining column for Rome dateline story on same themse)

for Rome dateline story on same theme.)

With assurance of an award for the host country, there is also a tendency to spread the awards around, to throw a bone here and there to eliminate any hard feelings, according to Kingsley. Best example of this, he said, was the best acting award to Jean Gabin which constituted France's laurel "nromised for 1954." The audience, Kingsley reports, was almost unanimous in its opinion that Marlon Brando should have won for "On the Waterfront" and vocally demonstrated its displeasure. Kingsley feels that the holding of a festival in a neutral country, one that is not a prime producer of films, light help to eliminate the frequent charges of "fix" and the bitterness that prevails at the conclusion.

Practical Aspects

Practical Aspects
While pointing out the negative aspects of the fests, Kingsley says they serve a purpose. "It's a good place meet the production people and the press of various countries. And it ves as a clearing house where some of the illusions about the American market may be cleared up."

He noted that the festivals are of more value to the European distribs than to the Americans. "In Europe a festival award means something in buying the film at the boxoffice. In the U. S. its value is limited."

Festivals, too, Kingsley pointed out, are social affairs and tourist attractions and must be considered in that light evaluating the overall effect.

Friedman Vice Handel Samuel Friedman, formen legit aress agent, has joined the pub-licity department of United Artists.

CATHOLIC SLANT

Violence and Sex Should Not Be Booked Weekends

Booked Weekends

Easton, Pa., Sept. 21.
Catholics in this area have opened a drive against "indecent" motion pictures. Impetus was given by the Rt. Rev. Msgr. John A. McKenna, of Philadelphia, at a meeting of over 500 members of Holy Name Society members.
Joseph Reilly, of Philadelphia, on the Philadelphia Archdiocese committee for clean films, said that "the main object is to work with the motion picture manager rather than against him." He stated that the Legion of Decency, which he represents, wants to have good public relations with theatres. He urged films involving violent crime and sex be shown during the week, rather than Saturdays and Sundays, when children chiefly attend.

A parish committee was organized to cammaign for better a supplementation.

A parish committee was organized to campaign for better films, comics and tv shows.

NEW CONTRACT, MORE PAY FOR JOHNSTON

Motion Picture Assn. of America board, at its session last week in N. Y., handed to MPAA prexy Erio Johnston a surprise "present" via a new seven-year contract—it runs to Oct. 15, 1961,-and a raise in

to Oct. 15, 1961,—anu a raise salary.
Move didn't come at the board's regular meet but was hatched at a private powwow during the session. It extended Johnston's contract to 1962, four years beyond its current termination date. Extent of Johnston's raise is unknown. He now gets \$100,000 and \$50,000 expenses.

ston's raise is unknown. He now gets \$100,000 and \$50,000 expenses.

There have been reports of an MPAA offer to Gov. Thomas E. Dewey to join the organization in a top spot, possibly on the Coast. MPAA has since denied any talks with Dewey who's stepping down as N. Y. governor.

Johnston, on at least one occasion, has stated he thought he was getting too much money from the MPAA. There is every indication that the contract extension and the added salary coin were a spontaneous gesture of confidence in Johnston on the part of the board and that the MPAA-MPEA topper hadn't asked for it.

Reporting on the MPAA board's action, Loew's Nicholas M. Schenck said Johnston's services had been exceptional and that the board's vote on the new contract had been unanimous. "His (Johnston's) talent and leadership have

board's vote on the new contract had been unanimous. "His (John-ston's) talent and leadership have guided the industry toward many important policies and decisions," the statement read.

HAPPY IS AS HAPPY DOES

Village Renames Self 'Brigadoon' To Oblige Metro Publicity

Washington, Sept. 21.
Metro publicity for "Brigadoon" reaches a high tomorrow (22) when Saratoga Village, just outside of Frederick, Md., officially changes its name to Brigadoon. Immediately following the ceremony, which will feature a b arbeque, the townspeople will make a bus trip to Washington for a private showing of the filmed musical.

cal.

Stunt got under way when Metro touched off a search for the "happiest village in the U.S.A.". Population of Saratoga said they wand were willing to change their community's name. Two girls from Scotland are being flown to the Maryland village about 50 miles from Washington, for the affair. cal. Stunt

WILSCHKE JOINS FINE

Elmer O. Wilschke has resigned

Soviet Kids' Fad
Biggest star in the Soviet
Union today is Johnny Weismuller, the original Tarzan,
reports Harrison E. Salisbury,
the N.Y. Times correspondent
just back from Moscow.

Russian youngsters frequently let their hair grow to indicate they're fans of Tarzan. And they're calling their girll friends Jane after Tarzan's female screen companion.

female screen companion.

The government doesn't care for this devotion to a "capitalistic symbol" and editorials are being written against it, but there isn't much anyone can do about it. And the Tarzan haircut is proof of

'Duel' to Exploit, **Not Fight, Censor** In Memphis Area

Selznick plan now is to use the Binford tab as a peg for sales in drive ins surrounding Memphis and across the Mississippi River in West Memphis, Ark. It's reasoned that a court contest with Binford likely would be involved and costly. Distributors usually figure Memphis as yielding about \$12,000 in gross revenue on an average "A" in gross revenue on an average "A"
pic. Thus, taking on Binford in a
legalistic duel over any one film
would not have sufficient monetary
inspiration.

However, this theory doesn't take

note of the important precedent which could be set via an ultimate court decision, it's pointed out.

which could be set via an ultimate court decision, it's pointed out.

"Blood-Tinted Screen' Memphis, Sept. 21.
When Mayor Frank Tobey of Memphis requested the Memphis censor, Lloyd T. Binford, to take another peek at "Duel in The Sun," he was acting for an attorney friend of his, Blanchard Tual, who is representative for Lippert Pictures, Inc. This request drew a roar from Binford, the town's unique 88-year-old guardian of morality.

"We do not plan to preview the picture again. It was the vilest thing I ever saw the screen, which is why we banned it in the first place. It is dirty and filthy, so that they couldn't clean up." Binford told Variety "we're not going to look at it and what's more we don't deal with lawyers on matters like this. Anyhow, I'm satisfied we'd reject this dirty picture again if we did preview it."
Binford revealed that when "Duel in the Sun" was originally banned he penned the following note to producer David O. Selznick in Hollywood:

"This production contains all the impurities of the foulest human dross. It is sadism at its deepest level. It is the fleshpots of Pharaoh, modernized and filled to overflowing. It is a barbaric symphony of passion and hatred spilling from a blood tinted screen. It is mental and physical putrefaction."

Queried on Binford, Mayor Tobey told Variery "I have never seen the picture and I know nothing whatsoever about it. Certainly if in the judgment of Mr. Binford the picture does not warrant

ing whatsoever about it. Certainly if in the judgment of Mr. Binford the picture does not warrant a re-review that is final as far as I'm concerned."

Julian Roffman's Spot

Julian Roffman's Spot
Julian Roffman, who directed
"Thomas Alva Edison" for Jules
Levey, has joined Communications
of Canada, Ralph Foster's and Art
Wells' new p.r., firm in Toronto,
as film production chief. They had
worked together at the National
Film Board of Canada, where Roffman directed the widely-shown
cancer documentary, "The Warning Shadow."

His "Edison" film will be shown
on David O. Selznick's October tv
show celebrating the 75th anni of
the development of the electric
light hall.

Pulitzer Prize Principles Seen As Urgent Need for Venice: **Tourists Echo Film Biz Yelps**

Rome, Sept. 14.

Lots of questions were being asked here following the 1954 Venice Film Festival, generally regarded as pretty "shameless" in its cynical bestowal of awards according to national bias rather than artistic impartiality.

than artistic impartiality.

While complaints against the Venice cinema rodeo have been heard in previous years, grleyance was never so shrill or obvious. And one factor seems entirely new, in 1954: the cry of "we wur robbed!"
Heretofore pretty much an inthe-family film industry bleat was taken up by the stream of American tourists whose dollars and goodwill mean so much to Italy. (For instance, hotelmen in Florence are seriously urging Government action to mute noisy motorcycles because these annoy tourists trying to sleep in swank hotels.)

Whether tourist yelps on top of

tels.)
Whether tourist yelps on top of Hollywood yelps will sway Italian authorities is, of course, moot. Americans conditioned to the realities of "public opinion" and "the engineering of good will" are of the opinion that the Italian film industry, ditto the officials of the Venice Festival, cannot remain indifferent and cannot refrain from "reform" gestures in the light of the near-universal ill-repute the 1954 actions engendered.

Principle* Vague
Admittedly, Americans have dif-

Admittedly, Americans have difficulty understanding the Latin brand of politicking and the Latin tendency to play everything by ear rather than in respect to abstract "principle." Those who know Italian psychology feel it is naive to expect that Venice would ever adopt any democratic voting system such as operates in Hollywood on the annual Oscar awards.

Theoretically the Venice jury

on the annual Oscar awards.

Theoretically, the Venice jury system (with the Italians having the majority) is not unlike the committee systems employed by such American awards as the Pulitzer Prizes, the Peabody Radio-TV Medals. The Sylvania Clocks and others. The difference is entirely in terms of carefully-nurtured reputation for scrupulous impartiality. The Venice Film Festival, by American reckoning, ought to be, like Caesar's wife; above suspicion, but is anything but.

No realistic American film per-

but is anything but.

No realistic American film personage would advocate Yankee withdrawal from, or boycott of, Venice. That would be, to quote comment heard at Doney's Cafe here, "biting off our noses to spite our faces. After all, we do get our share of European and world publicity and there are some bonuses in that Venice film entries play the Italian market outside the quota." (Nearly 500 European journalists get free room and board at the get free room and board at the Lido.)

while the Hollywood indus-

Edido.)

But while the Hollywood industry will undoubtedly string along with the Venice event, despite all criticisms, it has now become a fixed idea that no American feature will ever be allowed to walk away with the Golden Lion of St. Mark. Silver lions (second prizes) may go to the Yanks, but it's doubtful, after 1954, if any illusions remain about the Grand Prix.

Maybe the Italians basically don't care that such an impression is widespread. On the other hand, an American observer, with a trained sensitivity to public opinion, would expect a serious attempt by the Italian auspices to create a reputation for concern with unbiased picking. The Italian festival, at this writing, almost totally lacks prestige as regards impartial, choice. The conviction is pretty general that prizes go where the Italians, either for sentiment or self-interest, want them to go.

The Venice Film Festival, purposely staged at the end of, and tending to extend the season of the Lido is very clear by the 18-day sellout state of the hotels (at highway-robbery tariffs) and by the existence of an elaborate building,

used only one month every year, to house the Festival and provide handout and lounge facilities for

That is just one more way of suggesting that there is much too much investment in the Venice Film Festival to allow it to stay, as at the moment it surely is, be smirched by its own performance. When the time arrives that hard-bitten veteran journalists covering the Festival cannot invedict the rethe Festival cannot predict the results days and weeks in advance, then and then only the Festival may be immune to wisecracks.

SCREEN ACTORS' SLATE HEADED BY PIDGEON

Hollywood, Sept. 21.
Walter Pidgeon heads the official slate for re-election as president of the Screen Actors Guild, with Leon Ames running for first veepee; John Lund for second veepee; William Holden, third veepee; Paul Harvey, recording secretary, and George Chandler, treasurer.

treasurer.

Candidates for the executive board are Hillary Brooke, Chick Chandler, Nancy Davis, Rosemary DeCamp, Ann Doran, Frank Faylen, Robert Keith, Frank Marlowe, Juanita Moore, Gil Perkins, John Russell, Philip Ober, Irving Bacon, Ted DeCorsia and Regis Toomey, Philo McCollough and Dorothy Phillips are candidates for the Class A-J board.

PAR N. Y. GETS 'STAR'

Astor Holding 'Waterfront'-Vic-toria Will Day-Date Garland

Warner Bros.' "A Star Is Born," originally scheduled to open simultaneously at the Astor and Victoria on Broadway, is now set for a day-and-date booking at the Paramount and the Victoria. Judy Garland starrer is scheduled to opening on Oct. 11. Admission tab for the preem night is \$5.75 for orch and mezzanine and \$3.45 for bal-cony. Top admission price for the run at both theatres is expected to be \$2.30 for weekend nights.

be \$2.30 for weekend nights.
Switch in booking arrangement
was amicably arranged late last
week. Lopert Films, which operates and books the Astor and Victoria for City Investing Co., agreedto the change because Columbia's
'On the Waterfront' was holding
up so well at the Astor. For the
eighth week ending last night
(Tues.), for example, it looks toget a smash \$43.000, indication
that it will run well past any midOctober date.

October date.

Warners was anxious for the mid-October date and did not want to stall opening "Star" any longer just because "Waterfront" was doing so well. At the same time, Lopert felt it would be ready to open "Star" at the Victoria on the October date. WB's "Dragnet," now in its fifth week at the Vic, did not appear likely to show a profit after two or three more weeks, making the Oct. 11 date ideal for this situation. The Paramount had room for "Star" on its schedule and jumped at the oppor-

N.Y. Says: If (A Question) Rank **Buys Theatres In U.S.A., That** Should 'Educate' London Trade

J. Arthur Rank plan to acquire a string of U. S. theatres to show-case his product was received by the trade in N. Y. with a mixture of surprise and satisfaction. General reaction was that such a venture would be a good thing since it would serve to point up to Rank and his associates the realities of American market.

The Rank Organization at one point ran both the Winter Garden Theatre and the Park Avenue Theatre in N. Y. and lost money on

atre in N. Y. and lost money on both.

At a press conference in London last week, Rank expressed dissatisfaction with the returns of his pix in the U. S. where, he held, they hadn't reached the mass public. This, he sald, was in sharp contrast to the rest of the world where British films are doing well and can even compete with American exports on an equal basis. A U. S. circuit of about 50 houses, to be built up when the British government grants convertibility of earnings, would solve the Rank problem via the wider infroduction of his pix in this country, it was suggested.

Check in N. Y. reveals that the U. S. earnings of the Rank pix this year are approximately 15% behind last year, which would in part explain the Rank unhappiness.

ness.

American observers, however, see it another way. 'It's time that Mr. Rank started making a distinction between 'good' pictures and 'commercial' pictures,' commented one exhibitor. "It's all very well to talk about artistic quality, but to us it's the boxoffice appeal that counts."

counts."

In the same vein, another exhibitor observed that it was time for Rank to stop demanding and to start delivering. "Let him give us films that look like moneymakers, and we'll be happy to play them," he said. "It's just nonsense to charge that there is any kind of exhibitor resistance to the showing of British pictures."

At Universal Alfred E. Daff

the showing of British pictures."

At Universal, Alfred E. Daff, exec v.p., saw the development as "a very good thing." He said U, which handles many of the Rank pix in the U. S., was making every effort to gain optimum results, and that he welcomed anything that would point the way to even greater returns.

The Rank argument, that his pix should do well in the U. S. because they're successful elsewhere abroad, is seen by American industryites as a dangerous fallacy. "You can't compare the two," was one comment. "Abroad, they need pictures. And particularly where films are dubbed, audiences don't distinguish too much between films are dubbed, audiences don't distinguish too much between whether it's a British or an American film. But in the U. S. that situation doesn't hold true. American exhibitors can do without foreign imports, and if they play them it's very often in the face of definite audience resistance."

Opinion is frequently expressed that the British film at the moment is reaching virtually the entire audience that wants to see it, and that no additional theatres will push it much past this saturation point

'I don't see how Rank can say his

definition of the see how Rank can say his pictures aren't being shown widely enough," said one circuit exect. "He ought to recognize his limitations. Right now, any of his pictures that are of merit get a showning in the art houses. And there are enough of those so that practically anyone interested in seeing a Rank picture has access to it. So where would it help him to take on his own theatres? You can't push people into seeing something they don't particularly want to see."

He added that, in his opinion, Rank would be far better off trying for long runs in the smaller situations. Example cited is "Genevieve" which had excellent reviewes. Film didn't play the major circuits, but in the N. Y. area alone played 61 houses. It's argued that, considering the expense of color prints in any major circuit engagement, U took in more money from these 61 dates than had it been able to get a circuit break for the film.

American market would free the British industry of the necessity of the Eady tax, the National Film for the Eady tax, the National Film Finance Corp. and other economic Truthes for production. Furthermore, he thought, such a guarantee and of an anglo-American film agreement all together. He said discussions should between the Motion Picture Assn. of America and U. S. was getting some 50% of his revenue from the foreign market, less han 1% of the American market was going to British films.

MPEA comment on both the was going to British films.

MPEA comment on both the apparent inability of foreign producers to grasp the realities of the U. S. market. "Even if we apparent inability of foreign broducers to grasp the realities of the U. S. market. "Even if we apparent inability of foreign broducers to grasp the realities of the U. S. market. "Even if we apparent inability of foreign broducers to grasp the realities of the U. S. market. "Even if we apparent all states of the U. S. market. "Even if we apparent all states of the U. S. market." Even if we apparent all ogether. He said discussions should testare

specifically complained about in London, U got 4,400 dates and took in gross rentals of over \$600,

London, U got 4,400 dates and took in gross rentals of over \$600,000, according to reliable sources in N. Y. If this was disappointing to Rank, it was explained at the time that the Coronation subject had been well covered by the time the Rank color film version arrived, 20th-Fox's CinemaScoped screen report of the Queen's and the Duke's world tour this year also fell flat.

American trade comment last week was that, in repeatedly at tacking U. S. exhibs for their implied unwillingness to give British, i.e., Rank's pix a break, Davis wasn't exactly creating friends for himself his organization and that his attitude was hardly good public relations. Furthermore, said one important exhib in N. Y. who frequently shows British imports, "If Rank decides to go into competition with us, let him. But surely he can't expect us to keep playing his pictures."

There was speculation that the Rank suggestion to buy theatres was not to be taken too serious and that he may have had political motives in voicing it.

Playdate Plea

Continued from page 3

arrival of the British in the capital.

It's felt that, apart from an exchange of views, the Washington talks will be smooth and will probably result in an extension of current arrangements.

rent arrangements.

It's generally expected that, since free convertibility is unlikely until and unless it is decreed by the British Government as an overall policy, the Americans may make some effort to raise the basic amoual dollar remittance from Britain to around \$20,000,000 from the current \$17,000,000. With the various bonuses, this would raise dollar transfers to around \$23,000,000.

The American companies money.

The American companies' money situation in Britain is excellent. In fact, for many months now there has been barely enough money left has been barely enough money left in Britain to cover the regular dol-

fact, for many months now there has been barely enough money left in Britain to cover the regular dollar remittance. 1954 dollar remittances run to around \$20,000,000, approximately half of the Americans' N. Y. share. Half of the unremittables is available for production in Britain.

The British, among other things, are concerned over the possibility that, as the trend continues towards full convertibility the Americans may lose their incentive for producing in Britain. O'Brien, on his recent visit to the U. S., opined that the American companies should enter into a voluntary agreement to make minimum of 10 feature pix in Britai come what may.

In N. Y. yesterday (Tues.), Fayette W. Allport, the MPEA's London rep, opined that full convertibility would not necessarily benefit the U. S. companies since it might bring with it a drop in the value of the sterling.

O'Brien commented last week that a guarantee of 5% of the American market would free the British industry of the necessity for the Eady tax, the National Film Finance Corp. and other economic crutches for production. Furthermore, he thought, such a guarantee would eliminate the need for an Anglo-American film agreement all together. He said discussions should be started between the Motion Picture. Assn. of America and U. S. exhibs.

At his London press contab last week Rank said that whereas he

A hassle has been going on in the picture business over who has present priority right to the title, "Romeo and Juliet." It's now re-solved: J. Arthur Rank is the win-ner and David O. Selznick the

Metro relinquished the title some time ago and Rank and his American distributor, United Artists, filed claim to it for the producer's new "R&Z" release. Selznick also asked for it and was turned down by the Title Registration Bureau of the Motion Picture Assn. of America. Selznick took an appeal from this and was voted down by the MPAA board of directors at a N. Y. meeting last week.

week.

M-G had the ownership via its
"R&J" production of 1936 which
had Norma Shearer, Leslie Howard
and John Barrymore in the leads.

The was tried a few and John Barrymore in the leads.
A reissue of this was tried a few
years ago with discouraging results in its initial round of dates.
There were no indications re
when Selznick intended to picturize the Shakespeare play.

Wined, Dined and Then Brushed, Rank Gripes

By HAROLD MYERS

London, Sept. 21. Having failed to make the neces

Having tailed to make the necessary impact on the American market by their films alone, the J. Arthur Rank Organization is contemplating buying into the U.S. exhibition industry. They are awaiting a government greenlight on convertibility to make this possible and hope that in that way they will eventually succeed in making the U.S. picture-going public conscious of the entertainment value of British films.

The failure of British pix to conquer the American market is covered in a single short sentence in the J. Arthur Rank balance sheet published last Wed. (15: "I am sorry to report that the overall results which we obtain continue to be unsatisfactory."

Insisting that British pix were not grossing one percent of the total revenue in the American territories, British exec declared that they were able to compete in every other country against American-made product, but in the United States they had failed to reach the mass cinema-goer. Citing as an example their Technicolor coronation production of "The Queen is Crowned," John Davis, Rank's deputy chairman, revealed that they had sent 150 prints to the United States. Only 87 were put into circulation and the total gross was below \$600,000. Another example quoted was the reception to "Genevieve," one of the top grossers in the home territory last year. This had earned less than \$500,000 in the United States market.

British topper himself explained that on his first visit to America with Davis he was told that what was acceptable in Canada would be acceptable in the U.S. They were lavishly wined and dined in America but irrespective of the fact, that their product earned high prajse and big grosses in the Canadian market: they, had failed to in make the requisite in roads into the U.S. market. In the Canadian dominion they controlled more than 200 theatres and had just had their most successful veer ever

rank went one stage further and suggested that Davis' next major mission to the U. S. would be to acquire a modest chain of theatres. The number involved would be

(Continued on page 59)

RANK WINS 'ROMEO' TAG Yanks Urge End to 'Playing Time' **Quotas Where Native Film Industry Cannot Claim Infancy Status**

\$100 Labor Rap

Detroit, Sept. 21.
Anthony Tork, manager of the Booth Theatre, a nabe house, was fined \$100 for employing a 15-year-old girl as cashier in violation of State child labor laws.

Situation came to light when the girl was the victim of a rape attempt as she walked home late one night from work.

Chide Herb Aller For 'Unauthorized' Attack **Upon Gregory Peck**

Hollywood, Sept. 21. Hollywood AFL Film Council in-Hollywood AFL Film Council in-tra-mural fight over methods of combatting so-called "runaway" production broke out in the open when the council last week repudi-ated an attack on Gregory Peck by Herb Aller, chairman of its foreign production committee. Aller had proposed an "investiga-tion" of the actor.

Film Council subsequently de-clared our "only authoried spokes-men are Carl Cooper, president, and Buck Harris, press relations representative."

and Buck Harris, press relations representative."

Of the council's disavowal of his attack on Peck, Aller commented: "I will be waiting at the council meeting in two weeks to see what the Screen Actors Guild has to propose in connection with this matter. This is not-a dispute between SAG and my local, 659, over Peck. It's a matter of principle affecting thousands of workers in the industry and merchants in our community. I expect the committees and council to deliver results for the people of Hollywood and I will insist on an aggressive and determined campaign. As chairman of the foreign production committees I intend to get action and not become ensnarled in rep tape."

Council, obviously resenting

tion and not become ensnarled in rep tape."

Council, obviously resenting Aller's releasing statements without its official sanction, declared: "All the unions in the film council are active in fighting unnecessary, runaway foreign production by American producers, which takes jobs away from Hollywood. There are many complicated factors involved in the issue of American production abroad, including the large amount of money which American films earn in foreign countries, and we know by experience that this problem cannot be solved by irresponsible statements." At the same meeting the council contradicted British labor leader Tom O'Brien's recent assertion that the council is backing down on its opposition to U. S. producers who make pix abroad to take advantage of foreign subsidies, lower costs or other "unfair" inducements. Council said it will continue to watch and police the situation, and will continue its discussions on such problems with union reps in other countries.

Council last July 14 asked State Departments and Federal Trade

union reps in other countries.

Council last July 14 asked State
Department and Federal Trade
Commission in a resolution to investigate subsidy provisions of foreign pix agreements, and reported
yesterday that the State Department has replied "the effect of
these film agreements is under constant examination by various offices of the department." FTC has
notified the council it is also investigating the istuation, it was reported.

Washington, Sept. 21.

Washington, Sept. 21.
Hollywood film exporters want
two major changes in GATT (General Agreement on Tariffs and
Trade), international treaty of
which this nation is a signatory.
In a letter to Samuel C. Waugh,
assistant secretary of state, Eric
Johnston pledged the suport of
MPEA to GATT, but strongly
urged these changes to benefit our
exporters of motion pictures:

(1) Elimination of Article 4

(1.) Elimination of Article 4 which authorizes a country to reserve quotas on its screens for domestic motion pictures. This restriction, in England, France and resuretion, in England, France and many other foreign nations, pro-tects playing time for home pro-duced product and limits the avail-able playing time for imported films.

(2.) Elimination of motion pictures from coverage under Article 12 of the treaty. Under this section (2.) Elimination of motion

(2.) Elimination of motion pictures from coverage under Article 12 of the treaty. Under this section many foreign countries place quotas on the number of American pictures which may be imported into those countries.

Johnston letter is the official presentation of MPEA to a committee headed by Secretary Waugh. The committee is now hearing complaints from American business, and is considering amendments to GATT. GATT, signed, 1947, hasn't been changed since. An international meeting will be held in Geneva this November to consider modifications. The Waugh committee will represent the United States there.

Writing about Article 4, Johnston said: "While this provision was reluctantly agreed to in 1947 as representing the least objectionable type of quantitative restriction, we believe that its present application in some cases has gone beyond the bounds of necessity or of original intent. Screen quotas under Article 4 should be permissible only in accordance with the infant industry principle, and should no longer be permissible when a local film producing industry has in one way or another attained a viable status."

Johnston said foreign countries claim they need Article 12 as a protection against American pictures in order to prevent excessive drain of dollars. But, points out the MPAA prexy, dollar earnings, can be frozen in foreign countries irrespective of how many American pictures are permitted to be screened there.

irrespective of how many American pictures are permitted to be screened there.

He further points out: "The relationship between quantity of films imported and the balance of payments position of any country is at best extremely tenuous and indirect. 'There is no close correlation between the number of films imported and their earnings, since boxoffice receipts are primarily responsive to the quality rather than to the quantity of films; and than to the quantity of films, and the importation of a motion picture does not involve an immediate dollar payment since film rentals are paid in the local currency."

Courtroom Rule

Continued from page 7 =

over-burdensome on both the court over-burdensome on both the court and the industry and was not necessary to achieve free competi-tion. The legalites opine they now have a precedent that could well influence any jurist in the future who happens to be entertaining ideas about holding reins on film presentation. presentation.

But on the overall, distributor at-But on the overall, distributor attorneys are plenty conservative in their estimates on the end of the era of legalistics that started with the Justice Department's kingsize antitrust action against the eight principal companies in 1938. They say, natch, that the distribs are living within the law in its specific application to them via the various decrees.

application to them via the various decrees.

But still there's no letup in the private cases instituted by exhibitors anent alleged trading grievances. The legalites' major hope is that the fed tribunals around the country will take a more stringent attitude toward the litigation-minded exhibs to the extent that the boys with "nuisance value" suits will be discouraged.

John Davis' Data Inexact

Subject of "A Queen Is Crowned," which J. Arthur Rank claims got inadequate distribution in the U. S., still rankles Universal in New York. Outfit has held its fire so far, but blew up over the statement by John Davis, Rank topper, that 150 prints of the Techni film were shipped to the U. S. but only 87 were used

the Techni film were supper to the by U.

"That's completely incorrect," Alfred E. Daff, U exec v.p. said this week (20). "A total of 165 prints were used on 'A Queen Is Crowned' and our booking records prove it."

There is a discrepancy also between the gross rental figures for "Queen" given out by Davis and by U. Former says they're under \$600,000. Latter reports them in excess of that total.

Neo-Realism Congress

For Pix Meets in Italy

American director Robert Wise and Boris Ingster and Leo Moguy are here in this summer resort town, 30 miles north of Milan, for the Congress of Neo-Realism, organized by the International Committee of Cultural Cinema, Rome. Discussions on "neo-realism in the light of Christianity" are being held not only by reps of various religious denominations, but also international producers and directors and film stars. Gina Lollobrigida, Lea Padovani, producer Carlo Ponti, directors Federico Fellini and Guilletta Masina (Mrs. Fellini) have attended the meetings. Gala is held nightly at 2,000-seat

have attended the meetings.
Gala is held nightly at 2,000-seat
Cinema Impero where the principal
portions of neo-realistic films are
presented. Among the speakers
were David Lean, from England;
Sorana Gurian, Gabriel Marcel,
Eduard Lallier from France; Augusto Genina, Alberto Lattuada, F.
De Robertis, from Italy; Jean Crommelink from Belgium, Fernandez
Cuenca, from Spain; and many
padres from Rome, Paris and Germany.

U.S. Pix Still Lead

U. S. films are still playing first fiddle in the Kurfuerstendamm (preem cinema) area. Five out of 11 firstrun houses are currently showing Hollywood features as against three Teutonic, two French pix and one Austrian.

pix and one Austrian.

Latest U. S. preems include "Miss Sadie Thompson" (Coi) at the Astor, "April in Paris" (WB) at the Studio, "Hell & High Water" (20th) at the Capitol, "Mogambo" (M-G) at the Delphi, while "Gone With Wind" (M-G) is due to enter the 10th month at the Kurbel.

All American films received above-average press appraisal. That particularly concerns the Rita Hayworth film, "Miss Sadie Thompson," which possibly drew the best

Berlin Parade

West End Lusty; 'Sabrina' Sockeroo \$12,500, 'Demetrius' Tall 14G, Brando Smash 11G, 'High' Mighty 11½G, 2d

London, Sept. 14. 4.

There is no letup in the boom at West End first-runs. In the last stanza, as throughout the entire summer, hefty to smash grosses have been recorded at most situations. High level of biz applies equally to new entrties and hold-overs in past session.

One of the major new pix last week was Paramount's "Sabrina Fair" which is heading for a socko \$12,500 in its initial round. 20th "Demetrius and Gladiators" which looks set for hefty \$14,000.

"Demetrius and Gladiators" which looks set for hefty \$14,000.

Columbi "On the Waterfront," which opened with a royal charity preem shapes very big \$11.000 on Brando starrer did \$5,600 on opening weekend.

ing weekend.
Holdovers are topped by "Caine Mutiny" which still is great in its fifth week with \$13,000. Also fine is "Three Coins in Fountain" with a fourth stanza at \$10,500 or near. "High and the Mighty." WB's C'Scope entry is heading for a great \$11,500 in second round. The British-made "The Young Lovers" in third week looks sturdy \$7,500. "Rose Marie" looks solid \$12,000 in second session: second session.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$1.70)
"Three Coins in Fountain" (20th)
(4th wk): Fine \$10,500 after \$12,000

(4th wk). Fine \$10,500 after \$12,000 in previous week.

Empire (M-G) (3.099: 55-\$1.70)—
"Rose Marie" (M-G) (2d wk). Pleasing \$12,000 or near after \$14,300 opening week. Stays third with "Her 12 Men" (M-G) and "Men of Fighting Navy" (M-G) preeming Sept. 23.

Fighting Navy" (M-G) preeming Sept. 23.

Gaumont (CMA) (1,500: 50-\$1.70)

"On Waterfront" (Col). Helped by unanimous press raves and royal charity preem, ic looks sockeroo 11,000 or over in the first frame. Holds.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Young Lovers" (GFD) (3d final wk). Shapes sturdy 7,500 after 8,200 for second week. "Purple Plain" (GFD) opens Sept. 16.

16.
London Pavilion (UA) (1,217: 50-\$1.70)—"Apache" (UA) (3d final wk). Likely will wind up at oke \$6,500 after \$7,800 in previous round. "Suddenly" (UA) tees off Sept. 17.

round. "Suddenly" (UA) tees off Sept. 17.
Odeon, Lelcester Square (CMA) (2.200; 50-\$1.70)—"Caine Mutiny' (Col) (5th wk). Biggest grosses in city and has kept above \$14,000 during each of first four weeks. Current round looks fine \$13,000.
Odeon, Marble Arch (20th) (2,200; 50-\$1,70) — "Demetrius and the Gladiators". Hefty \$14,000 shapes in initial sesh.
Plaza (Par) (1,092; 70-\$1.70) — "Sabrina Fair" (Par). Smash \$12,-500 or more looms. Stays, natch!
Ritz (M-G) (432; 50-\$1.70) —
"Flame and Flesh" (M-G) (3d wk). Heading for neat \$3,000 or close. Previous frame finished at \$3,600.
Studio 1 (APT) (600; 30-\$1.20)—"Living Desert" (Disney) (17th wk). Fine \$3,300. Continues at least another month.
Warner (WB) (1,735; 50-\$1.70)—"High and the Mighty" (WB)) (2d wk). Current frame heading for excellent \$11,500 after \$12,800 opener. Continues.

'HERITAGE,' 40-PROGRAM SCOT RADIO SERIES, SET

Glasgow, Sept. 14.

Largescale radio project, most ambitious to be launched here for years, tees off Sept. 19 in a new documentary series under the general title of "Heritage." Forty programs will deal with the rediscovery of Scotland's history and relevance of that history to the nation's our control of the programs. current situation.

series will run Sept. 19 to spring, 1955. To bring the series up to date, the last section will consist of three features about 20th-century Scotland, in particular about the revival of Scotlish "national consciousness" during the past 30 years.

Scripters include local authors Neil M. Gunn, Naomi Mitchison, Robert Kemp, Agnes Mure Mackenzie, A. Dewar Gibb and Joseph MacLeod. Radio editors are Robin Richardson, John Wilson and Roderick MacLean.

British Variety Club Targets 100G for Year

London, Sept. 14.
Aiming at a target of \$100,000 in the current year, the Variety Club of Great Britain has a number of important charity functions set to run until the end of the year. The climax to the season's activity will be the royal circus at Olympia, to be attended by the Outpor

Olympia, to be attended by the Queen.
Recently the tent sponsored the London preem of Columbia's "On the Waterfront" at the Gaumont, and the new playing fields at Hurlingham, financed by a Variety Club midnight matinee, were opened by Dr. Roger Bannister. At the end of the month they are handling the European opening of Cinerama and a week later are staging their annual dinner and dance at the Dorchester. Towards the end of October they are taking over the opening night of Jack Hylton's presentation of "Joan of Arc," starring Ingrid Bergman. The club's annual election night dinner is set for Dec. 2 and the nomination lunch has been arranged a month ahead.

Scot Fall Legit Starts To Perk

Glasgow, Sept. 14.

"Little Glass Clock," new play by Hugh Mills, starring Kay Hammond and John Clements, is set for world preem at King's Theatre, Edinburgh, Oct. 12. Mills is author of the successful comedy "Angels in Love." currently on tour of England with Barbara Kelly featured. "Glass Clock" is a comedy set in a chateau of France in the 18th Century. Other featured players are Basil Sydney, George Relph and George Curzon.
"Simon and Laura." comedy by Alan Melville, has opened at the King's, Glasgow, with Coral Browne. Roland Culver. Dora Bryan, Ian Carmichael and Ernest Thesiger. It is story of a famous stage husband and wife who embark on a tv series about a happily-married couple at a moment when their private life is not all that it appears to be in front of the cameras. Thesiger plays a dignified butler.

The new play, "The Spider's

the cameras. Thesiger plays a digmified butler.

The new play, "The Spider's
Web," with British film actress
Margaret Lockwood, is skedded for
King's, Edinburgh, Oct. 18. Also
lined up is a Laurier Lister revue,
"Pap the Piper," with Eliabeth
Welch, Desmond Walter-Ellis. Ian
Wallace and the vaude comedy
team of Elsie and Doris Waters.
Glasgow Citizens' Theatre has
teed off its fall season with
Bridie's comedy, "Marriage Is No
Joke."

Brit. Army Plans C'Scope For Houses in Germany

London, Sept. 21.
The British army is launching a major. CinemaScope conversion program for its theatre operations

program for its theatre operations in Germany.

The Army Kinema Corp. announced last week plans to equip 36 theatres with anamorphic equipment. They are already operating four C'Scope theatres in the zone, a further 20 are to be retooled and 12 new theatres are to be built.

Cinerama Sets Up Two Companies in Britain

Companies in Britain

London, Sept. 14.

Cinerama has formed two British companies to conduct local operations. Each has a nominal share capital of \$280. David Wilson and Patrick J. Gaynor are on the board of both.

First company is known as Cineram Distributors (Great Britain Ltd., with the object of carrying on the business of film producers. The second company is Cinerama Exhibitors (London) Ltd.

Brit. to Hire Idle Actors

Brit. to Hire Idle Actors

London, Sept. 21.

Unemployed actors are to be given the opportunity of doing factory work in between engagements by a new non-profit making company now in the process of formation. They would be engaged on assembling speedometers and spareradio parts as well as packaging goods for overseas.

The project, sponsored by David Shenstone, a former theatrical manager, has the support of the Ministry of Labor. Under the scheme, actors would earn around \$22 time off for auditions, etc. weekly, but would be allowed They also would be entitled to ankle their factory jobs on short notice to take up stage engagements.

British Equity Fighting Trend For Monopoly

Edinburgh, Sept. 14.

Trend towards monopoly in the English and Scot theatre was con-demned here by speakers at a meeting of the Scot section of Brit-

meeting of the Scot section of Brit-ish Actors Equity.

Duncan Macrae, chairman of the Scottish group, said it. was "rather frightening" when one realized that there were only three open-ings for work. Howard & Wyndham controlled all the No. 1 thea-tres in Scotland, and most of the No. 2 theatres were controlled by William Galt. "If you put a foot wrong in one of their theatres, you would hardly walk into the others for work," said Macrae."

That only left the few stock the-

That only left the few stock theatres supported by the Arts Council of Britain, and if a thesper criticised that Council, the same thing was liable to happen.

was liable to happen.

Alex McCrindle, Scot organizer of Equity, hit out at Galt, main Scot tenpercenter, and his Scottish Theatre Productions Assn. Equity had been trying for some time to meet Galt to discuss financial and other conditions for artists appearing in his theatres, but Galt would not agree to one meeting, McCrindle alleged. Now there was a "growing conspiracy of silence," and between Equity and Galt there existed a feeling of "deep and bitter hostility."

Wages paid to chorines were also attacked by McCrindle, who said \$15 weekly was too low. On this they were supposed to eat, pay for lodgings, dress smartly and keep their hair neat.

NATKE Wins Pay Hike As Brit. Union, Shorts Prods. Also Sign Pact

London Sept. 21.

Two labor disputes affecting the awo labor disputes attrecting the exhibition and production sections, of the British film industry were settled last week. Both involve wage hikes as well as variation of other working conditions.

New wage conditions.

New wage pact for theatre workers, negotiated by the National Assn. of Theatrical and Kinematograph Employees, gives projectionists a weekly pay rise of approximately \$1.70. There are also improved rates of pay for other grades.

grades:
Settlement of the other dispute between the Assn. of Cine Technicians and the Assn. of Short Film Producers has resulted in the withdrawal of the overtime ban clapped on by the union some weeks back. Agreed pay increases are to be retrospective to Aug. 9 and, at the suggestion of a Ministry of Labor arbitration panel, negotiations are to start immediately for a comprehensive agreement covering the entire short, specialized and documentary field.

French Legit 1954-55 Road Season Looks Bright; 26 Plays Ready Soon

Paris, Sept. 14.

The French road, which includes the provinces, North Africa, Belgium and Switzerland, is looking forward to big business this soeing forward to big business this soeans. There will be 26 legit productions in motion by the end of the year. Many of these will be played on tour by original Paris casts because few Gallic star or film stars scorn one-night stands and the inconveniences of travel. of travel.

Shows to go out soon are "Dial M for Murder," Frederic Knot Shows to go out soon are "Dial M for Murder," Frederic Knott suspense play adapted by Roger Feral; Marcel Alme's comedy, "Four Truths"; Julien Green's drama, "South," with Dominique Blanchar; "Dazzling Hour," longrun Italian comedy, adapted by Henri Jeanson, in which Pierre Blanchar and Helena Bessis will star on tour; Anita Loos' dramatization of Colette's "Gigi," with Arletty and Eveline Ker, and "To Dorothy a Son," with Serge Registant.

Dorothy a Son," with Serge Reggiani.

Also being readied for the road
are Andre Roussin's "Helen of
Troy"; the Alexandre Dumas-JeanPaul Sartre "Kean," with Pierre
Brasseur; Thierry Maulnier's
"Escape," with Danielle Delorme;
Patrick Hamilton's "Rope"; Jan de
Hartog's "Fourposter," with Francois Perrer and Marie Daems,
Jean Mercure's double-bill of
Pirandello's "Pleasure of Honesty"
and Dumas "Wedding Visit";
Francois de Croisset's "Vineyards
of the Lord"; Henri Bernstein's
"Promise', Claudel's "Tidings
Brought to Mary"; Paul Armont's
"School for Cocottes" and Armand
Salacrou's "A Man Like the Rest
of Them."

A new play, "Le Marche aux

A new play, "Le Marche aux Puces" (Flea Market), by Andre Gillois, is to open in Lille in Octo-ber. Then it will tour France and Belgium before coming to Paris early in 1955.

New Overtures To Rank By CEA to Get Group Back Into Fold

London, Sept. 14.

New overtures are being made by the Cinematograph Exhibitors Assn. to persuade the Arthur Rank group to return into the fold. The Odeon and Gaumont-British theatre groups walked out earlier in the summer as a protest against the exhibitor policy on the Eady negotiations.

son," which possibly drew the bestreviews ever given to a Hayworth
pic. The C'Scoper "Hell & High
Water" was found "breathtaking"
by a number of scribes. Latter
also praised Ava Gardner's performance in "Mogambo" and Ray
Bolger's tap-dancing in "April in
Paris." "Wind" is still a terrific
draw at the Kurbel. It seems as
though this film—acclaimed here
as "the most beautiful film ever"
by many patrons—is going to
make a full year's running time, a
unique record in this city.

Overall popularity, however,

the exhibitor policy on the Eady negotiations.
Withdrawal of the two circuits will cost the CEA more than \$30,000 a year in membership dues. The association's finance committee is already contemplating economies in case the new representations produce no results.

Trade opinion in London does not anticipate an early return by the Rank Organization to CEA membership. The withdrawal, as John Davis has repeatedly stated, was on a question of principle, and the action of the CEA toppers in recommending a lower Eady contribution has been indorsed by the general council.

FRANCO-LONDON GETS FRENCH, ITALO BACKING

FRENCH, ITALO BACKING

Paris, Sept. 21.

Henri Deutschmeister announcing a big seven film schedule for his Franco-London Film Co. here; it was pointed out all the films are of Franco-Italian backing, Two pix have extremely high budgets and others are being planned to also get in on the spec trend her Claude Autant Lara has finished his three-hour "Le Rouge Et Le Noir". (The Black and the Red) with Gerard Philipe, Danielle Darrieux and Antonella Lualdi which will preem here in November. Also ready is a murder drama, "Obsession," with Michele Morgan and Raf Vallone. "Scenes De Menage" (Household Scenes) hits the screen this week.

Deutschmeister also has the Roberto Rossellini version of Paul Claudel's "Jeanne Au Bucher" (Joan At. The Stake) with Ingrid Bergman, which will have a gala opening at the Opera and possibly at Notre Dame in November. Two top budgeted pix are also on the genda in Jean. Renoir's "French

er in July was "Weg ohne Umkehr" ("No Way Back"), while the next four grossers also were of German origi Most successful Hollywood pix in July were again "From Here to Eternity" (Col) and "Lili" (M-G). Big wins were registered by French films. They captured 12.9% of playdates in July, as against 10.3% in the month before and 7.6% one year back. In former years, Gallic films came seldom beyond 7%. 'No News' Not Good News As London Legit Entry

Overall popularity, however, sees still German pix on top, plained by their constant wins in second-run cinemas. Biggest grosser in July was "Weg ohne Umkehr"

As London Legit Entry

London, Sept. 21.

Only new play of the week is "No News From Father", a farcical comedy by Leonhard Huizinga, adapted from the Dutch original by himself and Donald Bull. It was presented last Wednesday (15) at the Cambridge. Theatre by Hans Keuls in association with Hubert Woodward. Play stars Bernard Braden, Canadian radio and stage star with Eleanor Summerfield and Robin Bailey in hackneyed story of husband returning from 10 years of oblivion. Despite the star's popularity and warm reception, its chances of lengthy run are slim.

Director is Warren Jenkins...

Ton Film Men Asked To Reorganize Mex Prod. To Regain Latin-Am. Biz

The likely prospect of Hollywood and Europe corraling the Central South American pic market because playdates of Mexican films down there have slumped to a shocking new low has prompted the four organizations, which finance production of most Mexican pix (also do most distributing of them abroad) to name a committee of top producers in an effort to regain this market. These produc-ers, who also are experts in dis-tribution, will reorganize produc-tion via stressing quality.

These four are Cinex, which the government recently formed to control pic distribution outside Mexico, the trade's bank, Banco Nacional Cinematografico, Peliculas Mexicanas and Peliculas Nacionales, oldline and biggle indie home-export distributors. These all admit that the trouble Mexican pix are having south of the Guatemalan border is that they are under par in quality, a fact that is becoming more and more apparent.

The committee named consists of Gregorio Wallerstein, Mario Zacarias, Juan Banders, Pedro Gallindo, Blas Lopez Fandos and Eduardo Garduno.

Underscoring that unless Mex-

Garduno,

Underscoring that unless Mexico acts quickly to remedy the situation down south, the U.S. and Europe will take over perhaps 100% the committee is mustering top producers for quality film making. As class will dominate new productions, the committee thinks that only 70 pix must be made annually. When markets get stronger, production will be upped, the big four promises.

Picture Production Workers

Picture Production Workers Union (STPC) is being approached by the committee for adjustment by the committee for adjustment because much fewer workers will be needed for the reduced pic which compares with a yearly production total of 100 or more. Committee hopes that STPC will see eye-to-eye on proposition that fewer but better pix are needed to hypo Mexican pic trade, which is for the good of both employer and worker.

Bis four's action is a death blow.

Kabuki Group Set For European Bow in 1955

Edinburgh, Sept. 14. Kabuki dancers and musi Edinburgh, Sept. 14.
The Kabuki dancers and mustcians of Japan will make their European bow at the 1955 Edinburgh
international Festival. They are
the oldest traditional performing
theatre in the world. This group,
which visited the U. S. last year,
will fly in from Tokyo.

Ian. Hunter, artistic director of
the festival, announced that the
Berlin Philharmonic Orch will return to the Edinburgh junket next
August. British orchestras will be
led by the British Broadcasting
Corp. Symphony Orch under Sir
Malcolm Sargent.
Glyndebourne Opera again has
been invited to return in a repertory of Verdi and Rossini. And
negotiations are nearing completion for visit of the Royal Danish
Ballet for a two-week stint.
The Old Vic Theatre Co. also is
pacted to present-another Shakespearean play, this time at the Lyceum Theatre. Piece to be staged
will be better suited to a proscenium stage than to the apron stage
of the Assembly Hall where this
year's "Macbeth" was presented.

'54-'55 Swiss Legit Sked Dominated by British. Yank, French Authors

Legit schedules for the upcoming season of practically all important Swiss theatres are dominated to an unusual extent by British, American or French authors, plus revivals. Interesting new plays by German or Swiss writers are still considerably scarce and few are really worth while exporting to foreign countries.

be needed for the reduced pie which compares with a yearly production total of 100 or more. Committee hopes that STPC will see eye-to-eye on proposition that fewer but better pix are needed to hypo Mexican pic trade, which is for the good of both employer and worker.

Big four's action is a death blow to the quickies plan some producers enthusiastically grabbed early this summer. Committee let it be known that it won't finance any pic turned out in a fortnight because convinced no really good film can be made in that time. Quickie producers had been getting \$27,200 in production coin per pic. As making a quickie costs \$25,600, that anticipatory gave producers. \$1,600 pocket money right at the start. But the trade doesn't expect anybody to make a quickie with their own coin.

May Reach New Low In 1954, Sagging to 86 Mexico City, Sept. 14.

Film production

May Reach New Low In 1954, Sagging to 86 Mexico City, Sept. 14.

Film production this year will reach a new low for recent years, with 95 and possibly 86 the total by next Dec. 31. Hector Fernandez; Assn., revealed this estimate which is based upon the fact that until Aug. 31, production totalled 66 pix.

Fernandez doesn't see 20, films being made between now and the end of the year. However, some producers think production may reach 30 in the final four months. Fernandez, and the end of the year However, some producers think production may reach 30 in the final four months. Fernandez frankly pointed out that the way things are in Mexico and in countries which are the best markets for Mexican films, it would be imprudent to turn out more than this small number this year. He figures that 95 will amply take care of homs and export requirements.

Mexican film production has averaged 100 pix or more annually during the past several years. Too often, however, the big production for lay yielded too many boxoffice duds, at home and abroad. Trend is to stress quality over quantity. Trade has higher hopes for the 1954 lineup both here and in decrease and read the form

Bob Newton Named For

Ankling 'Trilby' Lead

A receiving order has been issued against Robert Newton, the British film actor, according to an announcement in the London Gazette, an official government publication. Newton is currently in Australia playing the title role in "Long John Silver" for 20th-Fox.

An action for breach of contract against Newton is being taken by the American associates of Renown Pictures. The star had been rigned for the lead in "Trilby" but ankled the cast before the pic was finished. According to George Minter, the Renown topper, Newton had been paid \$50,000 advance salary.

New German Pic Export Group

Venice, Sept. 14.

German film interests have un German film Interests have unveilled a new organization here. Export-Union, set up to hypo the German film abroad. It is now underwritten by production donations, but will soon become governmental body similar to Uniferance and Unitalia. Run by Gunther Schwarz and Dieter Fritko, object is to publicize current production abroad, and make suggestions to producers on subjects and treatments for the foreign markets. It is supported by a 1% take on export earnings now.

Headquarters are in Frankfurt

kets. It is supported by a 1½ take on export earnings now.

Headquarters are in Frankfurt and the better German documentation and stand at the Venice Fest already denote the increased activity of this branch. Org has also aroused the keen interest of many U. S. foreign distribs who feel that, in the near future, Germany will become an important part of the film fare for arty, surescater, and specialized U. S. bookings. The need for films in the U. S., and the slick technical aspects of German pix may help begin to let the German film into U. S. markets again. They have their eyes on South America and feel that their foreign tuture lies in untapped markets rather than in trying to crash the closed Continental markets.

Only drawback is that so far

rather than in trying to crash the closed Continental markets.

Only drawback is that so far German films have lacked the calibre and subject matter for undue stateside interest, and of the German pix to play the U. S. since the war, most have flopped and shown little general interest. Export-Union feel they have some pix for U. S. chances now in Hatold Braun's "Zo Lang Du Da Bist" ("As Long as You Are There"), a slick film on filmmaking with stars O. W. Fischer and Maria Schell; Victor Vicas' "No Way Back" on the love affair between a German girl and a Russo diplomat, and other more commercial pix for possible dubbing or for dualer fare in special situations.

GEO. ('DOLLS') MARGO'S **NEW BBC-TV PANEL**

London, Sept. 21.

George Margo, who has taken over the role of Harry the Horse in the London production of "Guys and Dolls" for the final three weeks and Dolls' for the final three Weeks
of its Coliseum season, devised the
new BBC-TV panel' 'game, '"Tall
Story Club,' which got the No. T
rating on an addlence survey poll.
It starts a 'series tryout tonight
(Thes.)

Margo took over the "G & D' role from Tom Pedi, who had played it since its inception. Pedi is now vacationing in Devon and plans to return to New York Oct. 9.

Yanks Show Interest In Giant Scot Revue

Col Pix Set For New Zealand Via Kerridge-Odeon; Metro To Moodabe

Milestone Working In N. Italy on 'Widow

Ne Italy on 'Widow'

Turin, Sept. 14.

Lewis Milestone, Patrici Roc,
Aklm Tamiroff and Massimo Serrato are on location in the hills
surrounding this north Italian town
working on "The Widow," taken
from the novel by Susan York, for
Venturini Films of Rome.

Milestone agreed to do this picture, it's reported here, on the condition that he be allowed to make
it from an artistic point of view
without concern for the boxoffice.
He also adapted the story for the
screen.

Some of the scenes are being
shot in the Villa Primo Sole where
Lana Turner and Lex Baxter spent
their honeymoon a couple of years
ago.

Delay on Film Release **Permits Still Blocks** Yank Distribs in Arg.

Buenos Aires, Sept. 21.

Buenos Aires, Sept. 21.
Delay i issuing release permits
for American product is annoying,
to Argentine cinema patrons, who,
in some instances, are just catching up with pix released in some
countries several years ago, Last
week, the long-delayed launching
of Par's "Samson and Delilah" washeld at the Gran Rex. Almost on
the same day, "Third Man" (Indie)
opened day-date at the Florida,
Gaumont and Capitol.
The Entertainment Board insists
that release permits for Yank pix

opened day-date at the Florida, Gaumont and Capitol.

The Entertainment Board insists that release permits for Yank pix are not suspended but merely delayed because of the current booking scramble. Apparently part of the delay stems from the native producers' insistence on priority for their releases. But because a majority of recent pix failed to draw at the boxoffice or meet the advantageous holdover terms guaranteed Argentine-made product, U.S. films may get their release certificates sooner than expected. Even the zany comedies made here, top moneymakers in former years, have lost their appeal.

Among the several vital matters taken up by Robert Corkery, MPEA rep in Latin America, on his visit here, was the matter of expediting release permits. Thawing of frozen coin via complicated exchange deals was another portant subject.

Incidentally, for the first time since vaudeville acts became obligatory, the Gran Rex has tied up advance bally on "Samson" with blurbs about the accompanying show. The Ekatherina Galantha Ballet has been set to play with this pic, and being given a break in all advertising.

"The Robe" (20th) is now in its 24th week at the Broadway, with an estimated take of \$876,000 in the first 20 weeks. Special upped scale of \$2 makes this money possible here. Latest exhib to equiphis house with C'Scope is Pablo Cavallo at his Florida. This exhibitor also obtained CinemaScope for installation at the Gran Rex in Cordoba, getting it from Italy under 20th-Fox license. Until foreign exchange, is available, exhibs cannot hope to buy these installations on a big scale:"

Arg. Exhibs Try Legit

Arg. Exhibs Try Legit

To Keep Out of Red

Buenos Aires Sept. 14.

Harassed by rising costs and the
government's reluctance to authorize higher prices, exhibitors are
casting around for means of keeping out of the red. The Central
Cinematografica Circuit is eyeing
conversion to legit, and has been
mulling offers from agents for an
American musical at that house
early next year. The 1,200-seat
Rose Marie, a moveover house, is
also reverting to legit for a brief
period this month, housing a ballet
company.

Erhibitor discussions with the In Giant Scot Revue

Edinburgh, Sept. 21.

Theatrical interests in the U.S.
have cabled, for details of "Hail
Caledonia," big-scale Scot revue
of song and dance staged at the
Assembly Hall here, according to
Norman Marshall, who produced
it. Show has cast of 170, and was
surprise hit of the final week of
the International Festival here.
Possibility of "Hail Caledonia"
being switched south to a theatre
like the Drury Lane in London is
a matter of expense, 'said Marshall.
Cast was three times as big as
"Oklahoma," he stressed, and no
nanagement could put it on without a large substidy," 1 19200 1234 i

Leroy Brauer, Columbia's Aussie managing director, revealed last week after his return from New Zealand that Col product would be released on the Robert Kerdige-Odeon circuit instead of Mike Moodabe's Amalgamated loop in the future. Moodabe's New Zealand chain set deal to handle Metroproduct last month. New deal means that the Columbia fare will now first-release i Auckland, Christchurch, Wellington and Dunedi Product covering the new Col deal includes "Caine Mutiny," due for day-date release Oct. 23 at the St. James, Auckland; Majestic, Wellington, and Regent, Christchurch; "On Waterfront," "Bullet is Waiting," "Prize of Gold" and "Hell Belov Zero."

Zero."

Charles Chauvel's Aussie-made film, "Jedda," will be handled separately by Robert Kerridge on the Col deal,

The Kerridge-Odeon drai is

The Kerridge-Odeon drai is powerful setup playing opposition to the Moodabe Amalgamated loop. The J. Arthur Rank organization has a 50% sayso in K-O. 20th-Fox holds the major stock interest in Amalgamated.

In Australla, Col key releases through Greater Union Theatres, in which Rank also has a 50% stake. The Columbia switch will now give Kerridge the new product in New Zealand instead of prize Metro fare, which Moodabe has signatured.

Restrictive Policies in **British Film Biz Eyed** By Monopolies Commish

London, Sept. 14. Evidence of restrictive practices Evidence of restrictive practices which, it is alleged are carried on in the British motion picture industry, are being sent to the Monopolies Commission by the Cinematograph Exhibitors Assn.

In formation already has been supplied to the commission on th supplied to the commission on the practice whereby exhibitors at barred from getting certain films and on the use of stop lists. Another point to be raised the distributors's policy which compels the purchaser of a picture theatre to take over existing bookings and to pay rentals at the same rate as the previous owner.

At last week's meeting of the

to pay rentals at the same rate as the previous owner.

At last week's meeting of the CEA general council, it was also suggested that representations might be made on the position whereby the producer-distrib-exhibitor could make its own contract with regard to date of exhibition before independent exhibs could make its own contract with regard to date of exhibition before independent exhibs could make a similar plan.

Other items which they suggested might be referred to the commission were in relation to break figures, currently the subject of arbitration between the CEA and the Kinematograph Renters Society, and to the concerted control of film rentals in an area where one exhib owns all the pic theatres.

Red China, Soviet Pix Okay for Japan Dates

Tokyo, Sept. 14.

Motion pictures from Red China and Soviet Russia will be admissable to Japan on a strictly commercial basis under recent revisions to the Finance Ministry's regulations governing import of foreign films. This marks first official recognition of commercial film toreign tims. This marks next offi-cial recognition of commercial film imports from Red China. Previous pix from Mac-land shown here came in under cultural agreements and were supposedly exhibited without charge although collec-tions were always made.

tions were always made.

Alterations have been made to the clause which specified that a reserve of 10 film import permits would be given to importers of product from certain countries which had bought Japanese films, with resulting favorable balance of trade accruing to this country. Previously Russia, Red China, the U.S., England, France, Italy and West Germany had been excluded from the list of qualifying countries. Now Russia and Red China have been made effective 25.3

TV BOUT BAGS 500G IN 70 THEATRES AFTER DELAYS THREATENED B. O. KAYO

cast of the Rocky Marciano-Ezzard Charles heavyweight championship bout surmounted two postponements and technical difficulties in several situations to rack up a new record for the medium: An estimated gross of \$500,000 on approximately 175,000 admissions was achieved. Business in the 70 theatres in 50 cities ranged from good activity matched that of the previous Marciano-Charles setto, which went to 61 theatres in 45 cities, the record revenue stemming from the addition of the nine situations.

For the first time since the

the record revenue stemming from the addition of the nine situations. For the first time since the champ bouts have been offered via theat; et, the theatre bo, take surpassed the gate at the Yankee Stadium, N. Y., where the turnstiles clicked to \$350,000. Thus the overall take from admissions was \$850,000, short of 'the anticipated \$1,000,000 gate. It's apparent that the two delays because of rain Wednesday (15) and Thursday (16) hurt the attendance more at the Stadium than it did at many of the closed-circuit theatres and drive-ins. The June meeting of Marciano and Charles brought in \$500,000 at the Stadium and an estimated \$450,000 from theatres.

Despite the two postponements and the scheduling of the fight for Friday (17) night, a lush time for picture business, Nate Halpern's Theatre Network Television succeeded in keeping the hookup tact. Not a single theatre dropped out.

Many Complications

Many Complications

Si this was the first time that a postponement has been necthat a postponement has been necessary, it raised many complications. There was considerable confusion at first and mucch behind the-scenes maneuvering as all interested parties sought a date and time that would be most advantageous to their interests. In the long run the theatre ty commitment won out, although there was considerable pre-fight bickering.

The decision to stage the bout

The decision to stage the bout at 11 p.m. Friday night came after detailed confabs and the granting of concessions to the many differof concessions to the many differ-ent interests involved. Theatres, with picture commitments, worked out their programs with the dis-tribs, some delaying the opening of new product while others stuck to their original picture schedule. The 11 p.m. starting time, an un-usual hour, was selected for the

The 11 p.m. starting time, an unusual hour, was selected for the following reasons:

The necessity to clear the required long lines.

The International Boxing Club arrangement with the Gillette Razor Co, which stages the Friday night bouts on home tv at 10 p.m. The deal stipulates that the IBC cannot stage a rival event at the same time.

The deal with the N. Y. ballparks which does not permit a fight in competition with a baseball game. The Giants were playing at the Polo Grounds that night. As if turned out, the diamond contest ended at about 10:30 p.m. and some fans hurried to the Stadium in time to catch the main event.

fans hurried to the Stadium in time to catch the main event.

The 11 p.m. time was ideal for situations in the eastern time zone but cut into prime picture playing time in other territories. However, TNT had to agree to the 11 p.m. arrangement in light of the concessions made by the other participants.

Al Weil, Marciano's manager, in

wicket take. Some momentarily fadeouts—not serious, however—were reported from New Orleans and San Francisco. Except for these isolated situations, reports from around the country indicated that the picture quality was excellent, and that the entire show was successful. Theory behind the technical difficulty is that the theatres ran test patterns on Wednesday and failed to repeat them on the day of the fight. In no case, was there any technical difficulty from the network source.

The overall \$500,000 gross, in light of the two postponements, wicket take. Some momentarily

the network source.

The overall \$500,000 gross, in light of the two postponements, surprised many observers. The Friday night date resulted in competi-

day night date resulted in competition from other sources. For example, the opening of the college football season on the west coast, night baseball, and an on-the-scene fight in Washington, D. C.

In appraising the overall result, some exhibs are not quite sure whether or not they came out with a profit. Although they admit hefty b.o. returns, they fear they might have lost some Wednesday and Thursday night business from regular picture patrons who might have stayed away because they ular picture patrons who might have stayed away because they thought the fight was going on. In some areas, Pittsburgh especially, demand for fight tix was so brisk that spees moved in.

brisk that specs moved in.

Key City Reactions
Key city roundup on the fight's theatre telecast:

Los Angeles; Five local theatres chalked up gross of \$32,000, or about 12% under the June 17 event. Television tube blew at 45 seconds of eighth round so the knockout was not seen at Stanley Warner's Huntington Park house.

Theatre was playing to capacity

emptying after fight. Telecast came through here at 9 p.m. Pittsburgh: All three local the

through here at 9 p.m.

Pittsburgh: All three local theatres—Stanley, Penn and Harris—were completely soldout at least week before first postponement. Scalpers who managed to get hands on blocks of tickets cleaned up. Demand for tickets so great that some fans journeyed to Stanley Warner's Erie, miles away.

Detroit: Four houses here brought in good \$25,000. There were 3,000 at the 4,000-seat Michigan, 2,000 at the 4,000-seat Michigan, 2,000 at the 3,961-seat Palms, 2,000 at the 3,500-seat Eastown.

Louisville: Rialto Theatre sold out at \$3.60 for reserved seats and \$2.50 general admission. House turned away 1,000 patrons and 400 stood in rear of theatre. Gross over \$10,000. Picture. came—through

\$10,000. Picture came through

Rowdyism In Philly and Albany Philadelphia: Some 2,500 patrons at Stanley, Chester, Pa, became brawling throng that ripped up seats and brought police when picture blacked out after second round. Refunds given. Trouble of local origin since event went off without mishap at chain's houses in Philly and Camden, N. J. Albany, N. Y.: Picture failed during most of fight at Grand. About 500 of 1,400 in theatre milled around bo. demanding refunds. Police called and crowd dispersed when announced refunds would be made. Rowdyism in Philly and Albany

IATSE Polling Locals On Solo Vs. Overall Setup at Pact Talks

knockout was not seen at Stanley Warner's Huntington Park house. Theatre was playing to capacity and manager announced retunds for those who wanted them. Picture guality at other theatres excellent.

Chicago: Five theatres and one drive-in brought in total of \$62,000 in admissions. Five four-wallers went capacity and only ozoner pulled under expectations.

Denver: Late rush for tickets required two boxoffices. Theatre grossed \$5,000, slightly under capacity. Concession biz very good and picture quality tops.

Washington: Two postponements left theatres wondering whether they lost or made money on deal, si regular Wednesday and Thursday night picture biz was off. Loew's Capitol, 3,400-seater, sold little under 3,000 tickets, mostly at \$3.50, and some loges at \$4. Lincoln, which caters to Negro clientele, sold 1,400 tickets at \$3.50. House has capacity of 1,517.

Minneapolis: Radio City, 4,100-seat house, scaled at \$2.77 plus tax, was completely sold out and many turned away. Gross hit profitable \$9,100. Fight fans did not stay for "The Egyptian," which followed, two-thirds of house

'Shortage' Exaggerated—O'Donnell

And in Any Event Not Sufficient Reason for Invoking Federal Interference With Distribution System

cuit (Interstate Theatres) operator, refuses to join the chorus re shortage of pictures. He admits, of course, there are fewer pix but, adds "there can be no question that the quality of the product is resulting in longer runs which compensate for any numerical decline."
Further, while he, too, is doing a burn over distrib rental demands, O'Donnell thinks "it's suicidal to talk in terms of having the Department of Commerce or any other branch of the Federal Government come in to run our business." Such intervention has been projected by ants.

Al Weil, Marciano's manager, insisted on a Saturday date, arguing that it would bring down a crowd from Marciano's home territory of New England which, incidentally, was blacked out from theatre twas New York City. Theatre twas New York City. Theatre then, however, were reluctant to accept a Saturday night date and there was some talk of scheduling the bout at 5 p.m. Hoping that theatres would step out as a result of the postponements, Pabst, the beer company that sponsors the IBC Wednesday night bouts on home tv, istood by with an offer to take over the event for home video.

Insurance on Refunds
Technical difficulties were experienced in three spots—Chester, Pa; Albany, N. Y., and Huntington Park, Cal. The picture tube failed and refunds were mads to the authence. The trouble, however, was local and all three situations paid TNT under terms of the original deal, The three, theatres involved.

"And aow:we're getting into 'Mag-

inificent Obsession. Waterfront, "Sabrina' and 'Rear Window'," he reported. He has "Star Is Born" set for two towns Sept. 30 and two others Oct. 1 and "can't visualize less than two or three or more weeks with this."

O'Donnell continued: "This is only September and already I've had five companies looking to boot pictures for the Christmas and New Year's weeks. We might feel a shortage in November in smaller situations where we're on multiple changes. But I've never had as comfortable feeling about the quality. The tv cable opened in our area a year ago last July and this had a severe effect while it was new. But with the kind of pictures we have now I know we're not going to get bumped."

O'Donnell comments were invited while he was visiting N. Y. over the past weekend. He's now in Shawnee, Pa., for the meeting of United Paramount execs and hopes to return to Gotham to catch a couple of the World Series games.

Allied Praises Distrib!

Minneapolis, Sept. 21.
North Central Allied praise
is going to Al Lichtman, 20thFox sales manager, for the
latter's announcement that
percentage will be eliminated
for theatres grossing less than
\$1,000 a week.

a.j.uu a week.

NCA applauds Lichtman as
"a progressive and enlightened
distributor executive who
taking an important step
toward fair dealings with exhibitors."

Stop Picketing Col Exchange

North Central Allied's picketing of the Columbia exchange here ended abruptly on the fourth day when the film company instituted legal proceedings to halt if.

When the matter came before Federal Judge G. H. Nordbye, S. D. Kane, NCA executive counsel, in-formed the court that the pickets had been withdrawn the day before voluntarily and would not be returned at least pending the court's decision.

decision.

Kane, however, said he would argue the allegation of David Shearer, Columbia's counsel, that the picketing was an illegal act after Judge Nordbye acts on the latter's motion for a temporary injunction. He asserts he will not allow a permanent restraining order to issue by default.

der to issue by default.

Two pickets employed by NCA carried banners accusing Columbia of being unfair to independent exhibitors. The reason, it was explained, was because of the allegedly "exorbitant" terms for "The Caine Mutiny" and the Columbia sales manager's alleged "arrogant" treatment of the National Allied committee that called on him and other such distributor executives for promises of film rental relief and alleviation of the harm being done exhibitors by the print shortage.

NCA president Bennie Berger

NCA president Bennie Berger had hoped that exhibitors wouldn't cross the picket line to buy or date Columbia pictures.

If the court holds that the pick-eting was illegal Columbia may bring a damage suit against Berger and NCA.

AA on Alert; Gets Ready For Coming Big Films By Upping Sales, Pubs Staff

Top product from John Huston, William Wyler and Billy Wilder won't be moving through Allied Artists' distribution channels for at least another six months. But although the first film from this producing-directing trio is yet to roll for AA under terms of recently-inked deals, the company is losing no time in expanding its sales and publicity staffs in preparation for the big pix to come.

the big pix to come.

One or more men, it's understood, may be added to the homeoffice flack department within three or four weeks. They'll work under Harry Goldstein eastern director of publicity and exploitation, Selection of new personnel will be made by national ad-pub chief John C. Flinn, who is expected to return to New York around Oct. 1. He held exploratory talks with several individuals on a recent visit to Gotham.

In the wake of AA's acquisition

20th Woos Full Grassroot Use Of C'Scope Gear

Pushing hard to get the grassroots to convert to CinemaScope, 20th-Fox has decided that a group of between 4,000 and 5,000 the atres falls into the category which justifies flat rental terms for its C'Scope pix.

Recent statement by Al Lichtman, 20th director of sales, to the effect that 20th is willing to sell flat, and in fact prefers to do so in the smaller situations, has met with considerable and favorable exhib response.

However, the company is stress-

However, the company is stressing that, while it'll sell flat to houses grossing generally under \$1,000 a week, it still expects a "fair" deal for both itself and the exhibitor. "Fair," in the view of company sales toppers, means a rental that's larger than that a theatre operator may have paid before on the standard pix.

William C. Gehring, exec assistant sales chief at 20th, is currently engaged in holding regional meets with his sales staff to explain to his own men the 20th policy of "live and let live," as he put it. He said in N. Y. last week that frequently the field is guided by a rather rigid precedent and that it's his intention to advise his sales men on overall policy and individual problems as they arise in connection with CinemaScope selling.

Asked how 20th might arrive at

nection with CinemaScope selling.
Asked how 20th might arrive at the determination of a "fair" flat rental, Gehring suggested this might be done simply by letting a theatre book four or five of 20th's C'Scope pix and then sitting down with the exhib and o.o. the take as means of arriving at an equitable figure.

figure.

20th also is taking a flexible policy on the question of preferred playing time. Where the situation warrants, and the product has backed up on a theatre, the distrib may agree to a midweek booking, Gehring said, stressing all the while that it was a matter of deciding each case individually. He said the problem of preferred playing time and exhib opposition to it was a matter of constant discussion and would be solved only by a distrib determination to understand, and appreciate the exhibitor's predicament.

Gehring said that, while the flat

derstand. and appreciate the exhibitor's predicament.

Gehring said that, while the flat rentals from many theatres may be very small, "cumulatively they add up, and that's where our profit is." He also commented on the exhibs' assumption that the distributor should make concessions due the theatre's outlay for C'Scope equipment. "We do it," he said, "but actually I don't see why we should. The exhibitor didn't install the equipment and the new screen to do 20th-Fox a favor. He did fi because he needed something new to survive. And that something new was CinemaScope. Back in the days when sound first came in I don't remember anyone being concerned about what the theatre spent for it. After all, he either had sound or he closed shop. In the long run, it worked out to hi advantage."

Indiana Seeks High Court Okay to Tax Films From **Out-of-State Exchanges**

Washington, Sept. 21.

Washington, Sept. 21.
Question of whether motion pictures transmitted from out-of-state points for exhibition in Indiana should be immune from state taxes on film rental income has been posted in a petition filed with the Supreme Court. Petition, filed by the State of Indiana, seeks review of a decision by the Indiana Supreme Court which held that a Warner Bros. picture received from its Chicago exchange for exhibition in northern Indiana constituted interstate commerce and was therefore not subject to state tax.

The case does not involve films

The case does not involve films exhibited in other parts of Indiana which are provided by Warner's-exchange in Indianapolis and on which the company pays the state tax.

Largest Drive-In Parks 2,100

What is claimed to be the world's largest drive-in, with a capacity of 2,100 cars, will be erected by Pacific Drive-in Theatres, currently operating 25 ozoners in this area. Company bought 33 acres of the new Hollypark development, and the total cost of land and building will be around \$750,000.

New structure will be equipped with a screen 60 feet high and 130 feet wide, capable of accommodating any of the new aspect ratios.

Rubin Set to Take It Easy Now; Has **Capital Gains Deal In Metro Exit**

ing cases, J. Robert Rubin, who retires from Loew's after 30 years, gazed out of the window and looked down Broadway. "This is a wonderful sight," he said. "I don't know how it'll feel not being here. I've been too busy getting ready to move." Rubin has occupied the same office in the Loew's Bldg. for 30 years.

same office in the Loews Bigs.

Although he'll retain his post as a director of the company, Rubin giving up his posts as a veepee and general counsel. "I'm going to take care of my health," he said, "and diversify my interests. I'll act as an adviser to people who want m but I'm not going out to look for clients. I don't want to take on any unnecessary burdens."

An industry pioneer who helped form the old Metro company in 1915 and who participated in the merger arrangements with Loew's, Rubin is opening an office at Rockefeller Center, where he'll be available for those who want me." He is taking with him his longtime secretary, Mary Ritter, who has been with him since his law firm days.

longtime secretary, Mary Ritter, who has been with him since his law firm days.

Rubi is the beneficiary of a capital gains deal as a result of his decision to exit the company at this time. Under terms of the Metro retirement plan, he elected to receive his retirement fund in one lump sum. He reportedly exited with a sum which also included his cut of a residual rights deal similar to that of former production chief Louis B. Mayer, Mayer, in a negotiated settlement of the residual rights arrangement, later received \$2,750,000. There is a possibility that Loew's may attempt to negotiate a similar settlement with Rubin. In addition to Rubin, the estate of the late living Thalberg also receives certain residual rights.

Although there have been many

dual rights.

Although there have been many changes in the industry since he entered it 40 years ago, Rubin notes little changes in distrib-exhib relationships. "There has always been arguing about the price of pictures," he commented. Rubin recalled the days when the film companies were turning out one picture a week at the cost of \$15,000 each.

Although he has spent nearly a Atthough the picture business, he likes to reminisce of the days he served as an assistant district attorney (1910-1914) and Deputy Police Commissioner of New York (1914).

USE DIALOG QUOTES FOR 'CONTESSA' SELL

FOR CUNTESSA SELL
United Artists putting the accent on dialog in its campaign for "The Barefoot Contessa," which Joseph L. Mankiewicz produced, directed and scripted.

Distributor inserted a fullpage ad in the drama secti of Sunday's (19) N. Y. Times, which features head shots of six "Contessa" performers with quotes from the script as captions. The film producer character, for example, comments: "Why do I want to produce movies? The answer is more simple than anyone thinks. Because I want girls." As Variery pointed out last week, incidentally, "Contessa" contains a number of cracks about the picture business.

UA's fullpager is being used as

about the picture business.

UA's fullpager is being used as peg for a pitch by the Times promotion department. The paper sent out advance copies of the drama section along with a mimeo note which gives the insertion billing as "indicative of the kind of campaign enterprising motion picture producers and distributors put behind their pictures."

Lipton's Promotion Briefing

Immediate and longrange pro-motional plans for a number of up-coming Universal releases will be discussed on the Coast next week by U homeoffice and studio ad-pub

toppers.

Huddling with v.p. David A. Lipton will be a N. Y. delegation consisting of Charles Simonelli, Usesastern ad-pub chief; Philip Gerard, publicity manager, Jeff Livingston, advertising manager; Harlingston, advertising manager; John Horton, Washington rep. Ben Katz, midwest field exploitation rep, and Robert Gillham of Cunningham & Walsh, Us ad agency.

Among the films to be discussed

ningnam & Waish, Us ad agency.
Among the films to be discussed
is "Sign of the Pagan," U's second
CinemaScoper, and the J. Arthur
Rank pic, "West of Zanzibar,"
which U execs feel has a strong
potential in the commercial houses.

Jack Arthur, 27 Years At Toronto Hippodrome, Gets **Canadian Banquet Honor**

Toronto, Sept. 21.
Jack Arthur, producer of the
Canadian National Exhibition 24,
000-seater grandstand show, has
been chosen "Pioneer of the 000-seater grandstand show, has been chosen. "Pioneer of the Year." the annual honor accorded by The Canadian Pioneers to an individual who has contributed to the advancement of the film industry in Canada. He will be tendered a banquet at the Royal York Hotel here in November, this attended by film and theatre biggies from the U. S. and all parts of Canada.

Hotel here in November, this attended by film and theatre biggies from the U. S. and all parts of Canada.

In 1916, when films had neither sound nor color, Arthur introduced symphonic accompaniments, via pit band, at the old Regent Theatre, Toronto, when this was acquired by the late N. L. Nathanson as the deluxe cinema flagship of the newly-formed Famous Players (Canadian) Corp., now operating 620 film houses across Canada. Earlier, Glasgow-born Jack Arthur had come here as a boy-prodigy violinist in kneepants with Sir Harry Lauder's troupe; stayed over to join The Primrose Minstrels and the show-boats of the early 1900's.

troupe; stayed over to join The Primrose Minstrels and the showboats of the early 1900's.

With the then competition between vaude houses and the film palaces, Arthur made mood music and the film a major entertainment attraction. He was musical director for 27 years of the Toronto Hippodrome and 70 other Famous Players houses across Canada, including stage unit productions produced in Toronto. With the death of vaude, he took a desk job at FPC head office here as regional supervisor; resigned three years ago to become stage producer of the Canadian National Exhibition, is currently "Mr. Show Business" on a radio revue reminiscnt series carried for four seasons over the national network of the Canadian Broadcasting Corp; and will be shortly a similar teevee series.

SEG APPEALS LIBEL **VICTORY OF JEFFERS**

Los Angeles, Sept. 21.
Contending they were not given a fair trial, the defendants in the libel suit recently won by Mike Jeffers applied for a new trial in Superior Court. Among their reasons were "irregularities in the proceedings of the jury" and "abuse of the discretion of the court."

The jury decided that Jeffers had been libeled to the extent of \$35,000 by the Screen Extras Guild, Buck Harris and H. O'Neil Shanks,

CLAUGHTON ANTITRUST ACTION BEFORE JUDGE

Miami, Sent. 21

An antitrust suit seeking \$9,450, 000 in treble damages against six of the major film companies went to trial here in Federal Court last week. It is one of the biggest cases

week. It is one of the biggest cases ever tried in this area and is expected to last about three months. E. N. and Lillian Claughton, operators of a string of indie they atree in this territory, are suing Paramount. Warner Bros., 20th-fox. Universal, Columbia, and United Artists, claiming the six distribs "conspired" to keep the Claughton theatres from obtaining first-run product. Damage is sought by the Claughtons for three theatres—Royal, Variety and Embassy—for the period extending from 1941 to 1951.

Originally included as defend-

from 1941 to 1951.

Originally included as defendants were Loew's, RKO, and the Wometco circuit; operator of a large chain of theatres in South Florida. Loew's was dropped soon after the filing of the suit in 1951 and the case against RKO and Wometco was dismissed two weeks ago by Federal Judge W. Whitehurst, who will preside at the current trial.

New Gear Much In Foreground **Of TOA Oct. 31**

Theatre equipment and new film processes will again play a leading role at the combined trade show and convention of Theatre Owners of America at the Conrad Hilton Hotel. Chicago, Oct. 31-Nov. 4. Speakers panel members for the forum, expected to draw some 1,000 exhibitors and equipment manufacturers and dealers, were set this week.

Forum will be held Wednesday.

Forum will be held Wednesday, Nov. 3, from 2 to 5 p.m., with Alex Harrison, of 20th-Fox, as mod-erator. Speakers and their topics will be:

Loren Ryder, Paramount, Vista Vision.

Earl I. Sponable, 20th, Cinema-Scope and magnetic producers, with particular emphasis on main-tenance, anticipated life, and de-magnetization.

M. H. Stevens, Bausch & Lomb Optical Co., lenses, prime and anamorphic, and both the variable and fixed types.

J. F. O'Brien, RCA, new developments in widescreen, projection, sound, and theatre tv.

A. J. Hatch, Strong Electric orp., projection lamps, screen

brightness, etc.
Leonard Satz, Raytone Screen
Co., screens, indoor and outdoor.

Co., screens, indoor and outdoor.
Other panel members will be Nash Weil, Theatre Equipment Dealers Assn.; A. E. Meyer, International Projector Corp.; L. E. Pope, Fox Mid-West Corp.; Edwin Gage, Walter Reade Theatres; Joseph J. Zaro, Bijou Amuse. Corp.; E. J. Nelson. Ballantyne Co.; John R. Miles, Projection Optics Corp.; F. C. Dickely, Altec Service Corp., and W. A. Gedris, Ideal Seating Co.

Shakespeare For Credit

Return of the school season has Metro dusting off "Julius Caesar" for another round of playdates in tieups with educational groups.

The Shakespeare picture was placed in moth balls for most of the summer season, M-G feeling it could achieve the best b.o. results with mass student audiences.

with mass student audiences.

Oscar Doob, who handles special picture exploitation for Metro, has sent out letters to the heads of English Departments of 250 public and parochial high schools in the 29 chart citles "Caesar" has not been sold, advising them that the picture is available once again for runs in theatres in their citles.

Socko Product Excites Chicago **Showmen But Longruns Create Prospective All-Time Bottleneck**

Chicago, Sept. 21.
Chicago exhibs aren't doing their Christmas shopping quite this early, but there's already a general air of confidence that the Yule promises exceptional tidings. With studios hatching one big pic after another, there'll be goodies for everyone, and lots and lots to choose from.
But from another.

choose from.

But from another viewpoint, the distributors', there's going to be too much good product, too many pix to find placement for at once and too few theatres to put them in. Result may be that more houses would join the firstru sweep-stakes, for the end-of-year holiday period at least, and many of them would have to be situations outside the Loop. side the Loop.

side the Loop.

The scramble to sell pix that need 1954 release dates has already begun. Each company has a sheaf to unload and, coincidentally, nearly every theatre has a fine supply already on the hook. Majority of these films are holdover calibre and many are such as need healthy long runs to earn their keep for the studios.

Oriental is stocked for the rest of the year with 20th-Fox product, "Woman's World' set for October, "Desiree" to open for Thanksgiving, and "No Business Like Show Business" due to follow for the Yule. Need for a strong newie at holiday time may cut short the normal playing time of some of these pix by a couple weeks.

McVickers likewise is booked solid for the rest of the year, with "Brigadoon" opening this week for an indefinite run, "Betrayed" following, and "Broken Wing" on ap after that Woods looks to run at least through November with "On the Waterfront," which opens Sept. 28. Oriental is stocked for the rest

Drons Stage Show

Most unique booking is that of "Star Is Born" into the Chicago Theatre beginning Oct. 15. following a two-week runoff of "Sabrina." House is suspending stageshows for the first time since 1943 for the occasion owing to the pic's length, and the film likely will runwell into December, possibly to Christmas. "Egyptian" which bows this week at the State-Lake looks to tie the house up until winter too.

too.

"Gone With the Wind" still shows no sign of quitting at United Artists, and house has "Carmen Jones" slated to follow, promising to be a four-weeker at least. Roosevelt is already tight through the first week of December with double features. Selznick reissue of "Duel In Sun," coupled with Lipert's "The Cowboy," opens this week, with Allied Artists "Human Jungle" following. After that comes two weeks each of "King Richard and Crusaders," "Bengal Brigade," and "Suddenly."

Grand Theatre brings in "Bullet

origade," and "Suddenly."
Grand Theatre brings in "Bullet
Is Waiting" and "Pushover" dualer for three frames next week, and
on Oct. 13 unveils United Artists'
first CinemaScoper, "Sitting Bull."
which should run well into December.

Small Firstrung Cov

Small Firstruns. Coy
Only the smaller firstrun outlets
have open time on their charts between now and Christmas, and
they can afford to be fairly coy
about their bookings. One indie exhib opined that the logiam of films
was a good thing and hoped "maybe now the distributors will bring
prices down on some of their pictures."

"Rogue Cop" is on card next at the Loop Theatre, a 600 seater, and the 1,000-seater Monroe be-gins pitching "Malta Story" this week: Neither house 'as yet is booked beyond those features.

booked beyond those features.

Arties too will find plenty of firstrate product available, with "Little Kidnapers," "Mr. Hulot's Hollywood, Sept. 21. Hollywood, Sept. 21. Nat James, head of the Publists Guild, has appointed a compton of Carnegie Theatres or be satisfied with a bow at outlying art houses like the Coronet in Evanston or the Hyde Park on the southside. If good, offbeat theatres like the Esquire, may help alleviate worth with the Esquire, may help alleviate with the Esquire and Al Hi. "I have been the esquire and the esquire

the backlog by joining the firstrun ranks.

Films like "White Christmas," "Barefoot Contessa," "Human Desive", "Romeo and Juliet," "White Hell 36," "Naked Alibi," "Beau Brummel," and "Sign of the Pagan," all available between now and 'Christmas, may create some kind of panic in the distribution bureaus for lack of outlets. Other pictures that may be ready for Christmas release are "Three for the Show," "So This Is Paris," "Vera Cruz," "The Conqueror," "Violent Man," "East of Eden," "Yoffth: "20,000 Leagues Under the Sea," "Bridges of Toko Ri," "Littlest Outlaw," "Bengal Brigade," and "This Is My Love," Obviously these and other unbooked pix mentioned earlier are toomany to find placement Chi's 13 firstrun houses (less two arties and Palace Theatre with "Cinerama").

Carroll Co. in Expansion Move With Kupferman Inking: Puciato Abroad

Inking, ruciato Adroad
In line with the appoinment of
Theodore R. Kupferman as chairman of the board of Carroll Pictures, the indle distrib outfit
embarking on an expansion program. Kupferman, v.p. and general counsel of Cinerama Productions Corp., has acquired a stock
interest in Carroll and is also down
for a percentage deal for his services as board chairman and consultant to Carroll L. Puciato, prexy
of the distrib company.

sultant to Carroll L. Puciato, prexy of the distrib company.

Puciato is currently in Europe to line up English and Italian films for distribution in the U. S. He is seeking to make a longterm arrangement with a number of producers in both countries.

ducers in both countries.

Kupferman's appointment to the board stems from a relationship on the distribution of Lowell Thomas' "Out of This World," which Kupferman has been handling as Thomas' representative. In addition to "World," Carroll Pictures is currently distributing Jean Cocteau's "Intimate Relations"; "The Fighting Pimpernel," starring David Niven, and a number of former Eagle-Lion reissues.

Kupferman, former member of

mer Lague-Lion reissues.
Kupferman, former member of
the legal department of Warner
Bros. and NBC, has just been nominated for the presidency of the
Federal Bar Assn. of New York,
New Jersey and Connecticut.

GLOWMETER SCREENS SEEK ADDED CAPITAL

Buffalo, Sept. 21.
Glowmeter Corp. of N. Tonawanda, N. Y., manufacturer of motion picture screens, this week filed a petition for reorganization in U. S. District Court here alleging that it lacked working capital to continue operations. Debts are listed as \$973,000 with assets of \$408,000 and cash on hand of \$19.09. Management of the company has been taken over by Harold Tracy, a Norwich businessman, who replaces Agis Mihalakis, founder of the five-year-old company, as president. ident.

Glowmeter has been manufac-turing various types of large screens for theatres throughout the screens for theatres throughout the country and at one time was reported to have received \$250,000 advance from 20th Century-Fox for screen installations. New capital will be put into the business and tils announced that the plant will resume operations shortly but on a "very much reduced scale."

VARIETY

20th CENTURY-FOX'S

CINEMASCOPE

is ONE year young

The second of th

WE of Twentieth Century-Fox this month celebrate the first anniversary of CinemaScope.

We do so in a spirit of gratitude for CinemaScope has proven to be an instrument for the restoration of the supremacy of motion pictures as popular entertainment.

We are grateful that the courage and vision of an entire industry helped to make CinemaScope one of the greatest and most invigorating events in motion picture history since the advent of sound.

Just a year ago, anxiety pervaded this industry because of declining theatre attendance due largely to the initial impact of free television in the home. More than 6,000 theatres had closed. People wondered what had happened to a habit established through the decades as one of the ingrained American ways of life—going to the movies.

But here at Twentieth Century-Fox we resolved that the same showmanship that had created a three billion dollar industry out of a back-street nickelodeon could save the day. We were certain that with a fresh form of motion picture entertainment the world would find its way back to the theatre doors.

So, out of a compelling necessity, which is the mother of all invention, CinemaScope came on the scene September 16, 1953 with the realism, impact and story-telling range afforded by CinemaScope's combination of revolutionary lenses, screens and 4-track magnetic Stereophonic Sound.

Something had come to the screen that enabled audiences to feel, breathe and live the spirit of whatever romance, adventure, history or great endeavor was portrayed in glowing CinemaScope.

Today, CinemaScope has earned world-wide acceptance and acclaim. Today attendance at motion picture theatres has shot upward.



EAR YOUNG TODAY . CINEMASCOPE IS ONE YEAR YOUNG TODAY

Reprinted from THE WALL STREET JOURNAL, September 16, 1954

A year ago only one Cinema Scope motion picture had been produced, and today 97 Cinema-Scope pictures are in release, in production or preparation in the United States and in foreign countries.

After one year, the total number of theatres equipped for CinemaScope in the United States and Canada is 8,100 and the world-wide total is 11,100 which represents 75% of our income possibilities, this being an achievement far beyond our fondest expectations.

After one year the estimated domestic theatre investment in CinemaScope equipment is \$66,875,000; and that in foreign countries, \$16,500,000

This is why we extend our gratitude to the thousands of exhibitors who backed the judgment of Twentieth Century-Fox with their own foresight, matching their courage with their diminishing dollars. They re-equipped their theatres to fit our dreams and the public's desires, making Cinema-Scope a reality and a by-word.

In the record of CinemaScope's success, which is still being written, we must include our acknowledgment of the cooperation of other producing companies in adopting the new medium and joining in the production of CinemaScope pictures.

We include in this acknowledgment: Loew's, Inc., Walt Disney Productions, Columbia Pictures, Warner Bros., Universal-International, R.K.O. and United Artists, and many independent producers in the United States and abroad.

In the same manner we express our thanks to equipment manufacturers throughout the world who re-tooled and accelerated their production in the tremendous transition period.

We are grateful, above all, to the public for recognizing instantaneously our effort to satisfy its advancing tastes in entertainment.

CinemaScope has revived the movie-going habit of the American public.

This is a fact of enormous importance because the American Motion Picture Industry since its inception has striven not only to inspire and entertain, but to be a world-wide evangel of the American way of life, spreading knowledge everywhere of this country's achievements.

CinemaScope has thus helped to make our industry an important factor in our national life.

And we rejoice in the many congratulatory letters and telegrams we have received from exhibitors throughout the world on this, the first birthday of CinemaScope, which has made history and triggered a veritable explosion of vigorous new ideas in motion picture making.

We of Twentieth Century-Fox pledge to you, the public and the exhibitors and producers of all the world, all our energies and resources in developing each year new technical advancements and even finer CinemaScope productions and techniques in order to create greater satisfaction on the part of greater audiences.

In gratitude for your cooperation, encouragement and support, we dedicate ourselves to the one unceasing endeavor of serving the theatres of the world with such matchless motion picture entertainment for the public that no present or future competition will challenge its popular supremacy.

Allied-TOA Group Studies Moves To Oppose Toll-TV; Multitude Of **Obstacles Still Facing Skiatron**

opposition of subscription to came last week when, in a hush-hush conclave i Chicago, Allied and Theatre Owners of America leadsurveyed the situation and surveyed the situation and manufacture presidents. Sept. 2

mapped out preliminary plans.

As they met, Matthew Fox's Skinatron-TV ubmitted to the Federal Communications Commission Washington a petition to authorize commercial application of toll—The petition suggested restricting pay-as-you-see tv to uhight stations only, for the first three years of country of the communications of the communication of the petition suggested restricting pay-as-you-see tv to uhight stations only, for the first three years of country of the communication and the communication stations only, for the first three stations only, for the first three years of op ation. It stressed that hie Die Welt am Sonnabend, it would be a supplementary serv-

Impression given that the climate in Washington is very favorable for toll-tv, particularly in view of the economic distress in which the unf broadcasters find themselves. Indicati are that the Commission will call a hearing with: 90 days.

ing withi 80 days.

Film industry reaction to the Skiatron filing was mixed. From the very start, producing companies have shown a considerable interest in the potential of toll-ty. Prior to Skiatron Electronics & TV Corp. licensing the Subscriber-Vision rights to Skiatron TV, the Fox company, both Warner Bros. and 20th-Fox had approached Skiatron Electronics on the possibility of buying into the system. Similar attempt was made by S. H. Fabian. Paramount, of course, is deep in pay-as-you-see via Telemeter.

pay-as-yoù-see via Telemeter.

Exhib spokesmen on frequent occasions, have made it plain that
they consider pay-as-you-se a
potent threat to their business.
That reaction, now that the toll-tv
ball seems to be rolling, also cued
the Chicago discussions.

Position of the tv nets re the
toll-tv question is still unknown although it's certain that, under normal circumstances, thev'd oppose

though it's certain that, under normal circumstances, they'd oppose it. However, it's hinted that now there are certain factors which may influence the nets' arguments pro and con, and that they won't go all out in protesting pay-as-you-

Zenith and Par?

Zenith and Par?

Still a questionmark, too, is the attitude of the Skiatron competition, Zenith (Phonevision) and Paramount. Fox said this week that he hadn't been contacted by either of the two outfits, and so a common front before the FCC appears unlikely at the moment. Voluntary restriction to ulft by Skiatron isn't considered more than an opening wedge since, if pay-as-you-see is successful, it's thought unlikely that the rest of the vhf broadcasters wouldn't jump on the bandwagon.

German Spots Day-Date

Makelim

= Continued from page 7 =

been completed on three pix and that he expected actual shooting to get underway in six weeks. "We'll have three pictures virtually copleted before we release our first one," he said.

Sales Boss Due

one," he said.

Sales Boss Due

While Wolfberg currently
serving as sales topper in lining
up exhib accounts, he said that the
company would shortly name 'a
sales manager who would oversee
the selling beyond the 3,000 original accounts. "That's where the
profit will come in for both us and
the theatres," Wolfberg explained.

"After we service our charter
members; the pictures will be sold
picture by picture to anybody who
wants to buy them." The profits
from foreign rentals, Wolfberg in
dicated, will be shared on a 50-50
basis by the producer and the participating theatres. Wolfberg said
a formula had been worked out by
which each theatre would receive
its profit slice based on the amount
paid for each picture.

The Makelim org, Wolfberg said
set up its own distribution setup
if in two or three months, and will
have a rep in each exchange center. He said it would be a new type
of distrib outfit, which he termed
"interesting and economic." Foreign distribution, he said, "would
of necessity be handled by established distribution, he said, "would
of necessity be handled by established distribution companies."

Makelim's Own Resources
The original 3,000 exhibitor sig-

Makelim's Own Resources
The original 3,000 exhibitor signatures, Wolfberg said, would not be used to obtain bank money for production. "Fortunately," he said, "Makelim has his own financing. He's putting up the money for the first three pictures."

Considered more than an opening wedge since, if pay-as-you-see is successful, it's thought unlikely that the rest of the vhf broadcasters wouldn't jump on the bandwagon.

Fox's application didn't restrict itself to Skiatron's Subscriber-Viston system, but asked the Commission to modify existing rules and regulations to permit telecasting on "a commercial subscription basis." Thus, Skiatron asked for a rolling on the broad principle rather than a specific system or any specific area.

Limited Cities?

Number of questions remain. One concerns the basic patents involved in subscription-tv, with Zenith already, hinting that thas the patent field sewn up. Another question, and that's a poser for the FCC. whether there'll be any limiting the number of cities which any one system may be allowed to operate and the degree of compatibility that must among all systems employed.

Legalites in N. Y. have raised the fine point whether, under the powers granted the FCC, a hearing of toll-tv, is really necessary, and whether the Commission couldn't just order its introduction along with setting the necessary standards. In the light of certain opposition, it's felt that a hearing is inevitable.

Subscription-tv proponents feel that opposition from exhibs, however violent, wouldn't deter the FCC from an affirmative ruling if it's so inclined. Theatres' pressure could have an effect when it comes to the supply of film for toll-tv.

600 PRINTS OF FIGHT

UA Foresees 5,000 Situations In States and Dominion

United Artists is giving its 21-minute film of the Marciano-Charles heavyweight championship bout a big whirl. Distrib has already shipped 600 prints of the picture.

Bookings so far are matching the

Bookings so far are matching the pace established by first Marciano-Charles bi, which played in some 5,000 situations in the United States and Canada.

Company did a speedy job in moving the picture into theatres. On Saturday (18), day after the fight, the footage was being shown not only in Broadway houses but reached many outlying nabes awell. Film was produced by Leslie Winik for the International Boxing Club.

New 1954 Peaks For Amusements

By MIKE WEAR

Just when many in Wall Street felt that the "play" had gone out of amusement shares, seven new 1954 highs were racked up in last week's stock market. Of the seven, film theatre issues accounted for four of the new peaks. The stock market as a whole was marked by an upsurge of blue chip issues while others lagged somewhat, making the showing in the film and cinema stock group all the more amazing.

while others lagged somewhat, making the showing in the film and cinema stock group all the more amazing.

Two important investment houses resumed buying into film stocks after several years, it became known in the Street. One group has been accumulating ABC-Paramount shares for a number of weeks while still another big house only last week began picking up Loow's stock. Persistent purchases in ABC-Par sent that stock to 2034, new ground for '54, and an advance of '75c on the week. Loow's held firm at 18½ unchanged for the week. This price represented only a slight differential from the year's peak of 19½ which was made in the preceding week. Showing was rated excellent in view of fact that the stock only went ex-dividend the weck before.

The shares of 20th-Fox made a new high at 28½, and then backed away a little. However, the shares wound up at 28, for a gain of moving up with 20th-Fox, pushed to a new peak of 10½, for a gain of 62½c at the close, which was 10½. Stanley-Warner also edged to a new high ground at 18½.

RKO Theatres was another cinema stock to register a new peak—9½: Even at the close it was up a full point on the week's trading. No doubt but that the continued strength in part stems from reports that this company will show \$2,000,000 this year and possibly more if successful in demonstrated to a continued strength in part stems from reports that this company will show \$2,000,000 this year and possibly more if successful in demonstrated to a server and possibly more if successful in demonstrated and server and possibly more if successful in demonstrated from the server and possibly more if successful in demonstrated from the possibly more if successful in demonstrated from the procession of contents the content will show \$2,000,000 this year and possibly more if successful in demonstrated from the part stems from reports that this company will show \$2,000,000 this year and possibly more if successful in demonstrated from the part stems from reports that this company will show \$2,000.000 this ye

No doubt but that the continued strength in part stems from reports. That this company will show \$2,000.000 this year and possibly more if successful in disposing of certain theatre properties.

Warner Bros, climbed to 203', highest point for the year, for a 75c advance on the week. Columbia Pictures was the seventh amusement issue to hit a new peak —33½. It boasted a gain of one point at the closing quotation of 3234.

General Precision Equipment, now on a \$2 annual divvy basis, held around recent levels to finish at 44%, virtually unchanged. Stock continues to be closely held, with the present high price reflecting unusually strong future earnings prospects. One of its subsidiaries alone is reported showing earnings, sufficient to virtually cover the present dividend.

Universal and Decca both held near their old highs. U closed at 2834, for a minor gain on the week. This price compared with a 1954 peak of 295%. The 39-week report

near their old highs. U closed at 2834, for a minor gain on the week. This price compared with a 1954 peak of 2958. The 39-week report on earnings indicated that the company may show close to \$3 per share on the common in the present fiscal year. Decca followed a like pattern, finishing at 1334 as against the best quotation of the year of 1442.

Paramount Pix firmed up near the end of the week to close at 3544 as compared with the year's high of 355%.

Both CBS issues were higher. The CBS "A" stock closed at 673%, for a gain of nearly three points on the week. The Class B shares hit 671½ at the bell for an advance of three. RCA also pushed higher to 33% at the close where it was up nearly a point for the week.

Amusement Stock Quotations

(N.Y. Stock Exchange)

	954	127	- King 17-1		1975 - 1-1		Net
	Low	.vv.	ekly Vol. in 100s	Weekiy High	Low	Tues. Close	Change for wee
207	141/2	Am Br-Par		207	19%	205/8	+ 1/2
71	4158		34	68	661/4	663/4	- 1/4
691/2	411/2	CBS, "B"	9	671/	661/2	661/4	-
331/4	1934		116	331/	303/4	31	3/4
141/4		Decca	376	141/	131/	14	+ 1/4
631/4	463/4	Eastman Ko		6012	5934	60	+ 1/8
191/8	131/	Loew's	284	187/	18	181/8	5/8
1012	61/8	Nat. Thea.	330	1012	91/4	95/8	- 3/8
3578 371/2	26½ 28	Paramount Philco	76 122	3534	345/8	351/4	+ 38
35	221/2	RCA	458	345/	337/8	341/4	+ 1/2
7	27	RKO Picts.	74	634	33½ 6½	331/8 61/4	- 1/2 - 1/8
91/	41.4	RKO Thea.	205	91/	87/	9	+ 1/
. 778	3	Republic	91	514		51/2	<u>ं च</u>
1278	101/2	Rep., pfd.	9	127	121/4	121/4	- 4
187	111/8	Stanley, Wa		187	181/2	181/4	_ i
287	1834	20th-Fox	260	2858	271/4	271/4	1
2958	181/2	Univ. Pix.	32	2834	28	281/4	-1
80	6334	Univ., pfd.	*150	80 "	78	78	-134
211/8	1358	Warner Bro		2114	20	201/	+ 5/8
7734	637/8	Zenith	40	73	701/4	71	$-1\frac{1}{4}$
		Ame	rican Sto	ck Exe	change		
6	35/	Allied Arti	sts. 69	51/4	43/4	5	+ 1/4
143/	91/	Du Mont	116	131/	125%	127/	- 4
141/2	115	Technicolor	143	135/	131/2	135/8	-
334	234	Trans-Lux	6	35	31/4	31/4	
		Over	·the-Cou	nter S	ecurities		
					Bid	Ask	
Allied Artists, pfd.				101/8	101/	-	
Capitol Records			101/4	111/	- 1/4		
		Industries			35/8	4	+ 1/4
	7					-	+ 74
	ama I				21/8	258	-
	rama 🛚	Prod.			41,7	43.	+ /
Polar	Polaroid				41	43	- 1/
U. A. Theatres				1134	13	+	
Walt	Walt Disney					151/4	+
	ual Vo				141/4		'
,,		(Quotation	s furnishe	d by D	reyfus &	Co.)	

Studio Sluff Protestant Themes

feared members of other deno, nations wouldn't be interested.
Endress, who heads the Lutheran group responsible for the production of the very successful "Martin Luther" pic, observed that this was the right time for religious films. "More people than ever are searching out the basic questions of life, philosophy and their relationship to God. Pastors and lay church workers know this well. So do book publishers who are bringing out more and more religious books." The film industry, too, had discovered that religion is b.o. he said. "Unfortunately," Endress commented, "too many film producers don't understand what makes a 'religious' film actually religious. A

ligious' film actually religious. A clergyman appearing in one or two scenes does not make a film a religious film. Nor do the brotherly deeds or the moralizing of certain characters make a film a religious

characters make a film a religious one.

"It's especially important to realize that the use of a Bible story, through which God is saying something to man, is taken by a film producer and turned into a fivering circus that becomes irreligious with its gaudy spectacle, its preoccupation with sex, and insistence upon turning deep religious experience into adolescent sentimentality. Churches simply can't endorse such films, even though there may be much good in them, because on the whole such films misinterpret religion, cheapen it, and tend to destroy in the minds of many persons the deep spiritual lessons of Scripture."

Need Point of View

lessons of Scripture."

Need Point of View

Endress urged producers not to be afraid of real religious themes and said they needn't be dull and heavy. "They can have depth and yet be very entertaining," he opined. "But most important, they must have a point of view. It needn't be one with which everyone agrees. It can be something against which the audience will test its own faith and point of view. We, in America, certainly should not be afraid of ideas, even those different from our own. We must not be afraid of taking them into the market place of public opinion. We must maintain our spirit of the free exchange and the free competition of ideas."

Exciting Material

There was much in the evangelical church that could make exciting and dramatic film material, Endress suggested. "We, for example, believe that all, men are priests. Many of our churches are

rom page s

liturgical and have beautiful ceremonies. At the same time, their pastors work among their people as they are, in civilian dress, with a special responsibility in being guide and teacher, just as the people have the special responsibility of being priest of the faith wherever they are and in whatever they or.

Concerning the portrayal of Protestant clergymen on the screen.

Concerning the portrayal of Protestant clergymen on the screen, which he found surprisingly rare considering there are more than 50,000,000 Protestants in the U.S., Endress urged they be played straight for whatever denomination is involved rather than in an attempt to amalgamate various denomination points of view and practices.

tempt to amaigamate various denomination points of view and
practices.

"If the film is about an Episcopalian, the clergyman should be
portrayed as an Episcopalian. This
same is true if the portrayal involves Lutherans, Baptists, Methodists or Presbyterians. Other denominations will not be offended.
The audience will respect the pastor and will believe the story if it
is accurate and real."

Endress stressed that, while he
strongly favored religious pi
themes, the emphasis would primarily have to be on quality. "We
had wonderful success with 'Martin Luther," he said, 'but only
because it also happened to be a
good picture." Endress commented
that more pix of this type also
would serve to bring out the audience that normally didn't attend
theatres.

METRO LACKS D. C. REP

Orville Crouch Aligned With Loew Theatres Under Divorce

Theatres Under Divorce.

As a result of the Loew's-Metro divorcement, the M-G studio, after years of representation, no longer has a liaison with Government officials Washington. Metro's contact in D. C. had been Orville Crouch, district manager on the theatre end who stepped up to this post as well as that of studio rep a few years ago upon the death of Carter Barron.

With the split of theatres from production-distribution, Crouch is remaining on the theatre side, the district post having been his key position. But the studio representation, officially, now is lacking. However, it's presumed that Crouch would still make himself available to the Hollywood lot if a problem should crop up as a matter of courtesy.



"Hoot!
Show-mon!
It's
Sensational!"

BRIGADOON BIG!

FIRST 4 DAYS AT MUSIC HALL ALMOST EQUAL TO THE 21½-YEAR RECORD-HOLDER "SEVEN BRIDES"!

CHICAGO'S BIGGEST IN 17-YEAR HISTORY
OF McVICKERS! (Previous record-holder "Seven Brides"!)

IN LOS ANGELES IT'S TERRIFIC!

M-G-M, PRODUCER OF THE SCREEN'S GREATEST MUSICALS DOES IT AGAIN!

(And will do it again with "Deep In My Heart"!)

M-G-M presents "BRIGADOON" in CinemaScope • Starring Gene Kelly • Van Johnson Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe Screen Play, Book and Lyrics by Alan Jay Lerner • Music by Frederick Loewe • Color by Ansco Directed by Vincente Minnelli • Produced by Arthur Freed

Picture Grosses

BALTIMORE

(Continued from page 9) slick \$10,000 for second. Opener was \$16,500.

Cinema (Schwaber) (466; 50-\$1)
—"La Ronde" (Indie) (4th wk).
Good \$3,000 after \$3,300 for third.

Film Centre (Rappaport) (960; 50-\$1)—"Vanishing Prairie" (Disney) (5th wk). Nice \$3,500 after \$4,000 in fourth.

Hippodrom (Rappaport) (2.100; 30-80)—"Susan Slept Here" (RKO). Opens tomorrow (Wed.). In ahead, "Caine Mutiny" (Col) (10th wk), slim \$4.500.

Keith's (Schanberger) (2,400; 30-46-80)—"Prisoner Of War" (M-G).
Modest \$6,000, Last week, "Weak and Wicked" (AA), \$7,500 9

Little (Rappaport) (310, 50-\$1)— "Fanfan the Tulip" (Indie). Starts tomorrow (Wed.). Second week of "Malta Story" (UA) hit \$2,500.

Mayfair (Hicks) (980; 20-44-70)— "Human Desire" (Col). Preems to morrow (Wed.). Last week, "Bulle Is Waiting" (Col), fairish \$3,200.

New (Fruchtman) (1,800; 50-\$1.25)—"The Egyptian" (20th) (4th wk) Still nice \$8,500 after \$11,500 for third.

Playhouse (Schwaber) (420; 50-\$1)—"Hobson's Choice" (UA) (2d wk). Pleasing \$4,000 after \$4,500

Stanley (WB) (3,200; 30-65-\$1)—"Dragnet" (WB) (3d wk). Still potent at \$11,000 following \$17,000 in second.

Town (Rappaport) (1,600; 35-\$1)
"Seven Brides" (M-G) (3d wk).
Firm \$10,500 after \$15,500 for second.

'Duel' Rousing \$12,000, Buff.; 'Shield' Fat 11G

Buffalo, Sept. 21.

Several strong new pix are helping brighten the boxoffice setup at first-runs this week. Doing best of newcomers is "Duel in Sun" with a great session at the Center. "Black Shield of Falworth" looms bright at Lafayette. "Egyptian" shapes solid in second stanza at Century.

Estimates for This Week

Estimates for this week Buffalo (Loew's) (3,000; 50-80)—
"Man With Million" (UA). Sluggish, \$10,000. Last week, "Buffalow" (W-G) and "Yellow Tomahawk" (UA) (2d wk), \$11,000.

hawk" (UA) (2d wk), \$11,000.

Paramount (Par), (3,000: 50-80)—
"Bounty Hunter" (WB) and
"Crossed Swords" (UA): Okay
\$12,000. Last week, "Rear Window" (Par) and "Thunder Pass".
(Lip) (3d wk), \$10,000. 50-80)-

Center (Par) (2,000; 5 "Duel in Sun" (SRO) (r Great \$12,000. Last week, net" (WB) (2d wk), \$11,000.

net" (WB) (2d wk), \$11,000.

Lafayette (Basil) (3.000; 50-80)—

"Black Shield of Falworth" (U) and "The Cowboy" (Lip). Neat \$11,000 or better. Last week. "Caine Mutiny" (Col) (4th wk-5 days), \$5,000 at \$1.25 top.

Century (Buhawk) (3.000; 70-\$1)

—"The Expyptian" (20th) (2d wk). Solid \$15,000. Last week, \$27,000.

KANSAS CITY

(Continued from page 9) Mild \$1,700, but holds. Last week,

Kino (Dickinson) (504; 85-\$1)—
"Little Fugitive" (Indie) (3d wk).
Fine \$1,600. Holding. Last week;
\$2,000.

\$2,000.
Midland (Loew's) (3,500; 65-90)—
"Seven Brides" (M-G) (3d-last wk).
Okay \$7,500. Last week, \$9,500.
Missouri (RKO) (2,650; 65-85)—
"Dragnet" (WB) and "Jungle Gents" (AA) (3d wk). Passable \$6,500. Last week, \$9,000.
Orpheum (Fox Midwest) (1,913; 75-\$7)—"Egyptian!" (20th) (3d wk).
Trim \$8,500, and stays. Last week, \$10,000.
Paramount. (F000, 70,00), "Bridge Comparison of the compar

Paramount (1,900; 70-90) "Rear Window" (Par) (3d wk). Riding high at \$9,000. Could stay. Last week, \$11,000.

Prov. Still Digging Out: 'Egyptian' Boff \$15,000, 'Brides' Brisk at 15½G

Providence, Sept. 21.
With Strand still refurbishing aster hurricane flooding other stands are getting an extra boost troil one less competitor. House may reogen latter part of month. Holdovers all houses this week with Majestic's "The Egyplian" standout. State's "Seven Brothers" also is on the hep side in second. Close behind is RKO Albee's "Dragnet," with nice total in 9-day second round.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Albee (RKO) (2,200; 50-70)—
"Dragnet" (WB) (2d wk-9 days).
This week will hit near nice \$12,000. First sesh was \$15,500.
Majestic (Fay) (2,200; 70-90)—
"The Egyptian" (20th 13d wk).
Second stanza ended Sunday (19)
was hot \$15,000. Opener was
\$21,000. \$21 000

\$21,000; State (Loew's) (3.200; 50-70)—
"Seven Brides" (M-G) (2d wk). Looks solid \$15,500. First week ended with same when Saturday Edna closing cut out usually heavy Sat. take.

Strand (Silverman) (2,000). Still under repairs as result of Hurricane Carol, and house stays dark.

Betrayed' Good \$10,500, L'ville; 'Gambler' 12G

Louisville, Sept. 21. Louisville, Sept. 21.

Still in the grip of 90-degree temperatures, town not hurt attendance-wise at most first-runs. Even with the Kentucky State Fair breaking records in attendance, film houses apparently have their own following and are sharing in the general free spending by the public. Rialto, with "Gambler From Natchez," will tally healthy \$12,000. State has, "Betrayed" and shapes good. "Francis Joins Wacs" at the Kentucky is okay in second week. Estimates for This Week

Estimates for This Week

Kentucky (Switow) (1,000; 50-75
- "Francis Joins Wacs" (U) and
Bowery Boys Meet Monsters' "Bowery Boys Meet Monsters" (AA) (2d wk). Oke \$6,500 after last week's \$8,500.

week's \$8,500.

Mary Anderson (People's) (1.000; 75-\$1)—"Dragnet" (WB) (3d wk). Light \$4,500. Last week, \$6,000.

Riato (Fourth Avenue) (3.000; 50-75)—"Gambler From Natchez" (20th) and "Killer Leopard" (AA). Gave way to Marciano-Charles telecast Friday (17). Fine \$12,000. Last week, "Egyptian" (20th) (2d wk), \$8,000.

State (Loew's) (3.000: 50-75)—

\$8,000. State (Loew's) (3,000; 50-75) "Betrayed" (M-G) and "Paris Model" (Col), Good \$10,500. Last week, "Seven Brides" (M-G) (2d wk), \$11,000.

Brando Boffo \$12,000,

Prando Bollo \$12,000,

Port.; 'Living' 9G, 2d

Portland, Ore., Sept. 2.

Town is bogged down with holdovers, but biz continues at stout pace. "The Egyptian" moves into second sizzling heat at Fox. "Living It Up" stays at Paramount for a second loud stanza. "Man With Million" is solid at Liberty. "Waterfront" looms as best new entrant, sock at Broadway.

Estimates for This Week

Broadway (Parker) (1.890; 65-90)

"On Waterfront" (Col). Sock \$12,000 or over, for Marlon Brando starrer. Last week, "Black Shield Falworth" (U) and "Jungle Gents" (AA), \$10,300.

Fox (Evergreen) (1,536; \$1-\$1.50)

"The Egyptian" (20th) (2d wk).
Giant \$13,000 in 6 days. Last week,

Glant \$13,000 in 6 days. Last week, \$24,000.
Guild (Indie) (400; \$1)—"Hobson's Choice" (UA) (2d wk). So-so \$1,500. Last week, \$2,700.
Liberty (Hamrick) (1,875; 65-90)—"Man With Million" (UA) and "Personal Affair" (UA). Solid \$8,000. Last week, "Susan Slept Here" (RKO) and "The Paris Express" (Indie) (2d wk), \$7,000.
Oriental (Evergreen) (2,000; 65-90)—"Dragnet" (WB) and "Son of Belle Starr" (Indie) (mo.). Okay \$3,000. Last week, "Broken Lance" (20th) and "The Raid" (20th). Fine \$6,500. Last week, "Dragnet" (WB) and "Son Belle Starr" (Indie) (2d wk), \$9,000.

Paramount (Port-Par) (3,400; 65-51)—"Clast week, "Dragnet" (WB) and "Son Belle Starr" (Indie) (2d wk), \$9,000.

'DESIRE' LIVELY 11G, FRISCO; WINDOW' 12G }

San Francisco, Sept. 21. City has to lean on holdovers and extended-runs this round for its biggest money since few of newcomers are getting far. man Desire" looms standout new entry at St. Francis. "Tannew entry at St. Francis. 12n-ganylka" is rated fairish at United Artists. "Her 12 Men" shapes to get an okay total at the Warfield. "Rean Window" looks one of best holdovers, with nice third session at Paramount

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)—"Dragnet" (WB) (3d wk). Good \$9,500. Last week, \$17,000. Missed three shows Saturday be-eause of Kenton Jazz Festival.

cause or Kenton Jazz Festival.

Fox (FWC) (4,651; \$1.25-\$1.50)—

"The Egyptian" (20th) (3d wk).

Okay \$13,000. Last week, \$17,000.

Warfield (Loew's) (2,656; 75-\$1)

—"Her Twelve Men" (M-G) and
"Betrayed" (M-G). Okay \$1,000

or under. Last week, "Seven

Brides" (M-G) (4th wk), \$13,000.

Paramount (Par) (2,646; 90-51)—
"Rear Window" (Par) (3d wk). Nice
\$12,000 or over. Last week, \$17,500. Marciano-Charles fight eliminated one Saturday show.

St. Francis (Par) (1,400; 90-\$1:25)—"Human Desire" (Col) and "Iron Glove" (Col). Fine \$11,000. Last week, "Pushover" (Col), \$11,-

500.
Orpheum (Cinerama Theatre, Calif.) (1.458; \$1.75-\$2.65)—"Cinerama" (Indie) (38th wk). Solid \$26,000. Last week, \$34,000.
United Artists (No, Coast) (1.207; 70-\$1)—"Tanganyika" (UA). Fairish \$9,000 or near. Last week, second round of "Duel in Sun" (SRO) (reissue), \$7,700.

Stagedor (A.R) (400: \$1.\$1.25)

Stagedoor. (A-R) (400; \$1-\$1.25)
—"Man With Million" (UA) (2d
wk). Fat \$6,000. Last week,
\$6,400.

Larkin (Rosener) (400; \$1)— "Scotch on Rocks" (Indie). Poor \$2,200. Last week "Red Inn" (In-die) (2d wk), \$2,100.

Vogue (S. F. Theatres) (377; \$1)
—"Earrings Madame De "
(Indie) (4th wk), Lean \$1,800.
Last week, \$2,800.

Bridge (Schwartz-Reade) (399; \$1-\$1.20)—"Mr. Hulot's Holiday" (GBD) 12d wk). Great \$4,000. First week was one of biggest opening weeks at this tiny house, \$4,500.

BOSTON (Continued from page 9)

\$17,500 following \$22,000 for

Metropolitan (NET) (4,367; 50-90)
"Rear Window" (Par) and "Roogie's Bump" (Rep) (4th wk). Slipping to good \$12,500 after \$18,000
in third.

in third;

Orpheum. (Loew's) (3,000; 65-\$1.25)—"On: Waterfront" (Col).

Wow \$30,000. Last week, "Valley of Kings" (M-G) and "Challenge Wild" (UA), \$14,500.

Paramount (NET) (1.700; 50-90)—
"Private Hell 36" (FM) and "Thunder Pass" (Lip). Unexciting \$12,-500. Last week, "Pragnet" (WB) and "Jungle Gents" (AA) (2d wk);

Pilgrim (ATC) (1,800; 65-95)—"Bullet is Waiting" (Col) and "Boots Malone" (Col). Fair \$10-000. Last week, "Human Desire" (Col) and "Black Dakotas" (Col) (2d wk). \$7,000.

State (Loew's) (3,500; 65-\$1.25)—
"On the Waterfront" (Col). Big
\$18,000. Last week; "Valley of
Kings" (M-G) and "Challenge
Wild" (UA), \$8,000.

DE ROCHEMONT DISTRIB PLANS ON 'FARM' DELAY

Distribution plans for "Animal Fari ," the full-length cartoon feature based on the late George Orwell's satire, will be announced on Nov. 1. The Technicolor produc-tion was made in England by Louis de Rochemont in association with Halas & Batchelor Cartoons, Ltd.

high at \$9,000. Could stay, Last week, \$10,000.

Rosy (Durwood) (879; 65-85)—
Living It Up" (Par) (3d wk). Still still you have the same that the still you have the same that the result of the still you have the same that the same that the same that the same t

Briefs From the Lots

Al Zimbalist signed Ralph Halfer, animal trainer, as associate producer on "King Dinosaur".
Charles Vidor will produce "The Nijinsky Story" at Warners from a script by Lewis Meltzer. David Janssen, just out of the Army, plays a soldier in UT: "To Hell and Back". Art Arthur resigned from Ivan Tors Films to Join Cecil B. DeMille as executive assistant in charge of public relations.
Carl Dudley closed a deal with the Venezuelan government to shoot a picture in that country. Norman Panama negotiating with Cantinflas to co-star with Danny Kaye in a comedy to be produced in Mexico Warners signed Herb Meadows to screenplay "The Long Highway". Allied Artists build-Hollywood, Sept. 21.

flas to co-star with Danny Kaye in a comedy to be produced in Mexico Warners signed Herb Meadows to screenplay "The Long-Highway" Allied Artists building a new wardrobe department to make room for more office space. Bruce Humberstone will direct "The Purple Mask," starring Tony Curtis, at UP, with Howard Christe producing Andrew MacDonald appointed assistant comproller of Allied Artists Yvonne De Carlo snagged the role of Jethro's daughter in 'Cecil B. DeMille's "The Ten Commandments" Allied Artists will hold its annual sales meeting Oct. 15-17 in Chicago Arthur Kennedy will costar with Humphrey Bogart and Fredric March in Paramount's "The Desperate Hours". Jose Ferrer made his bow as film director of UI's "The Shrike" in which he co-stars with June Allyson. Bod Alton will handle choreography for the Roselind Russell starrer, "The Glr Rush," which RKO will release.

Jacques Sernas, French star of Troy" drew ton role in "Helen of Troy" drew ton role in

rer. "The Girl Rush," which RKO will release.
Jacques Sernas, French star of "Helen of Troy," drew top role in Warners. "Jump Into Hell," with Chuck Connors in a featured spot.
... Metro's cartoon staff resumed work after a mass vacation of two weeks. Warners borrowed Betsy Palmer. from Columbia for the nurse role in "Mister Roberts"... Metro upped Robert Brunned to first cameraman with "It's Always Fair Weather" as his first full lensing chore. Robert Dix handed afeatured role in Metro's "Interrupted Melody". Frank Sinatra signed for the Nathan Detroit role in Samuel Goldwyn's "Guys and Dolls". Brett Halsey snagged a part in UI's "To Hell and Back.". Richard Reeves joined the cast of "Strange Lady in Town" at Warners.

Broderick Crawford will star in

part in UT's "To Hell and Back,"

Richard Reves joined the cast of "Strange Lady in Town".

Broderick Crawford will star in "Big House, U.S.A.," to be produced by Schenck-Koch for United Artists release; starting Oct. 15.

Alvy Moore, recovered from polio, draws a role in "Five Against the House" at Allied Artists.

Myron McCormick signed for Stanley Kramer's "Not As a Stranger". Richard Cutting, Ruth Warren, and Lane Chandler joined the cast of "Prince of Players" at 20th-Fox Andre Brummer will function as musical director for Cy Roth's indie, "All Strike," for Lippert release Frances Williams set for a comedy role in Merto's "Hit the Deck" Taylor and the cast of County at John Delner draws the chief heavy role of Odd" for Cy Roth's indie, "All Spicked Marshall and the Chandler Joined the Cast of "Prince of Players" at 20th-Fox Andre Brummer will function as musical director for Cy Roth's indie, "All Strike," for Lippert release Frances Williams set for a comedy role in Merto's "Hit the Deck" Taylor and the previous owner has screen bow in Prine-Thomas Holly Godiva of Coventry" at John Delner draws the chief heavy role in "You're Never Too Young" at Paramount, John Delner draws the chief heavy role in "You're Never Too Young" at Paramount and the previous of the Costar with Robert Taylor in Guern for a start of the Costar with Robert Taylor in "Quentin Durward," based on Sir Walter Scott's novel . Ricard Montalban left for Rome to play opposite Rhonda Fleming in "Court sas of Babylon." . Batjac at lea of Argentina, for production in 1955. Rasymond Burr, plays law officer in Paramounts "The Big Fist" at ale of Argentina, for production in 1955. Rasymond Burr, plays law officer in Paramounts "The Batt of North Robert Taylor in "Guentin Durward," based on Sir Walter Scott's novel . Ricard Montalban left for Rome to play opposite Rhonda Fleming in "Court the Robert Taylor in "Quentin Durward," based on Sir Walter Scott's novel . Ricard Montalban left for Rome to play opposite Rhonda Fleming in "Court the North Rob

Paramount

Paramount Bruce Cowling joined the cast of "To Hell and Back" at U Kling Studios has three features coming up starting with "The Miracle of Santa Anita." Hollywood IATSE film locals tossed a "victory" dinner for president Richard Walsh Roddy McDowall returning to the screen "Five Against the House." Gloria Jean plays opposite Richard Denning in the Cy Roth production, "Air Strike" Don Barry took an option on the Mildred Masterson McNeilly novel, "Each Bright River." Kendall Clark drew a role in U's "The Shrike." Rhodes Reason makes his screen bow in U's "Lady Godiva of Coventry".

bow in U's "Lâdy Godiva of Coventry"

Will Cowan to produce untitled musical featurette headlined by Leighton Noble and ork at U... Tony Curtis will star in U's "The Furple Mask," a swashbuckler to be produced in CinemaScope by Howard Christie. Allied Artists set James Best to co-star with Raymond Massey and Debra Paget in "John Brown's Raiders" Suranne Dalbert joined the cast of "Moonfleet" at Metro. Filming of "Timberjack was resumed on the Republic lot after location work in Montana Joe Turkel drew a part in "Lucy Gallant" at Paramount. United Productions of America upped Ted Seburn to the post of assistant to prexy Stephen Bosustow

Vandalism Erupts From New York Union Hassle

New York Union Hassle
A 24-hour police guard is being maintained at the Fair Theatre, a 600-seat neighborhood house in the Jackson Heights section of Queens, N. Y. as a result of recent vandalism allegedly stemming from a jurisdictional dispute between two rival projectionists unions. Damage, estimated at \$7,000, was suffered by the theatre early this month, three days after it reopened under new management after a long shutdown. According to Herman Stern, operator of the house, the damage was done by individuals who had knowledge of theatre equipment, since CinemaScopelenses were stolen, sound wires were cut beyond repair, and the screen was completely destroyed. Stern has reopened the theatre on a makeshift basis while new equipment is being installed. He is running with a small-size screen and has hooked up a temporary sound system. The vandals struck again a second time, letting loose a stench homb in the theatre. Stern was forced to make refunds to some 400 patrons.

The labor dispute, allegedly the cause of the vandalism, involves Local 306, 1ATSE, and the Independent Motion Picture Machine Operators, an unaffiliated outfit. Stern, when he roopened the

Wednesday, September 22, 1954



Recent nation-wide trade demonstrations have so convincingly established the superiority of stereophonic sound based on four-track magnetic film that exhibitors in ever-increasing numbers are resolving to equip their theatres with the new specially designed sound reproducing systems. Such whole-hearted support of the industry's new techniques reaffirms RCA's own unbounded confidence in the continual growth and progress of motion picture exhibiti

To give concrete expression to its confidence in the future of the industry, RCA announces a wholly new plan conceived on the principle that all theatres—small as well as large—should have an opportunity for easy acquisition of the new stereophonic sound systems. The heart of the plan is a revolutionary payment schedule—so liberal in its scope that the already moderately priced RCA stereoscope sound systems may now be acquired from daily box-office takes. Thus, the RCA plan enables theatre owners—even average-size operators—to reap immediately the bigger grosses now being rung up all over the nation by wider screen stereophonic sound features. You, as an exhibitor, can make your contribution to industry progress and to your own best interests . . . s by investigating RCA's novel plan. The coupon brings you full details. Mail it today.

Theatre Equipme RADIO CORPO			FRICA	
Engineering Pro	ducts Di	vision, Ca	mden, N. J.	
NAME		•		
ADDRESS				
			STATE_	



THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION

In Canada: RCA VICTOR Company Limited, Montreal

CAMDEN, N.J.

Canada's 'Free' Distribution Outlets

Industrial Films Can Reach Up to 900,000 Viewers At No Handling Cost Beyond Prints

Metro's 'Ticket-Selling Workshops'

Will Tie In With Either (1) Local Exchanges Or (2) Regional Conventions

A series of exhibitor forums, designated as "ticket-selling workshops," will be conducted by Metro shortly, the film company confirmed this week, Meetings will confirmed this week, Meetings will be held in exchange cities and whenever possible in conjunction with regional conventions of exhib associati Theatreowners and managers in each territory will be invited to attend the one-day roundtable sessions. Sole topic of discussion at the confabs will be ways to sell tickets, according to MrG sales topper Charles M. Regan and pub-ad chief Howard Dietz.

Mike Simons, Metro's director of

Mike Simons, Metro's director of customer relations, will direct each of the meetings and will bring to the session a panel of experts in various fields of film publicity, advertising and exploitation. Several organizations, according to Metro, have already asked to cosponsor the events to give their members an opportunity to participate in the business-building leetings. "With an increasing number of Mike Simons Metro's director of

With an increasing number of important new pictures coming from all sources," said Regan, "we believe a lot of goodwill will be customers merchandise them. We believe a lot of good will will be accomplished for exhibitors at all leads with the armitiation of the said of the levels, with the smalltown operator standing the best chance to benefit if he will participate. We will have nothing to sell. Our guest experts will give away, free, ideas that will sell tickets to the public regardless of what pictures the exhibitor plays." Dietz pointed out that the meetings will be of prime importance "to a whole generation of young exhibitors."

Each meeting, it was indicated, will be tailored to meet the needs of the particular territory, with ticket-selling ideas for large, smalltown, drive-in and conventional theatres. levels, with the smalltown operator

READE 'CURTAIN' SERIES **SET FOR NINE THEATRES**

Walter Reade circuit's successful "Curtain at 8:40" series, which serves as a showcase for foreign films, has added the Mayfair Theatre in Asbury Park, N.J., and now is slated to get under way in nine theatres on Oct. 13.

Series, which offers the foreign imports on a subscription basis, runs for six successive Wednesdays and is soonsored in each instance.

and is sponsored in each instance by an organization such as the American Legion, League of Wo-men Voters, United World Feder-

men Voters, United World Federalists, etc.
Reade's Morristown, N.J., house has been so successful in peddling the "Curtain" stanzas that the theatre is already sold out for eight Wednesdays instead of the six originally planned. While films are picked from all countries, British pix predominate.
Circuit feels that the series, apart fr m being a moneymaker, also serves a good overall purpose in that it acquaints audiences with foreign productions and paves, the

foreign productions and paves the way for their increased acceptance.

Hecht-Lancaster

Continued from page 3 :

to the promotion of the finished

First deal under the new opera-First deal under the new opera-tion already is set. Property in-volved is "Kitty Hawk," focusing on Orville and Wilbur Wright. It's to be scripted, directed and pro-duced by Mel Shavelson and Jack Rose, both of whom originally were writers on the Warner lot and are now moving into indie production. Shooting is pencilled in for next May or June:

May or June:
Idea of an independent outfit bringing in "outside" filmmakers not entirely new, of course. Samuel Goldwyn organization has had it under consideration on and off for years. Recently, Edward Small pacted Russell Rouse and Clarence Greene, as a team, to produce a number of pix under the Small aegis. H-L's plan, though, appears at this time the most ambitious and far-reaching i that it could involve a umber of procould involve a umber of pro-ducers over a long period.

GREENBLATT UPPANCE **SHIFTS RKO FIELD MEN**

Chain of field promotions has been set at RKO in the wake of Herbert H. Greenblatt's recent appointment as domestic sales manager: Sam Gorelick has been moved up from Chicago branch manager to midwest district man-ager, latter post being the one formerly held by Greenblatt.

Ray Nolan is the new Chi branch manager, shifting from the correspoding post in St. Louis. Tom Williamson is upped from seleman to branch manager in St. Louis. Frank E. Belles has been advanced from salesman to branch manager in Cleveland. He replaces Jack Bernstein, who recently resigned.

Siamese-Twin Theatres Get **New Trial in Columbus: Reopening As Art Outlet**

Columbus, Sept. 21.

The Bexley Theatre, the only double auditorium house in the world, is slated to reopen Oct. 1 as an art house. The theatre has been dark since June, 1952.

dark since June, 1952.

Originally opened Oct. 22, 1935, the Bexley gained much attention in the trade and lay press as a unique cinema parlor. It was designed and built by the late Theodore Jir. The house is arranged in twin, parallel auditoriums, with seating from the sides only. Each auditorium has its own screen and is serviced by a single projector equipped with a lens device for throwing two perfect images of a single film on the screens at the same time. It is the only theatre anywhere with this device and its sound system, which anticipated hi-fi by a good many years, is not obsolete.

The Lindenbergs operated the

men by a good many years, is not obsolete.

The Lindenbergs operated the house until 1943, when it, was taken over by the J. Real Neth chain, which closed it in 1952.

A new lease was signed with W. J. Fitz-Henry by Maurice and Louis K. Sher, Columbus restaurateurs, and Ed Shulman, of the Studio Theatre in Detroit. Plans are to open the house Oct. 1, retaining its unique projection system and its unusual sound system. Policy will be art film, revivals and unusual Hollywood or European features. The new managers even will make new use of the two auditoriums, closing off one after the show begins and filtering latecomers into the second. The halls are separated by a wall and very little *und leaks through from one to the other. one to the other.

Price Sues Flynn Co. On 15G Salary Claim

Pixiecrat

Hollywood, Sept. 21.

Now it's Allan Shivers, screen actor. The governor of Texas has agreed to play the familiar role of the governor of Texas. the Pine-Thomas production, "Lucy Gallant."

Shivers is due in Hollywood next Monday to appearscenes depicting the dedication of a huge Texas departion of a huge Texas departion.

tion of a huge Texas department store, Jane Wyman plays the owner of the store.

Reds Claim 'Foul' in Syria 'Cinerama' Exhibit: Tix Scalpers Ply Hot Trade

Washington, Sept. 21. "Cinerama" is the hottest item

the Damascus International Trade Fair, "dwarfing all other exhibits" and causing the Russians to charge "unfair competition."

charge "unfair competition."

Enthusiastic reports reach Washington from the U. S. Information Agency offices in Damascus where the big problem is how to get enough tickets to keep up with the demand. The outdoor theatre holds 2,000, with this country distributing free tickets to officials and the Syrian public Duests are rehorted. Ing tree tickets to officials and the Syrian public Ducats are reported being scalped there at prices with a dollar value as high as American theatres charge for "Cinerama." The fair opened on Sept. 2 and will continue to Oct. 1.

will continue to Oct. 1.

"Success of Cinerama greatly beyond original expectations," reads a cable to USIA offices here.

"The demand of government officials and private organizations has made it diffcult to hold even 750 tickets out of each daily 4,000 for public distribution. Crowds of 2,000 or more line up at each ticket booth in the hopes of obtaining one of the 100 tickets available there." Reference is to the fact that the ducats are being distributed. via commercial theatres in Damascus to break up overcrowding at USIA headquarovercrowding at USIA headquarters.

Agency claim widespread rumors in Damascus that Communists would try to sabotage "Cinerama" as the only way to stop its competition with the elaborate Russian trade exhibit at the fair.

The pic was donated to USIA by Cinerama Corp., which also lent three technicians who accompanied the print and equipment and supervised the installation. A local crew of 53 worked on the project, which requires more electricity. crew or 53 worked on the project, which requires more electricity daily than is used by the entire city of Damascus. Arabic sound-track was made at Cinerama studio by Amwar Hadid, USIA press rep for Syria.

Black Maria' Bows Again At Edison Foundation

A replica of the "black maria," first motion picture studio in the world, will be unveiled at the Thomas Alva Edison Foundation in West Orange, N. J., today in We (Wed.).

Dedication ceremony will be cou-pled with the showing of "The Story of Thomas Alva Edison," 25-

On 15G Salary Claim

Los Angeles, Sept. 14.

A suit for \$15,000 in unpaid salary was filed by Vincent Price in Superior Court recently against the William Marshall-Errol Flynn Co. and the two owners individually. Action involves "The Bartgain," a film produced in France in 1950.

Price declares his contract called for \$35,000 for his work on the film, with a \$15,000 deferment to be paid either one year after its American release or 18 months after the picture was completed. He claims the defendants have refused to pay. To date, the film has not been released in the U.S.

Story of Thomas Alva Edison," 25 with the showing of The Story of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "185 or yof Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 or yof Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 or yof Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 or yof Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of Thomas Alva Edison," 25 with the showing of Thomas Alva Edison, "25 with the showing of the the showing of the price of the fifth of the famed inventor. Prior to a press lunchen, the showing of the prior to a press lunchen, the showing of the fifth of the famed inventor. Prior to a press lunchen, the showing

How Can This Be Encouraged?

It's fine when the boss likes a picture. But, as Universal points out, it's even better if he likes it so much he sends his employees to the theatre and pays their way to boot.

That's what happened in Raleigh, N. C., with "Magnificent Obsession." Arthur A. Gould, president of Electrical Wholesalers, Inc., went to see the film. It moved him so much, he sent a memo to his entire staff. "Obsession," he said, "is a 'must.' If you will attend this movie, Electrical Wholesalers will be glad to pay your admittance. The admittance for a companion will also be paid for by the company. "I hope you will allow the company to pay your way to see this marvelous picture."

PANTAGES FACELIFT FOR \$5.50 'STAR' PREEM

Hollywood, Sept. 21.

RKO Pantages Theatre, home of the Oscar Derby, is getting a remodeling job for the world preem of Warners' "A Star Is Born" on Sept. 29. Job includes a new Cinemascope screen, a stereophonic sound system with 21 speakers, new foyer lights, carpeting and seat covers.

Projection booth is better

seat covers.

Projection booth is being equipped with the latest technical installations for CinemaScope projection and stereophonic sound. General public will be admitted at \$5.50 per seat.

Cinema 16 to Open 8th N.Y. Season Oct. 20th With 5.000 Members Claimed

Cinema 16, private membership group engaging in the exhibition and distribution of documentary and experimental films, opens its eighth N. Y. season Oct. 20 with a new series of screenings of offbeat product. Showings take place at Gotham's Central Needle Trades Auditorium and the Beckman Theatre. Membership of 5,000 is claimed.

claimed.
Outfit, run on a non-profit basis. shows pix which are withheld from public viewing because of legal re-strictions, profit considerations and censorship regulations. Included in censorship regulations. Included in the new season's program, for example, is "Have You Nothing to Declare?", French entry starring Raimu, which was nixed by the N.Y. State Board of Censorship. The private-membership angle makes the screenings permissible. Talks by Hollywood figures, including Stanley Kramer, Fred Zinnemann, and King Vidor, also are on the sked, according to "16."

WOMEN OF INDUSTY FORM NAT'L GROUP

Dallas, Sept. 21.
The first "national convention" of Women of the Motion Picture Industry was held here opening last week. It marked the official launching of WOMPI.

launching of WOMPI.
Participants in the confab included representatives of the four
existing WOMPI chapters with
each chapter sending in three official delegates. These chapters, include Memphis, Atlanta and New
Orleans, with Dallas as the hosting
chapter.

chapter. Mabel Guinan was convention chairman,

Ralph Goldberg Assembles Omaha Theatre Project

Omana, Sept. 21.
Ralph D. Goldberg, owner of a chain of six theatres here, has purchased two houses adjoining a garage, stores and parking lot he already owns at 36th and Farnam Streets and will build a theatre-spartment-mercantile-garage project there.

cet there:

"For 40 years I've dreamed of building the finest theatre in town,"
Goldberg told VARIETY. "Buying the two houses gives me space for parking, which is essential to any operation today."

Housever Goldberg added Jesses

However, Goldberg added, leases on the houses may withhold build-ing until 1956. Purchase price of the houses was set at \$100,000.

Extend S6 Date

= Continued from page 4 =

in addition to Hughes' holdings, the outstanding, shares include 884,900 owned by Floyd Odlum's Atlas Corp. and 1,856,083 held by

Atlas Corp. and 1,856,063 nead by the public.

Meanwhile, the possibility still continues that Odlum might swing a deal by which he would take over the RKO film company from Hughes, in addition to the latter's interest in the "shell." Talks have been on and off for the past several months but so far nothing has been months but so far nothing has been concluded.

Ottawa, Sept. 21.

Commercial distribution of business-sponsored films in Canada "is frequently considered unnecessary" because of "the wealth of free plans," according to the newsletter sent to advertisers by Crawley Films, Ltd., here, largest producer of industrial films in Canada.

of industrial films in Canada.

Biggest distribution outlet is the government-owned National Film Board of Canada, and it's free. But films "must have national significance, be interesting and informative and usually not longer than 20 minutes." Film Board may give a film 4,000 showings in. 15 months, mostly in rural communities and small towns. After that the prints go to 350 community film libraries in larger cities. Imperial Oil's prize-winning "The Loon's Necklace." made by Crawley, has reached an audience of 900,000—one out of every 17 Canadians—and three other sponsored films have passed the half million viewers mark.

Additionally some 19 provincial

rers mark.

Additionally some 19 provincial film libraries, 387 community libraries and depots, 410 film councils with 10,528 member organizations, and the Canadian Film Institute, which charges for bookings to support its nonprofit activities, are other outlets for business films, And, of course, there are company film libraries and film showings through branch offices, salesmen and dealers, "completely personalized and, in some cases, by far the most effective." Using this system, Moslem's Breweries, Montreal, recently showed its new film "Panorames du Quebec" to more than 10,000 persons the first day of release.

New Distribs

Continued from page 5

Rochemont, who organized his own distrib setup for "Martin Luther," may continue the setup for his upcoming "Animal Farm." David O. Selznick re-established his Selznick Releasing Organization to handle his reissues and it's figured he will continue the arrangement for his reissues and it's figured he will continue the arrangement for any new product he turns out. Samuel Goldwyn bypassed RKO for his reissues and made separate deals with states rights distribs. Italian Films Export, set up to release the product of Italo producers, is anxious to take on the films of other outside producers.

ious to take on the films of other outside producers.

Shift in distribution arrangements was prompted mainly by dissatisfaction with the cut received from the major distribs. The product shortage, however, served as the spark for the organization of the new production-distrib firms. Toppers of these new companies felt the time was ripe for new outfits which could help theatres fill up their playing time. As an example of the production cutdown by the majors, Metro's complete 1954 slate shows a total of 29 pi plus two specials, as compared to a total of 46 for 1953. Hearing the clamor of exhibs for product and after surveying the market, Makelim and Schwartz, for example, felt that new companies could get rolling at this time. This is the first time in many years that pixtes have undertaken to crash the highly competitive production-distribution market.

Basic Statistic

Continued from page 7

shuttered and others were peril-ously close to doing so unless the admissions tax were dropped.

If the number of 16,079 indoor the number of 16,079 indoor theatre were accepted, it would mean that there are only 2,000 fewer regular houses in the cour-try than in 1947 when the Motion Picture Assn. of America made its survey.

Survey.

General/comment was that the confusion merely highlighted the need for some reliable statistical service for the industry. The MPAA had Robert Chambers doing that kind of work but dropped him some years back.

So next time you wanna know how many theatres there are, just toss a coin. Whatever the answer, you'll probably be right.



Watch for

MAD AT THE WORLD

FRANK LOVEJOY
KEEFE BRASSELLE
CATHY O'DONNELL
KAREN SHARPE

and

CRASHOUT

WILLIAM BENDIX • ARTHUR KENNEDY
LUTHER ADLER • WILLIAM TALMAN
GENE EVANS MARSHALL THOMPSON
and co-starring BEVERLY MICHAELS



Clips From Film Row

NEW YORK

Albert Margolies & Co. has been engaged to do special publicity on Alfred Hitchcock's "The Trouble With Harry," which will be shot on location in Northern Vermont.

Joseph Brenner Associates booked its German import. "Angelika," into Leo Brecher's 68th St. Playhouse for September preem. Starring Maria Schell, film formerly was titled "The Affairs of Dr. Holl."

Appointment of Sam Senlowin

was titled "the Anairs of Dr.
Appointment of Sam Seplowin as manager of the Chicago office for Republic and Morris Dudelson as Detroit branch manager was revealed last week by Richard W. Altschuler, worldwide sales director for company. Seplowin moves from Detroit; where he had been branch manager, to the Chi post, He replaces Herbert Kaufman, resigned. Dudelson was formerly district manager for United Artists. Roxy has set product to carry it through December into the new year.

The Capitol installing a Stewart-Trans-Lux Luxmatte white screen for Sept. 29 seem of "Barefoot Contessa." It's said to be one of

Contessa." It's said to be one of largest completely seamless white screens in any theatre.

Plans for a "Golden Reel Film Festival" and the American Film Assembly, both of which are scheduled to be held next April at the Hotel Waldorf-Astoria, will be discussed today (Wed.) at monthly with the Wed. cussed today (Wed.) at monthly luncheon meet of the N.Y. Film

luncheon meet of Council.
Council.
George Margolin, prez of Continental Motion Pictures Corp., backfrom three-month stay Eu-

nental Motion Pictures Corp., back from three-month stay Europe.

Flock of publicity reaped by Marilyn Monroe in her recent local visit prompted RKO Theatres to book two Monroe reissues in Greater N. Y. and Westchester nabes Sept. 27-28. Pix are "Ni-agara" and "Don't Bother to Knock." both 20th-Fox subjects.

C. J. Bachman, with Stanley Warner Theatres for some 20 years as chief engineer, joined Fairchild Recording Equipment Co. as theatre equipment products manager in charge of Fairchild Perspecta stereophonic sound equipment.

Russell V. Downing, managing director of Radio City Music Hall, is in California on a combined business—pleasure junket. He will spend a couple of weeks vacationing near San Diego, and then will go to Hollywood to view product and make new bookings for the Hall, He'll be back in N. Y. Oct. 8.

DALLAS

Hal Cheatham of Alexandria, La, has taken over duties as publicity director for the Dallas theatres of the Interstate Theatre Circuit. He replaces Francis Barr, who was promoted to assistant publicity and advertising director of the circuit.

Henry Sorenson, of Modern Theatre Equipment here, has announced that he has completed installation of stereophonic sound equipment and anamorphic lens attachments in the 16 theatres comprising the Hall Industries Circuit, with headquarters at Beeville. The TCU Theatre at Fort Worth has been sold by C. O. Hagen of Yoakum to W. S. McLemore of Waco.

Yoakum to W. S. McLemore or Waco.
J. C. Chatmas has rounded out 2 years as an exhibitor at Marlin. He started in 1912 when he purchased an interest in the Majestic there. It now is the site of the present Palace. He also operates the Royal Drive-In and the Strand Theatre.
The St. Thomas, Episcopal church here, will use the facilities of the Inwood Theatre, a mabe house, for services temporarily. Tom Vincent, formerly of Dallas

New York Theatres

RADIO CITY MUSIC HALL

"BRIGADOON" in Color and CinemaScope stating
GENE KELLY • VAN JOHNSON
CYD CHARISSE with ELAINE STEWART and SPECTACULAR STAGE PRESENTATION

Robert TAYLOR · LEIGH · RAFT ROGUE COP PARAMOUNT SA

branch of Southwestern Theater Equipment Co., named manager of Houston branch, succeeding Alex McKinzie, who was made secretary and general sales manager, a new post. Vernon Collins replaces Vincent in the local branch.

Marvin Bell has announced opening of new Deluxe Drive-In at Rising Star. The 300-car ozoner is equipped for C'Scope. Partner with Bell in its operation is H. Ford Taylor of San Angelo.

H. Ford Taylor is installing CinemaScope in his three houses, the Taylor at Big Lake, Ford Theatre, Rankin and Ford Drive-In at McCamey.

Rankin a McCamey.

CHICAGO

CHICAGO

Alex Halperin, midwest zone manager of Stanley Warner Theatres, announced awards for Fabian Fabulous Forty contest for this territory as Pete Pisano of Avalon Theatre, Chi, first place; Joseph Real of Midwest Theatre, Oklahoma City, second; Ralph Krause, Milwaukee Theatre, third; and William Bindle of Rialto Theatre, Racine, Wis., fourth.

Nat Nathanson upped from exchange manager of Allied Artists to midwest district manager.

Nate, Slott, indie exhibitor, in

Nate Slott, indie exhibitor, in Michael Reese hospital recovering from major surgery.

Jack Manley, resident manager for Cinerama here, left organization last week to be harbor master and port manager of city of Chi-

and port manager of city of Cri-cago.

B&K publicity department tossed luncheon last week for chief flack Bill Hollander, who departs with spouse Sept. 24 for eight-week tour of Europe; columnist Herb Graffis was guest speaker.

ST. LOUIS

Russell A. Bovim, midwestern division manager for Loew's, Inc., moved his headquarters from film row to the Orpheum Theatre since the divorcement became effective.

W. J. Rodell relighted his Alvi Athens, Ill.

R. L. Adkins, DeSoto, Mo., leased the Canton in Canton, Mo., from William Collins. Deal gives him an option to buy the house.

Roy C. Hess shuttered his Girard in Girard, Ill. for indefinite period. The Vogue, Palestine, Ill., shuttered since Roy Hanley failed to renew the lease. The owner, Barney Tamboritus, Breese, Ill., may operate the house agai

Mrs. John Rees, whose husband owns and operates the Regai, Wellsville, Mo., discharged from a Mexico, Mo., hospital.

OMAHA

Ralph D. Goldberg purchased \$100,000 worth of land on Farnam Street here, some 20 blocks from downtown area, and plans to build a CinemaScope house on the site. Goldberg, who already owns downtown state and four nabe houses, said it will be a 1,550-seater.

Ray Watkins installed Cinema-Scope at his Crest Theatre, Superior, Neb.
Fuller Bros. Circus playing drive-ins in western Nebraska.

Ray David, manager of Pace Theatre in Chadron, Neb., announced he will bring in C'Scope pix several times each month after successful bow with "The Robe."

"Karamjoja" drawing capacity houses at 76 West Dodge and Council Bluffs ozoners.

houses at 76 West Council Bluffs ozoners.

BURLINGTON, VT.

BURLINGTON, VT.
This area's first showing of "The Raid," at the Mt. View Drive-In in Winooski, had a special appeal to Vermont folk, since some scenes were actually taken in St. Albans. The film is based on the burning and looting of the historic Vermont city during the Civil War.
Cyril E. O'Brien, Burlington theatre musician, appointed to the faculty of the Vermont Conservatory of Music, where he will teach the brass instruments.

Graphic Theatres, replaces him Oct. 1.

Oct. 1.

Annual one-day convention of Independent Exhibitors Inc., New England unit of National Allied, slated for Dec. 7 at Hotel Bradford. Melvin Safher, Rhode Island exhib, and Herbert Brown, Greenfield, Mass., exhib, named cochairmen of event.

Adeline Carter (Struzzieri) resigned as secretary at Independent Exhibitors headquarters; replaced by Anita Linski.

signed as secretary Exhibitors head by Anita Linski.

William Madden, Metro city salesman, moved to Philadelphia as branch manager.

ALBANY

Dick Murphy succeeded Larry Cowen as manager of Proctor's in Troy, latter taking leave of absence because of illness. Cowen directed Proctor's from 1946 after he was discharged with the rank of lieutenant commander in the U. S. Navy. Also a veteran of World War I, he managed the Grand in Albany for Fabian before the second World War, and also previously worked for Fabian and RKO in New York City.

A Paramount contingent surveyed the Palace and Strand for vista Vision. Leading theatres in exchange cities are being checked for adaptability to Vista.

At La Flamme, Strand manager,

Al La Flamme, Strand manager, named industry chairman for com-ing Community Chest Drive.

LOS ANGELES

Producer Reginald LeBorg signed kip Weshner as sales rep for White Orchid," William Lundi-Skip W "White gan-Peggy Castle co-starrer, to be released through United Artists in

released through United Artists in November.

Filmakers Releasing Organiza-tion appointed Jack Safer as Mid-Central States sales rep.

SRO booked "Duel in the Sun" to open day-date in 33 first-runs, including 14 ozoners, in southern California.

PITTSBURGH

Folly Theatre in Erie, closed for more than a year, reopened under management of Leon Monroe, who has signed a long-term lease with B. G. Neyland, the owner.

Henry Burger, ad-pub head for Stanley-Warner Theatres in this zone, appointed motion picture chairman for annual celebration of Pennsylvania Week next month.

Leon Reichblum, an exhib here for more than 25 years, and his wife, departed for Miami Beach, where they'll make their future home.

Frank Arena came from Cleveland to manage Loew's Penn with recent transfer of Bill Elder to the circuit's Warfield in San Francisco,

Francisco,
Thomas A. Gilbert, active in the
theatre and film business for 50
years, has retired. The SW circuit
recently returned its lease on his
Oakland Theatre to him, and he
has remodeled the property into
two storerooms.

has remodeled the property into two storerooms.

John L. John, Metro exploitation man in this territory, reported back on job after being laid up for three months with a coronary.

Jee Outley, relief manager for SW, has been appointed Charlie Eagle's assistant at downtown Stanley, replaces Dewey Moore, promoted to assistant of the Etna and Rowland.

Bob Clark, West Virginia area rep for Metro and member of the local sales organization for several years, dransferred to San Francisco; successor not named yet.

Ken Winograd, returned from Korea after two years in army, will succeed his brother, Leonard Winograd, as manager of Oriental Theatre in Rochester, Pa., Oct. 1.

Takes place when latter enters Hebrew Union College in Cincinnati to study for the rabbinate.

Bob Gorden, new proprietor of Shepp. Theatre in Smithon, changed its name to the Linda House long has been dark and is being modernized for a reopening soon.

Shea Theatres took over manage.

Inside Stuff—Pictures

While foreign film distributors obviously aim at maximum returns on every import some art house operators complain that the distribe often fail to develop the full potential of their product because of indifference in marketing it. Exhibs specializing in overseas films beef that few importers service them with useful sales hints and showmanship ideas in keeping with material found in most pressbooks supplied by the majors. Indie distribs for the most part confine their "campaign books" to a small folded sheet containing a few ad reproductions and blowups of New York newspaper reviews. Possible exception to the rule, however, are pressbooks prepared by importer Arthur. Davis in behalf of his product. For example on the Frenchmade "Pit of Loneliness" he whipped up an eight-page "showmanship manual" replete with sales suggestions plus background stuff on the cast for planting with local papers.

Seldom has Hollywood been pulled sentimentally behind a property like the Robert Hardy Andrews-USAF Col. Barney Oldfield story, "Tiger By The Tail; the Story of Sam Magill." Tale is of the exploit of an Ashtabula, O., lieutenant who talked a German general into surrendering himself and 20,000 men to him in World War II. Event was filmed by the Army Signal Corps at the time by an element of producer-director George Stevens' SHAEF camera crew, the unit headed by Hollywood cameraman Joseph Biroc. In Hearst's American Weekly recently, its annual film issue, with a 21,000,000 reader reach, Oldfield's byliner was featured on the 10th anniversary of the kamerad with text reference to its film possibilities. Meantime, Magill, now back in Germany, is watching progress on the project from a small Bavarian village of Boblingen, in whose cemetery the German general who surrendered to him—Erich Elster—is buried.

Thirty members of the film industry have been given Awards of Merit by the National United Jewish Appeal. They were cited "for outstanding service and devotion in 1954, to the work of saving lives, building Israel and strengthening the free way of life, through the medium of entertainment." Receiving the award for the first time were Frank Bracht, Bernard Cooper, Douglas Denis, John Derek, Mal Epstein, Eduard Franz, Y. Frank Freeman, Samuel Goldwyn, Ben Hersh, Herbert Hoffman, Nathat Juran, Otto Lang, Gene Lockhart, Arthur Lubi, Thomas Mitchell, Robert Mitchum, Robert Newman, Donna Reed, Budd Small, Sidney Solow, Forrest Tucker and Robert Young. Receiving it for the second time were William Gordon, Jack Karp, Ray Klune, Noel Madison, William Meikeljohn, Sidney Peck, Iryin Talbot and Morrie Weiner.

Approximately 2,600 motion pictures and filmstrips are described in a catalog being distributed abroad by the U.S. Information Agency to aid educators, scientists and other film users in selecting American audio-visual materials. Issuance of the list, said USIA Director Theodore C. Streibert, and the "many excellent American films" it contains, will make the U.S. and its works "more thoroughly understood and appreciated abroad." Publication, entitled "1954 Supplement: U.S. Educational, Scientific and Cultural Motion Pictures and Filmstrips Suitable and Available for Use Abroad," was compiled with guidance and approval of an advisory board of professional visual education specialists. Pictures listed are available abroad on a sale, rental or loan basis. loan basis.

Continuing its policy of touring offbeat personalities to bally pictures, Metro has imported a genuine Scotsman and a pair of Scot lassies to blow the bagpipes for "Brigadoen." Commander K.D. Ian Murray, R.N., born in the Highland village of Tullibardine, Perthshire, Scotland, acted as technical adviser on the film and has been engaged to make one of the tours. The other will be made by Pat Gow and Olive Henderson, lassies who are hostesses for Scandinavian Air Lines. Commander Murray will wear kilts on the tour and discuss Scottish legends, customs, etc. The gals will also appear in native dress of tartan and kilts.

Thomas L. Robinson, publisher of the Charlotte (N. C.) News Thomas L. Robinson, publisher of the Charlotte (N.C.) News, who has been travelling this summer in Europe doing a series of political commentaries (he had an exclusive interview with the Prime Minister of Portugal) is the same Robinson who about 20 years ago did a stint with the 20th Century-Fox publicity department in N. Y. Long since a rooted Carolinian with a wife and three children, Robinson has been resustating the News against the more powerful and sold-out Charlotte Observer. Robinson has 30% of the News stock.

It isn't often that Jerry Wald assumes the role of a modest violet but he is doing it in the filming of "The Eddy Duchin Story" at Columbia. As radio editor of the defunct N. Y. Graphic, Wald was one of Duchin's strongest boosters and helped materially in his rise to prominence as a pianist. As executive producer at Columbia, he has eliminated himself from the story and ordered that only one N. Y. columnist be mentioned in the script—the late Mark Hellinger.

While commercial exhibition of "Salt of the Earth," controversial labor pic, is still at a standstill in Chicago because of a boycott by the motion picture operators union, the film continues to be a conversation piece in certain organizational circles. "Salt" was shown last week at the Third Unitarian Church in Chi on 16m projector and was followed by an informal discussion of the picture's merits.

A closed-circuit hookup of 23 cities, arranged by Box Office Television, will be employed for a medical session tomorrow (Thurs.). Some 5,000 physicians will gather in hotels from 6 to 7 p.1 to observe and participate in a symposium on the management of the constraint. Telecast, sponsored by the American College of Physicians and Wyeth Laboratories, will originate in New York from CBS Studio 60.

Recap on the publicity "breaks" garnered for Walt Disney's "20,000 Leagues Under the Sea" shows the pic has been covered via extensiv features in just about every national mag plus the Sunday rotos and wire services. Spectacular nature of the film and the underwater lensing in Nassau helped in copping the attention.

Cyril E. O'Brien, Burlington thouse in gradering modernized for a reopening faculty of the Vermont Conservatory of Music, where he will teach the brass instruments.

TOLEDO, O.

The Wilson, nabe house in Youngstown, O., has reopened following remodelling, under new management of Ben Algahmee, with a dual policy. Peter Wellman, Girard, O., circuit operator, underwent surgery at the Sewickley (Pa.) Valley Hospital.

BOSTON

BOSTON**

Ernest P. Gorris, ex-airman who smifed out a bomb in 'a B-29 over North Korea late in 1952, saving 12 lives, licensed by the state as a projectionist, He'll operate at the star in Bar-Ba's Market, Hingham. Arthur Rowe, formerly district manager and booker for the main cropening the manager. In the proper of the publicity "Dreaks" garnered for wat Disney s autous leagues Under the Sea" shows the pic has been covered via extensiv features in just about every national mag plus the Sunday rotos and wire services. Spectacular nature of the film and the underwater leagues Under the Sea" shows the pic has been covered via extensiv features in just about every national mag plus the Sunday rotos and wire services. Spectacular nature of the film and the underwater in leagues Under the Sea" shows the pic has been covered via extensiv features in just about every national mag plus the Sunday rotos and wire services. Spectacular nature of the film and the underwater leasures in just about every national mag plus the Sunday rotos and the proper services. Spectacular nature of the film and the underwater leasures in just about every national mag plus the Sunday rotos and the model of the film and the underwater leasures in just about every national mag plus the Sunday rotos and the leasures in just about every national mag plus the Sunday rotos and the leasures in just about every national mag

ABC IN TOP ECHELON LOPOFFS

Colbert's 'Not Even for a Million'

Claudette Colbert's performance in last week's CBS-TV color production of "Royal Family" for Westinghouse, which generally won her critical plaudits, is expected to cue a fresh outburst of activity for her tv-film series which was originally intended for Toni in the 8:30 to 9 p.m. Saturday slot on NBC-TV. Guaranteed in excess of \$1,000,000 (\$10,000 a week for 54 weeks) in a non-cancellable contract, plus an ownership stake in the residuals, Miss Colbert flatly rejected the NBC overtures because of her refusal to do the commercials. As result, the series now lies dormant, with Toni bypassing the show. But Miss Colbert is standing pat: anybody who buys her does so sans commercials.

Situation parallels the recent dropout of Kate Smith from the NBC-TV afternoon schedule, despite the fact that the web still had a year to go on its contract, because of Miss Smith's refusal to pitch the client's wares.

With but these two and possibly a few other exceptions, however, virtually all the major talent in the tv programming sweep-stakes today have been "indoctrinated" into the commercials, for better or for worse. NBC, for one, is averse to pacting any star who refuses to identify himself (or herself) with the advertiser. Few in tv today enjoy the privilege of "playing the show" exclusively without doubling into a client pitch.

In fact, next season will witness some personalities skipping the programs and throwing in their lot with commercials only, as witness the pacting of Leopold Stokowski, who has been signed by RCA for the color tv commercials on the upcoming "Tonight At 8:30" color spec.

TV's Main Course: Cheesecake

'There's Nothing Like a Dame' Accents Specs, Telepix Castings

All of the tv spectaculars in the early stages of the 1954-55 season and several upcoming and "being negotiated" telepix series have that "cheesecake" look — though not

negotiated" telepix series have that "cheesecake" look — though not necessarily in the traditional sexiomatic sense (thus the quotes). Ditto some of the opening shows that don't fall into the specola category. Dorothy McGuire, for instance launched "Lux Video Theatre" in "To Each His Own." Armstrong's "Circle Theatre" got going seasonally—and under the new production auspices of Talent Associates —with Janet Blair as the mccoy cheesecake in the "Mrs. Universe" play. General Electric's choice for its preemer was Gene Tierney, vidtbuiling in "Nora," adapted from Henrik Ibsen's "A Doll's House."

Of new series with permanent

Of new series with permanent stars, they're virtually all-femme. Celeste Holm is heading up "Honestly Celeste," June Havoc will front "Willy" and Claudette Colevit may still do "Leave It To Liz," although the NBC deal has conked out

out.

"December Bride," taking Red Buttons CBSpot, stars veteran actress Spring Byington and Ronald Colman's private and pro vis-a-vis in "Halls of Ivy" is Benita Hume. Latest of the Hollywood staples pencilled in for a go at a tv film package is Myrna Loy.

As far as the NBC coloraculars are concerned, it's "there's nothing like a dame" for Max Liebman, who opened on Sept. 12 with Betty Hutton and will follow on Sept. 25 with Ann Sothern in "Lady in the Dark." The Monday night specials, ablaze with the Leand Hayward pennant before his illness, will be launched with Ginger Rogers in "Tonight at 8:30." (Continued on page 42)

(Continued on page 42)

Liebman Shoots At Shirley Booth

If NBC can come up with the It NBC can come up with the right vehicle for her, Shirley Booth wouldn't be averse to joining the star brigade in tv for one of the Max Liebman 90-minute specs. Liebman it's reported, is hot for the Booth entry, with possibility of a deal heightened by the star's decision not to tour in her current legiter, "By the Beautiful Seâ." Factor, too, is the price, but apparently this would be no major stumbling block in view of the fancy coin being tossed around to pact major personalities.

ancy coin being tossed around to pact major personalities.

Miss Booth has let it be known, however, that she won't do an original preferring a time-tested Broadway vehicle (such as "Tree Grows In Brooklyn" or possibly a dramatic show),

Traitor

"Our Goodly Heritage,"
8:15 a.m. Sunday inspirational stanza on WCBS-TV, N. Y., will mark its 100th telecast Oct. 10.

In celebration of the event.
William B. Baer, dean of New
York U.'s College of Arts and
Sciences, who conducts the
show, is having a little shindig
—at the Harvard Club.

Computing Radio Web Billings Now A Trade Toughie

and other publications reporting gross radio time billings may have to cast about for a new method of gross radio time billings may have to cast about for a new method or representing network billings this fall. Reason is that for the first time in years, for at least one network's rate cuts will take the form of a reduced gross hourly rate instead of an increased discount. That happens next week when ABC installs its single rate system, with the hour rate becoming a flat \$16,300 instead of varying gross rates that went as high as \$30,000 in evening time.

While CRS and presumably NBC

wening time.

While CBS and presumably NBC will reduce nighttime rates in the form of higher discounts, ABC's reduction in evening rates will put it in a far lower category so far as gross billings are concerned. Networks up to now, along with PIB and others, have reported sales and billings in gross figures, not counting in the discounts. So that while in the past an hour nightime sale would have credited ABC with \$30,000, although it would have come to net of about \$16,000, starting next month the network will be credited with only \$16,300. At the same time, CBS and NBC (Continued on page 32)

BABES IN ARMS' AS MERMAN'S 2D TV'ER

'Babes in Arms" will be the sec-Bapes in Arms will be the sec-ond in the series of shows to star Ethel Merman on the CBS-TV Wednesday night Westinghouse series. Miss Merman has already been signed to open with "Pana-ma Hattie."

ma Hattle."

She's engaged for four programs in the series, with the third show likely to be "Call Me Madam."

Rights for this layout are still to be cleared by composer Irving Berlin. Title of the fourth show isn't known as yet.

OF 'OLD GUARD'

Two vicepresidents and a num Two vicepresidents and a number of topranking execs were cut loose by ABC yesterday (Tues.) in a far-reaching personnel realignment. Reshuffling affects virtually every phase of network operations in radio and television, and while officially it was called "executive promotions" and "departmental consolidations," it meant the first drastic move by the United Paramount Theatres hierarchy in moving out the web's "old guard" contingent.

Ton exec forced out was Alex.

archy in moving out the web's "old guard" contingent.

Top exec forced out was Alexander (Sandy) Stronach, veepee of the tv network. No indication was given of a replacement, Also out are program v.p. Charles Underhill, production chief Charles (Chuck) Holden, publicity topper Jack Pacey and advertising director Mitch De Groot. Pacey was on the Coast on a publicity tour when the news broke in a memo circulated yesterday under prexy Robert E. Kintner's signature.

There's been no replacement for Stronach named yet, but since Slocum (Buzz) Chapin is a v.p. and director of the tv web, it's assumed he'll take command. Robert F. Lewine, until now eastern ty program chief under Underhill, takes over as director of the program department. Gene Accas, until now director of radio advertising and promotion, becomes director of the newly created department of advertising, promotion and publicity for radio and tv, replacing both Pacey and De Groot.

Radio and tv news and special events have also been consolidated

and tv, replacing both Pacey and De Groot.
Radio and tv news and special events have also been consolidated under the wing of John Daly as v.p. in charge, but there have been no casualties from the radio side, with Tommy Velotta remaining as v.p. and administrative officer of the new department under Daly. News and special events will also take over religious and educational programming, formerly in Pacey's domai.
Other consolidation takes place in sales development and research, with tv sales development director. Don Durgin taking over as director of sales development and research for radio and tv. Don Coyle, formerly in charge of tv research, and Jay Eliasberg, of radio research, remain with the network.
Sweep leaves among the ABC "old guard" only Kintner, Chapin, radio veep Charles Ayres and v.p. assistant to the prez Ernest Lee Jahncke as toplevel execs at the web. Officers installed by United Paramount include Bob Weitman and Bob O'Brien among the top operating execs. Understood there has been friction at the web since they moved over, and there have

erating execs. Understood there has been friction at the web since they moved over, and there have been repeated rumblings of a sweep since the merger. This is the first manpower cut since that time, however.

Others reportedly getting the

however.
Others reportedly getting the gate were William (Bud) Materne, assistant national sales manager in tv, and Jerry Harrison, eastern tv sales chief. Jahncke remains in the station relations domain, with Al Beckman being upped to director of station relations of the tweb and Charles Godwin, who recently moved over from Mutual, getting the nod on the radio side.

Seein' Is Believin'

Seein' Is Believin'
Richard Berlin, general
manager of the Hearst Corp.,
did some powwowing with CBS
prexy Frank Stanton last week
in what presumably was a bid
to patch up the Jack O'BrianCBS situation. For many
months O'Brian's -"how-canyou - say-anything-good-aboutthat-network" tempo of his
N. Y. Journal American radioty-column has been a source of ty-column has been a source of disturbance to the CBS com-

mand.
Eyebrow raiser last week
was O'Brian's rave notice for
the new CBS-TV. "Best of
Broadway" premiere—not so
much because O'Brian enjoyed
the "Royal Family" performthe "Royal Family" performance, but because of its CBS

UPT'S BIG SWEEP | Ginger-Sullavan-Hutton 'Demands' **Seen Setting Alarming Precedents With Stars Now Calling the Turns**

Saudek's 'So What!'

Mith all the shouting and drumbeating of the NBC-TV 90-minute spees, the TV-Radio Workshop of the Ford Foundation has been growing slightly, annoyed over the "we were first" claims.

first" claims.

Chiming in with its own "looka here," the Workshop and its director, Robert Saudek, point to the fact that for two full seasons (and now going into the third) the CBS-TV Sunday afternoon "Omnibus" series of 90-minute shows even more fully rate the appellation "spectacular" in terms of innovating new concepts and in off-the-beaten-track program content.

Trying to Unload **Minority Interest Not Easy for CBS**

CBS' desire to elear the decks in its quest for five wholly-owned ty stations by disposing of its 45% minority interest in WTOP, Washington, and WCCO. Minneapolis, apparently isn't coming off too easy. At least not in terms of shedding its D. C. holdings (where the Washington Post holds the majority stock of 55%). As-result, there's every indication now that Columbia will first divest itself of its 45% in WCCO, although it had hoped to get Washington out of the way first.

CBS' interest in WTOP is estimated to be worth about \$4,000,000.

the way first.

CBS' interest in WTOP is estimated to be worth about \$4,000,000. There are least two hot bidders for it, one of them being Leon Levy, who has had a longtime identity with Columbia as a stock-holder-board member (which ne would obviously have to relinquish). But stalemating negotiations is the fact that Paul Graham, publisher of the 55%-owning Washington Post, reserves the right to meet any outside figure within 60 days, which automatically holds a bidder dangling midair despite the fact that he's got hard cash on the line. CBS is shooting for St. Louis and Boston to round out its o&o tv possessions. It figures it has a strong chance of getting the St. Louis channel. But Boston is something else again, with the chances at best slim. If it misses out there, Columbia will settle for a flourishing V in any of the major 15 markets. Nor has it ruled out the possibility of eventually taking over WTOP. In Washington as a wholly-owned operation to complete its five-station complement.

ROSEMARY CLOONEY IN CBS RADIO SERIES

Rosemary Clooney has been set by CBS Radio for a Thursday at 9 p. m. quarter starting Oct. 7. Perry Como is on Monday-Wednesday-Friday in same slot for Chesterfield, with a sponsor being sought for Miss Clooney.

Backing Miss Clooney will be the Buddy Cole orch, with Bill Brennan producing and Glenn Wheaton scripting.

Pharmaco's 'Hilltop'

Pharmaco, Inc. (Feena-Mint), taking CBS Radio's "Hillton House" daytimer for a Tuesday and Thursday ride beginning next week (28). Other three days are sustaining thus far. Miles Labs has been picking up the check but bows out this week.

Biz booked via Doherty, Clifford, Steers & Shenfield.

Viewed as one of the alarming aspects of the competitive NBC vs. CBS battle for top pix-legit names, notably for the rash of high-budg-eted tv spectaculars, is the acquiescence on the part of the networks in permitting the stars to call all the turns. Strictly aside from the unprecedented coin being lavished on these personalities, the top talent has been throwing the book at the webs in terms of dictating who shall produce, costar, etc. The networks, in their anxiety to snare the major names, have been offering little or no resistance to the demands.

mands.

When, for example, Betty Hutton insisted that none other than Charles O'Curran (who incidentally is her ex-husband) be pacted to direct the musical numbers for her videbut in Max Liebman's production of "Satins and Spurs", even though Rod Alexander, Liebman's longtime associate, has been given the nod in the series of NBC-TV specs, Miss Hutton was given her way rather than risk losing her services.

services.

Similarly, Ginger Rogers, pacted for the first of the Monday night (ex-Leland Hayward) spec series for, "Tonight At 8:30", insisted that Otto Preminger be brought it to produce, Again the web nodded an assent.

Not to be outdone, Margaret Sul-Not to be outdone, Margaret Sullavan pacted as star of the second of the Monday night series, "State of the Union," which Howard Lindsay and Russel Crouse will produce, chimed in with: "If you take me you gotta take Joe Cotten." (Understood that NBC was contemplating using Ralph Bellamy in view of the click performance he gave in the legit version). Nonetheless Miss Sullavan got her way, resulting in the, deal for Joseph Cotten to costar with her.

The networks, turn, say

ten to costar with her.

The networks, turn, say they're not entirely to blame, and point the finger at the talent; agents (notably William Morris and MCA) who, by virtue of their hold on the stars, are being identified as the "behind the scenes villains" in grabbing off the auxiliary contracts.

Eureka! 'Medic' **Outpulls CBS-TV**

NBC-TV's "Medic" managed a popoint turnover—after one exposure—on Monday (20), with a Trendex score of 25.3 against 19.9 for CBS-TV's "Public Defender." Previous week, with "Medic" preeming, it rated 19.6, highest that NBC had until then achieved in the Monday at 9 slot, but "Defender." was still way ahead last week with 33.2. Rarely in tv rating sweepstakes has a 19-point change-over, accompanied by upbeat fro second to first position, been achieved.

achieved.
What "Medic" will do versus the returning "I Love Lucy" is moot, but last Monday's scorecard in the former's favor is credited to a dual reason: the 8 to 9 "Operation Entertainment" precede with soild lineup of names (that is the Sid Caesar upcoming slot), and the impact created by the "Medic" premiere with its birth-of-a-baby-death-of-a-mother theme.

Color Courtesy

Since the Jules Montenier outfit

Lots of Dramatics But Not Much Testimony As Lamb Hearing Bows

Washington, Sept. 21.
FCC's inquiry into Commie charges against Edward Lamb, Tocharges against Edward Lamb, 10-ledo broadcaster-publisher, pro-duced more heat than light during three days of hearings last week, but did unearth some evidence supporting the agency's case.

supporting the agency's case.
With Lamb's counsel, Russell Brow and J. Howard McGrath (former attorney general), and Commission attorney Walter Powell engaging in continuous wrangling over the admissibility of testimony, Examiner Herbert Sharfman has had to display the patience of Job and the wisdom of Solomon in filling his assignment. Observers generally agreed he has succeeded meeting the challenge.

lenge. So far the hearings have developed plenty of dramatics, if not testimony, and might well draw a good tv audience— if Sharfman would allow them to be televised, which he almost certainly would not. Outstanding actor is Brown, who can always be depended on to liven up the proceedings should they show a tendency to become dull.

Brown frequently comes us with

Brown-frequently comes up with earthy ad libs, On one occasion, when Powell insisted that names must be mentioned to bring out facts and can late be stricken if unsubstantiated, Brown-protested: "This is more than a matter of legal procedure. The reputation of Lamb's family is involved. You can throw-a skunk in a jury box and then throw it out but the smell still stays." Brown frequently comes up with

another occasion charged Powell with putting on a Broadway show because of the lat-ter's use of "a prepared script"

(Continued on page 36)

Lotsa Shifts In **CBS Radio Sked**

Lotsa changes at CBS radio. Stan Freberg's "That's Rich" and the sound version of "Meet Millie," with Elena Verdugo, are being dropped by the web after this week, with the Thursday 8 to 9 nm. pairings going to "Suspense" and "Night Watch." Latter are also sustainers. sustainers

sustainers.
Also axed is the Friday night
8.8:25 "Mr. Keen" series, but the
crossboard "Keen" is retained.
"Crime Photog" goes into the Friday vacancy Oct. 8. Another strip
is on the way i "Mr. and Mrs.
North," which has been a once-aveeker since its debut. Whodunit
will take the 9:15 p.m. quarter
starting Oct. 4, with Barbara Britton and Richard Denning continuing in their roles.

ing in their roles.

"Stop the Music," Tuesday 8:309:30 p.m., moves up a half-hour to 8 o'clock and adds 15 minutes in the process in a new slotting from 8 to 9:15 that kicks off Oct. 5.

On NBC He Gets Paid, **But Caesar Cuffoing CBS** 'Person To Person' Stint

Person To Person' Stint

Four days after the Sept. 27
opening of his new 60-minute show
on NBC-TV, Sid Caesar will. cross
over to CBS to "for free" it on Ed
Murrow's "Person to Person" program (Oct. 1). Murrow has had personalities from the rival web before (including RCA-NBC board
chairman David Sarnoff, to name
only the topper). Originally slated
for that Friday date with the CBS
interviewer were Lucille Ball &
Desi Arnaz, but this plan was jettisoned in favor of Ed Sullivan's
"Toast of the Town" (same web)
which has blueprinted an "I Love
Lucy" cavalcade.

"P to P," incidentally, has expanded its editorial associate staff,
with Art Settel tapped for the
chore that joins him with John
Horn and David Moore. Settel
worked out of CBS-TV press info
sa publicity specialist with Jack
Paar's "Morning Show." he'll double on publicity with the Murrow
stanza. The web has been interviewing candidates to replace Settel on "Mor ing."

Oops, Wrong Nitery

"Latin Quarter Revue" slated for "Colgate Comedy Hour" Sunday (26) will feature comic Joe E. Lewis, who has never played the Lou Walters spot in New York, but has been a staple at the compet-ing Copacabana si the latter cafe opened in 1940.

cafe opened in 1940.

Situation was brought about by the inability of the Bernard Bros., originally pacted for that date to get out of the Ambassador Hotel, Los Angeles, for the night of the showing. It had been planned to fly in the Bernard Bros. to New York, and have them plane back to Los Angeles immediately after the show, theirefore losing only one night at that spot. However the Cocoanut Grove management wouldn't let the Bernards out. Thus Lewis was rushed into the breach. breach.

each.
Colgate is also dickering for a Coigate is also dickering for a onenighter on the Friars Club. The vet theatrical organization is now working out a deal. It's possible that Milton Berle may head that show. If so, it will be done

20 More Stations Pledge Allegiance To Quality Group

Chicago, Sept. 21.
Twenty additional stations have applied for membership in the Quality Radio Group, newly-formed roster of key. AM outlets hooked up in joint nighttime sales and taped programming package. QRG board held its first formal session here yesterday (Mon.) and set up screening procedures for unidentified new applicants to be added to the original 24 announced at the outfit's incorporation three weeks ago.

outfit's incorporation three weeks ago.

A five-man executive committee was named to work out details of the addition of the new stations to the QRG string and also to hunt for a paid topper for the organization which hopes to be formally signing national advertisers by Oct. 15.

Ward Quall, of the Crosley stations, was confirmed as prexy:

ward quality of the Crossey stations, was confirmed as prexy; william Wagner, WHO, Des Moines, secretary, and W. H. Summerville, WHL, New Orleans, treasurer. Frank P. Schrefber, WGN, Chitions, w

rrank P. Schreiber, WGN, Chi-cago, was elected exec committee chairman. Other members are: John DeWitt, WSM, Nashville; Donald Thornburg, WCAU, Phila.; Charles T. Lucy, WRVA, Rich-mond, and Ralph Evans, WHO, mond, and Des Moines.



NATALIE CORE

Hostess

"The A & P Playhouse"
Saturdays, 7 P.M., WABC-TV
Tuesdays, 8 P.M., WABC-TV
LExington 2-1100
Personal Representative
ALBERT ROSS
132 West 43d St., New York 36
CHickering 4-3741

See It Now' to Ride With Maine's Sen. Smith On Her Global Air Tour

On Her Global Air lour

Details of Edward R. Murrow's upcoming global show to end global shows was to be made public last night (Tues.) on his CBS-TV "See It Now" through an appearance by Sen. Margaret Chase Smith of Maine. When Murrow and co-producer Fred W. Friendly learned that Sen. Smith was planning a world tour, they asked if she would agree to have a small crew of "See It" cameramen accompany her to make a film-and-sound recording to be displayed on the show. The senator accepted the invitation to have her round-taneous national audience.

The Maine legislator's itinerary

taneous national audience.

The Maine legislator's itinerary is so extensive that it may result in "See It" expanding to an hour or even 90 minutes, or possibly a larger spread elsewhere on the CBS schedule, if not a short-run series based on the travelog.

With Congress not in session and her Maine campaign successfully

With Congress not in session and her Maine campaign successfully concluded, Sen. Smith will take off from New York Oct. 12 for London and will talk to government toppers in such spots as Paris, Madrid, Rome, Frankfurt and Bonn, Istanbul, Beirut, Pakistan, Delhi, Bangkok, Hongkong, Manila, Formosa, Tokyo and Honolulu, bringing her flight string to Oct. 31.

In a brief talk last night (and a a tipoff on the type of material to be made available to the show) to be made available to the show), Senator Smith, according to a rough draft of a text made available, was to say in part: "This world trip is an important event in my life and I want to say exactly what I mean to say. During my service in Congress, I have (Continued on page 32) actly my

Eggs Were Never This Scrambled

Columbus, Sept. 21.

Following WTVN-TV's severance of basic affiliation with ABC, network-station identification has become so scrambled that it is doubtful if the average viewer is certain about any studio's affiliation, here. Besides that, newspaper tv. log caretakers are grinding their teeth, over the impossibility of lining up any network's schedule with any particular station in Columbus.

WTVN-TV, the Taft station here, cut bait with ABC on Aug. 24 after a five-year-plus basic affiliation, and reoriented its schedules to DuMont, which it has always carried in tandem with ABC, and a flock of film packages. A few days later, WLW-C, the Crosley tv outlet in Columbus and a five-and-a-half year basic affiliate of NBC, signed a primary affiliation contract with ABC, retaining, of course, its basic NBC.

It was at this point that network shows started popping up i strange locations. This is the way things are: WLW-C has first refusal on ABC shows, but since the station only can take certain shows that won't interfere with its NBC listings, the rest of the ABC shows are up for grabs. That means some ABC shows are turning up on the schedule of the CBS affiliate, WBNS-TV, thus making two stations carrying ABC shows, neither one of which is a basic, although one is a primary.

So, WLW-C (NBC) is airing "Super Circus," "Voice of Firestone" and will air NCAA Football, all ABC shows but hasn't been carrying ABC's "Game of the Week." That's being telecast by WBNS-TV (CBS), which has several other ABC shows pencilled in for the winter.

TV (CBS), which has several other ABC shows pencified in for the winter.

For the final fillip, WTVN-TV (DuMont), which has been carrying CBS afternoon serials since last spring, even while the station was carrying a basic ABC-TV contract, is now showing Edward R. Murrow's "Person to Person" (CBS), which WBNS-TV (CBS) has never carried; last year due to regional contracts on the show, this year due to local commitments.

TV Network Premieres

One Minute Please. Panel, DuMont, 9 to 9:30 p.m., Scrutan, via Edward Kletter.

via Edward Kletter.

SAT., SEPT. 25

Gene Autry Show (film). Western, CBS, 7 to 7:30 p.m., Wrigley via Ruthrauff & Ryan.

Jackle. Gleason Show. Comedy, CBS, 8 to 9 p.m., Schick via Kudner, Nestle via Bryan Houston, Sheaffer via Russell M. Seeds.

Max Liebman Saturday Night Spectaculars (color)—Lady in the Dark (Ann Sothern), NBC, 9 to 10:30 p.m. (every fourth week), Oldsmobile via D. P. Brother.

SUN., SEPT. 26

General Sports Time (film). Football, DuMont, 1:50 to 2:05 p.m., General Tire & Rubber, via N. W. Ayer.

Professional Football. DuMont, 2:05 to conclusion, Schick via Kudner (one-quarter national sponsorship), plus regional sponsors.

Professional Football. DuMont, 2:05 p.m. to conclusion, Schick via Co-op sponsors.

co-op sponsors.

Now and Then (Dr. Frank Baxtef). Literature, CBS, 3 to 3:30

Now and Then (Dr. Frank Baxter). Literature, CBS, 3 to 3:30 p.m., Sustaining.

General Electric Theatre (Ronald Reagan) (13 film). Drama, CBS, 9 to 9:30 p.m., General Electric, via BBD&O.

Life Begins at 80. Panel, DuMont, 9:30 to 10 p.m., Serutan, Edward Kletter.

MON., SEPT. 27

Edward Kietter.

MON., SEPT. 27

Morgan Beatty and the News. DuMont, 7:15 to 7:30 p.m., Monday-thru-Friday, Miles Labs, via Geoffrey Wade.

Jamie (Brandon de Wilde). Situation comedy, ABC, 7:30 to 8 p.m., Duffy-Mott, via Young & Rubicam (alt. weeks).

Sid Caesar Show. Comedy, NBC, 8 to 9 p.m. (three out of four weeks); American Chicle via Dancer-Fitzgerald-Sample, RCA via Kenyon & Eckhardt, Speidel via SSC&B (co-sponsors).

Tonight (Steve Allen): Variety, NBC, 11:30 p.m. to 1 a.m., Monday-thru-Friday, participating.

TUES., SEPT. 28

Calvacade of America (film). Historical drama, ABC, 7:30 to 8 p.m., E. I. du Pont, via BBD&O.

Martha Raye Show. Comedy, NBC, 8 to 9 p.m. (once every four weeks). Hazel Bishop, via Raymond Spector.

Make Room for Daddy (Danny Thomas). Situation comedy, ABC, 9 to 9:30 p.m., Pall Mall via SSC&B, Dodge via Grant (alt. weeks).

WED., SEPT. 29

Masquerade Party. Panel-quiz, ABC, 9 to 9:30 p.m., Remington Rand via Young & Rubicam, Knomark Mfg, via Emil Mogul (alt. weeks).

This Is Your Life (Ralph Edwards). Personalities. NBC, 10 to

Masquerade, Party. Panel-quiz, ABC, 9 to 9:30 p.m., Remington Rand via Young & Rubicam, Knomark Mfg., via Emil Mogul (alt, weeks).

This Is Your Life (Ralph Edwards). Personalities, NBC, 10 to 10:30 p.m., Hazel Bishop, via Raymond Spector.

Big Town (Mark Stevens). Mystery, NBC, 10:30 to 11 p.m., Lever Bros. via J. Walter Thompson.

THURS, SEPT. 30

Shower of Stars (color). Musicals, CBS, 8:30 to 9:30 p.i. (once every four weeks). Chrysler, vi McCann-Erickson.

Ford Theatre (film). Drama, NBC, 9:30 to 10 p.m., Ford, J. Walter Thompson

Four-Star Playhouse (film). Drama, CBS, 9:30 to 10 p.m., Singer Sewing Machine via Young & Rubicam, Parker Pens via J. Walter Thompson (alt. weeks).

Greatest Pro Football Plays of the Week (film). DuMont, 9:30 to 10 p.m., regional sponsors.

FRI., OCT. 1

Red Buttons Show. Comedy, NBC, 8 to 8:30 p.m. (three out of four weeks). Pontiac, via MacManus, John & Adams.

Dollar a Second (Jan Murray). Audience participation, ABC, 9 to 9:30 p.m., Mogen David, via Weiss & Geller.

Our Miss Brooks (Eve Arden) (film). Situation comedy, CBS, 9:30 to 10 p.m., General Foods, via Young & Rubicam.

The Vise (film). Drama, ABC, 9:30 to 10 p.m., Brown & Williamson, via Ted Bates.

SAT., OCT. 2

Imogene Coca Show. Situation comedy, NBC, 9 to 9:30 p.m. (three weeks out of four); Lewis Howe (Tums) via Dancer-Fitzgerald-Sample, Griffin Mfg. via Berningham, Castleman & Pierce, Johnson & Johnson via Young & Rubicam, S.O.S. via McCann-Erickson (co-sponsors).

Texaco Show Starring Jimmy Durante. Comedy, NBC, 9:30 to 10 p.m. (alt. weeks on a three-week-out-of-four schedule), Texaco, via Kudner.

George Gobel Show. Comedy, NBC, 10 to 10:30 p.m. (three weeks) out of four) Pet Mills via Gerdner, Arabara via Enerts (Core & Nott of four) Pet Mills via Gerdner, Arabara via Enerts (Core & Nott of four) Pet Mills via Gerdner, Arabara via Enerts (Core & Nott of four) Pet Mills via Gerdner, Arabara via Enerts (Core & Nott of four) Pet Mills via Gerdner, Arabara via Enerts (Core & Nott of the Core & Nott of the Core

10 p.m. (alt. via Kudner

via Kudner.

George Gobel Show. Comedy, NBC, 10 to 10:30 p.m. (three weeks out of four), Pet Milk via Gardner, Armour via Foote, Cone & Belding (alt. weeks).

BARTH, VAN ELLIS IN

Cincinnati, Sept. 21.

Bernard C. Barth, WLW and WLW.T general program director, and Neal Van Ellis, program director of the tv station, have submitted their resignations to Robert E. Dunville, president of the Crosley Broadcasting Corp.

Barth leaves Oct. 15 to become v.p. and general manager of the U. of Notre Dame commercial UHF station. His appointment was announced by the Rev. Theodore M. Hasburg, university official.

Van Ellis plans to continue his tv career in New York, where his wife, Phyllis, is one of the McGuire Sisters on Arthur Godfrey's staff. He exits from the Crosley fold Sept. 30.

Dial Back To Radio

Chicago, Sept. 21.

Armour's soap division, whose Dial soap and shampoo haven't been represented on the AM airlanes since the departure from NBC's "Dial Dave. Garroway" a couple of seasons back, is returning to the network in November. Firm has ordered three insertions weekly in the "Fibber McGee & Mollie" evening strip and the Friday segment of the "It Pays to Be Married," Jay Stewart-emceed and aud-participation strip. aud-participation strip.

CROSLEY CINCY EXIT They All Want to See 'Justice' Done

Talent Associates has pacted Gary Merrill to serve as actor-host on NBC-TV's "Justice" and will start on the chore Sept. 30. That date will incept a number of other changes for the Borden's-backed 8:30 p.m. drama series based on Legal Aid Society files. Brought in to alternate with Dan Petrie on the direction is Robert Stevens, who's done "Suspense" and the old Ben Hecht series, among other shows. Petrie stays with "Justice" after all, having formerly been pencilled in as co-director (with "Justice" after all, having formerly been pencilled in as co-director (with Allen Reisner Signed to fill the Petrie gap. Reisner's first effort will be "The 13th Chair," Oct. 14.

"Justice" has used a couple of Talent Associates has pacted

"The 13th Chair," Oct. 14,

"Justice" has used a couple of name ringmasters-thesps in the last fortnight—Robert Cummings and Dennis O'Keefe, who appeared in the plays as lawyers for Legal Aid. Merrill is permanent, however. In his previous tv. series the Hollywood player was a private eye on ABCs "The Mask." With the Sept. 30 stanza the music direction will be taken over by Ralph Norman, relieving Bernard Green who's headed for California.

BULOVA'S \$5,000,000 TIME BOMB

What's a Few Quid Among Pros?

The quid pro quo, tit-for-tat season is on for sure, with virtually all major "live" performers dating each other on the cross-plug route as the tv season gets under full steam. Hot and heavy also are the "trallers," with last week's skeins dominated by Robert Montgomery and Sid Caesar exchanging courtesies on their respective inaugurals as a segue from NBC's "Three-Two-One Zero!" atomic energy oneshotter (and past Monday's (20) star-stacked "soldlers in greasepaint" gala at 8 to 9 p.m. aimed, in minute part, at least, as the "week before" targeting of the time slot as being the "rendered Unto Caesar" spot.)

Martha Raye will be the initial guest on next week's (27) preemer of Steve Allen's "Tonight" show on the network, with Allen pencilled in to repay the courtesy on the comedienne's upcoming Tuesday nighter (in the Berle-Hope time). Berle, Hope, Jimmy Durante, Donald O'Connor, George Gobel, Imogene Coca, et al., will be "dropping in" on sundry shows in return for future favors along the same assembly lines.

It oughta be quite a "you-buy-from-me-l'll-buy-from-you" kick at the season's start.

Script Experience? T'Ain't Needed

Saga of Mike Miller Gives Heart To Aspiring TV Scripters

Budding tv writers who've never been represented in the medium can take heart. It doesn't happen often, but it happened to Mike Miller—in his 30s, married, couple of kids. Miller never did a telescript in his life, but has been a diligent parlor critic while serving as copy chief for a Boston ad agency. Herbert W. Frank.

A couple of months ago Miller wrote hopefully to Talent Associates and the letter wound up on the desk of David Susskind, partner in the packaging outfit who happens to be a native of the Hub. Susskind replied in the usual vein—"always looking for writers, of course, but although nothing doing now, why not send in some sample scripts?" Miller did forthwith applying his energies to "Jamie," one of TA's five shows, all of them dramatic. Susskind read the model and before you could say "boom mike" Mike himself was flown.

Result, he's now pacted as pard

mike" Mike himself was flown
Result, he's now pacted as part
of TA's writing stable and already
has moved bag, baggage and family into New York. Meantime,
Miller wrote four "Jamie" halfhours, first of which will be showcased next month, and will supply
two additional scripts for a six-total
in his baptismal season as a telewriter.

Radio 'Auraculars' As Answer To TV

NBC-TV (and CBS) can keep their spectaculars—NBC Radio has its own version of the biggies. They're "auraculars" ("hit 'em in the ears"). One of the sight hippodromes occurs Oct. 4 as a 60-minute gala at 8 p.m. kudosing Paramount Pictures and its "White Christmas," with Irving Berlin, Danny Kaye, Bing Crosby, and Rosemary Clooney booked for the stanza. Benrus Watches is paying the bills.

Banty Raye, Bing Crosby, and Rosemary Clooney booked for the stanza. Benrus Watches is paying the bills.

But sooner than that-(although sustaining) is a two-hour NBC salute to Bing Crosby on his Decca Records 20th anni, slotted 6 to 8 o'clock next Sunday (26). Appearing will be Paul Whiteman, Mary Martin, Judy Garland and Bob Hope, with Gary Crosby emceeing. In the blueprint stage evolved under Ted Cott, web's program v.p., are platter-and-talent tributes to Arturo Toscanini, Enrico Caruso and Louis Armstrong, plus a one-shotter on the Metopera. The Armstrong show will be "Satchmo Special" based partly on his upcoming Prentice-Hall book, "Satchmo—My Life in New Orleans."

GOBEL'S TALENT LINEUP

Chicago, Sept. 21.

Fred MacMurray has been igned as headline guest for the premier of George Gobel's NBC-TV Saturday ight show which starts Oct. 2.

Inked as musical director is John Scott Trotter and Peggy King as regular vocalist,

Real Technique

Variation on the where-ace-the-new-writers coming-from theme:

Don Anton did the script for The Anton- and the Script for tomorrow's (Thurs.) Kraft "TV Theatre" on ABC-TV, titled "Professor Jones and the Missing Link."

He's a member of the ABC-TV technical crew working the Kraft show.

DECISION AWAITED ON Dum 'GOLDBERGS

Decision whether Vitamin Corp. of America continues with "The Goldbergs". DuMont after expiration of contract next month will be made Friday (24). VCA exec veep Larry Paskow said that his company is satisfied with the situation comedy, but is waiting to see if the network can clear the top 40 video markets in a new time period.

Stanza has 167 stations—39 of

Stanza has 167 stations—39 of them what Paskow considered major markets—but Bishop Fulton J. Sheen's "Life Is Worth Livng" returns to DuMont next month after a summer hiatus, thus preempting "The Goldbergs" Tuesday at 8 p.m. time. The network, therefore, has to clear the needed 40, plus whatever other stations they can, in another hour for VCA (Rybutol) within the next couple of days.

AFTER 33 YEARS

Bulova and the Blow agency are calling it quits after the first of the year. In terms of agency-client relations, the revelation comes as something of a bombshell to the Madison Ave. ad fraternity, since Bulova and Biow have practically been synonymous in the 33-year association between agency boss Milton Biow and Arde Bulova, owner of the watch company.

Just what precipitated the sudden blowup, which came on Mon-day (20), is being kept pretty much under wraps, but it's understood under wraps, but it's understood that Terry Clyne, veepee in charge of radio-tv and a key man on the account, is also leaving the agency. Whether he takes the Bulova bix with him, as reported, could not be confirmed, with all parties concerned preferring to bypass any comment.

comment.

It involves upwards of \$5,000,000 i billings, most of it siphoned into radio-tv station breaks. In fact, the Bulova station-break franchises (for many years in radio- and now in tv) with the networks and stations has been the envy of the active agreence that the comment. and stations has been the envy or the entire agency-client commer-cial roster, with Biow's ability to wrap up all the cream availabili-ties giving him a "wonder boy" status as far as Bulova was con-

Thus the breakup, reportedly due to agency-client conflict on future policy, comes as the "surprise of the year" in agency circles. Meanwhile reports were current that Biow would fall heir to the Benrus account.

KFSD (AM-TV) ON BLOCK FOR \$2,227,500

Washington, Sept. 21.
Application was filed ith the FCC yesterday (Mon.) to sell stations KFSD and KFSD-TV in San Diego to a company headed by ames G. Fox of the New York in vestment firm of Fox, Wells & Co. Price of the stations is quoted at \$2.227.500.

Controlling interest in the stations is presently held by Thomas E. Sharpe. Fox, Wells & Co. owns 26% of the stock of WWOR-TV in Worcester, Mass.

QUITTING BIOW With Practically All N.Y. Bought Up, TV Now Dickers Bklyn. Space

This Is for Free New York.

Editor, Variety:
You've never seen purple
cow?
Then I can safely bet
You haven't yet invested
In a color tv set.

Bob Colwell
(S.S.C.&B.)

Tonight' Shapes As Coup d'Coin; **Clients Pour In**

caught in the act of doing a series of nipups last week anent next week's (27) inaugural of its "To-night" show starring Steve Allen night" show starring Steve Allen in his major nighttime webbery comer-outer. With some \$450,000 in the participation till representing gross sales, the web figured on a coup d'coin hovering around half-a-million by preem time. In the counting house as of late last week was a total of 113 participations stemming from Chevrolet. (10 shares of stock); Cadillac (three); Polaroid (9); Westclox (with 13 plugs and earmarked as an optional charter client), Broil Quick (39) and Helene Curtis (39 and also a "charter oaker.")

"charter oaker.")

At the current pace, some of the "figger filberts"—including Joe Culligan—predict a cool \$1,000,000 for Allen's baptismal cycle, based on a starting skein of 31 stations (largely the basic outlets).

Along with the "Tenting Tonight' Story" was the web's handsprings for its T-H-T triumvirate on the sales graph—meaning the triple participation daisy-chain embracing the going-on-three "Today," the sixmonth baby. "Home" and the show not yet ready to be bracing the gome-on-day," the sixmonth baby "Home" and the show not yet ready to be separated from its umbie-chord, "Tonight." The generally slow month of August produced sponsorial bookings of \$927,000 for the trio of "mag concept" stanzas, with "Today" accounting for \$297,000 (Continued on page 36)

Negotiations were reported un-Negotiations were reported underway last week to lease or sell the Orpheum Theatre, Brooklyn, to a television network or station, with practically all available space in Manhattan—mostiy legit—long since converted to tv uses (preceded, of course; by, acquisition of such properties by the radio webs), Brooklyn is still virgin territory. NBC acquired the huge property at 1268 E. 14th St. in Brooklyn, but that was formerly a. Warner, Bros. soundstage, not a "house," with the web having converted it to a colorcast studio that preemed with the Max Liebman-Betty Hutton spectacular. The network also has the Century Theatre in Manhattan for color and monochrome shows (having lost both the Center and International to the weekers). ing lost both the Center and International to the wreckers).

The Orph was for some years a vaudfilm house, and latterly a straight cinema in the IKCO Keith-Orpheum Theatres chain, which has sold out to a syndicate headed by Max Hofmann, of Hofmann & Katz, attorneys. Property is assessed at \$380,000 and the deal was a cash transaction over a mortgage of \$130,000. House is a 1,715-seater with a three-story building on Flatbush Ave., and parcel consists of 16,500. square feet fronting on three streets.

CRS-TVS last acquisition in Manager of the streets of the streets of the streets of the streets. The Orph was for some years a

three streets.

CBS-TV's last acquisition in Manhattan was the RKO theatre at W. 81st St. and Broadway, currently used for tintcasting. Both NBC and CBS are acutely in need of other outside facilities, with ABC and DuMont also in line for expansion as local and network programming mushrooms.

ABC Radio Pacts Olds, Other Clients

ABC Radio continued its late sales drive last week, signing on five new bankrollers and renewing five others, four of which sponsor half-hour religious shows. New business came largely in the field of news, ith Oldsmobile latching on to a new 12-a-week nighttime news package for a three-week stay and A. C. Gilbert, the toy-makers, inking for three pre-Christmas weeks on the web's weekend news package. news package.

Oldsmobile's buy is on a newlycreated four-nights-weekly, thrice nightly buy of five-minute news-casts at 8:25, 9:25 and 10:25, Tues-day-thru-Friday. Purchase gives the web six five-minute sponsored newscasts nightly for the Tuesday-Friday period with Apro-May-Friday period, with Aero-May-flower picking up the tab on 7:55, 8:55 and 9:55 airings. The A. C. Gilbert buy brings the weekend package of 22 five-minute Saturday-Sunday newscasts to one week

(Continued on page 42)

'5 Plus 2' Equals 'U' Mebbe?

Hopeful that networks and other large operators now limited by the

will flow from the proposed rule offsets the disadvantage resulting from permitting individual li-censees to own a larger number of stations."

tainly true," she added, "that the independent UHF broadcasters urgently need help and that the development of a truly nationwide, competitive television system depends on their survival. I have strongly urged the adoption of a series of measures aimed at the real problem of equalizing their competitive opportunity as relative newcomers in a field all but preempted by a number of powerful VHF interests. The solution surely does not lie in enlarging the scope of multiple ownership."

Comr. John C., Doenfer, while voting for the relaxation, issued a concurring statement in which he agreed with Miss Hennock as to using a numerical limitation on stations as the basis for controlling monopoly. "The number of stations a licensee may own and operate," he said, "is perhaps one of the most important policy matters this Commission is called upon to decide.

"I have grave doubts as to the wisdom of picking a "number" without more reliable and persuasive evidence that the number chosen will in all cases mark the upper limits of what will safeguard the public interest, A number related to population, or areas, or capacity to program in the public interest, is a more realistic guide or standard than a bare numerical evaluation. There is not much more than intuition as the basis for the present rule."

large operators now limited by the five-station to ceiling can give "sub-acondosing the five-station to five VHF.

The Commission said that in view of the serious plight of ultrality of understant of ultrality of the serious

TALENT ASSOCIATES IN SIXTH TV ENTRY

Talent Associates brings its sixth twer into the arena, its first local show and also its first non-dramatic stanza in "Finders Keepers." It's a quizzer starting on WABD, N. Y., flagship of DuMont, Oct. 7 in the 7:30 p. m. slot with Coca-Cola Bottlers sponsoring. Fred Robbins will be the encee. be the emcee.

TA is represented on the webs with five properties. "Jamia" with five properties, "Jamie" (ABC), "TV Playhouse, "Circle Theatre," "Justice!" and "Mr. Peepers" (NBC).

Stan Shaw Quits WICC

Bridgeport, Sept. 21.
Stan Shaw, veteran deejay, exited from WICC after stay of less than two months. Tur -tabler announced he was leaving for other commitments.

WICC Color

WICC sales department had made some sales but understood progress wasn't as anticipated.

Lots of Dramatics But Not Much Testimony As Lamb Hearing Bows

Washington, Sept. 21.
FCC's inquiry into Commie charges against Edward Lamb, To-ledo broadcaster-publisher, produced more heat than light during three days of hearings last week, but did unearth some evidence supporting the agency's case.

supporting the agency's case.
With Lamb's counsel, Russell
Brown and J. Howard McGrath
(former attorney general), and
Commission attorney Walter Powell engaging in continuous wrangling over the admissibility of testimony. Examiner Herbert Sharfnan has had to display the patience of Job and the wisdom of
Solomon in filling his assignment,
Observers generally agreed he has
succeeded meeting the challenge.
So far the hearings have developed plenty of dramatics, if not

So far the hearings have developed plenty of dramatics, if not testimony, and might well draw a good to audience—if Sharfman would allow them to be televised, which he almost certainly would not. Outstanding actor is Brown, who can always be depended on the proceedings should they show a tendency to become dull.

Brown frequently comes up with

dull.

Brown frequently comes up with earthy ad libs. On one occasion, when Powell insisted that names must be mentioned to bring out facts and can later pe stricken if unsubstantiated. Brown protested: "This is more than a matter of legal procedure. The reputation of Lamb's family is involved. You can throw a skunk in a jury box and then throw it out but the smell still then throw it out but the smell still

On another occasion Brown charged Powell with putting on a Broadway show because of the latter's use of " prepared script"

(Continued on page 36)

Lotsa Shifts In **CBS Radio Sked**

Lotsa changes at CBS radio. Stan Lotsa changes at CBS radio. Star Frederg's "That's Rich" and the sound version of "Meet Millie," with Elena Verdugo, are being dropped by the web after this week, with the Thursday 8 to 9 p.m. pairings going to "Suspense" and "Night Watch." Latter are also sustainers. sustainers

sustainers.

Also axed is the Friday night
8-8.25 "Mr. Keen" series, but the
crossboard "Keen" is retained.
"Crime Photog" goes into the Friday vacancy Oct. 8. Another strip
is on the way in "Mr. and Mrs.
North," which has been a once-aweeker since its debut. Whodunit
will take the 9:15 p.m. quarter
starting Oct. 4, with Barbara Britton and Richard Denning continuing in their roles.

ing in their roles.
"Stop the Music," Tuesday 8:309:30 p.m., moves up a half-hour
to 8 o'clock and adds 15 minutes
in the process in a new slotting
from 8 to 9:15 that kicks off Oct. 5.

On NBC He Gets Paid, **But Caesar Cuffoing CBS 'Person To Person Stint**

Person To Person Stint

Four days after the Sept. 27
opening of his new 60-minute show
on NBC-TV, Sid Caesar will cross
over to CBS to "for free" it on Ed
Murrow's: "Person to Person" program (Oct. 1). Murrow has had personalities from the rival web before dincluding RCA-NBC board
chairman David Sarnoff, to name
only the topper). Originally slated
for that Friday date with the CBS
interviewer were Lucille Ball &
Desi Arnaz, but this plan was jettisoned in favor of Ed. Sullivan's
"Toast of the Town!" (same web)
which has blueprinted an "I Love
Lucy" cavalcade.
"P to P." incidentally, has expanded its editorial associate staff,
with Art Settel tapped for the
chore that joins him with John
Hor and David Moore. Settel
worked out of CBS-TV, press info
as a publicity specialist with Jack
Paar's "Morning Show." he'll double on publicity with the Murrow
stanza. The web has been interviewing candidates to replace Settel on "Morning."

Oops, Wrong Nitery

"Latin Quarter Revue" slated for "Colgate Comedy Hour" Sunday (26) will feature comic Joe E. Lewis, who has never played the Lou Walters spot in New York, but has been a staple at the competing Copacabana since the latter cafe opened in 1940.

cafe opened in 1940.

Situation was brought about by the inability of the Bernard Bros., originally pacted for that date to get out of the Ambassador Hotel, Los Angeles, for the night of the showing. It had been planned to fly in the Bernard Bros. to New York, and have them plane back to Los Angeles immediately after the show, therefore losing only one night at that spot. However the Cocoanut Grove management wouldn't let the Bernards out. Thus Lewis was rushed into the breach.

Thus Lewis was rushed into the breach.

Colgate is also dickering for a onenighter on the Friars Club. The yet theatrical organization is now working out a deal. It's possible that Milton Berle may head that show. If so, it will be done Oct. 17.

20 More Stations Pledge Allegiance **To Quality Group**

Chicago, Sept. 21.
Twenty additional stations have applied for membership in the Quality Radio Group, newly-formed roster of key AM outlets hooked up in joint nighttime sales and taped programming package. QRG board held its first formal session here yesterday (Mon.) and set up screening procedures for unidentified new applicants to be added to the original 24 announced at the outfit's incorporation three weeks. ago.

outfit's incorporation three weeks.

A five-man executive committee
was named to work out details of
the addition of the new stations to
the QRG string and also to hunt
for a paid topper for the organization which hopes be formally
signing national advertisers by
Oct. 15.

Ward Quall, of the Crosley stations, was confirmed as prexy:

ward Quall, of the Crosley sta-tions, was confirmed as prexy; William Wagner, WHO, Des Moines, secretary, and W. H. Sum-merville, WHL, New Orleans, treasurer. Frank P. Schreiber, WGN, Chi-

mond, and Des Moines.



VARIETY

NATALIE CORE

Hostess
"The A & P Playhouse"
Saturdays, 7 P.M. WNBT-TV
Tuesdays, 8 P.M., WABC-TV
LEXINGTON 2-1100
Personal Representative
ALBERT ROSS
132 West 43d St., New Yor
CHickering 4-3741

See It Now' to Ride With Maine's Sen. Smith On Her Global Air Tour

On Her Global Air Tour

Details of Edward R. Murrow's upcoming global show to end global show was to be made public last night (Tues.) on his CBS-TV "See It Now" through an appearance by Sen. Margaret Chase Smith of Maine. When Murrow and co-producer Fred W. Friendly learned that Sen. Smith was planning a world tour, they asked if she would agree to have a small crew of "See It" cameramen accompany her to make a film and-sound recording to be displayed on the show. The senator accepted the invitation to have her round the-worlder picturized for a simultaneous national audience.

The Maine legislator's itinerary

taneous national audience.

The Maine legislator's itinerary is so extensive that it may result in "See It" expanding to an hour or even 90 minutes, or possibly a larger spread elsewhere on the CBS schedule, if not a short-run series, based on the travelog.

With Comparison the session and

series, based on the travelog. With Congress not in session and her Maine campaign successfully concluded, Sen. Smith will take off from New York Oct. 12 for London and will talk to government toppers in such spots as Paris, Madrid, Rome, Frankfurt and Bonn, Istanbul, Beirut, Pakistan, Delhi, Bangkok, Hongkong, Manila, Formosa, Tokyo and Honolulu, bringing her flight string to Oct. 31.

In a brief talk last night (and as a tipoff on the type of material to be made available to the show), Frank P. Schreiber, WGN, Chicago, was elected exec committee chairman. Other members are: John DeWitt, WSM, Nashville; Donald Thornburg, WCAU, Phila; Charles T. Lucy, WRVA, Richnond, and Ralph Evans, WHO, Des Moines.

Eggs Were Never This Scrambled

Columbus, Sept. 21.

Following WTVN-TV's severance of basic affiliation with ABC, network-station identification has become so scrambled that it is doubtful if the average viewer is certain about any studio's affiliation here. Besides that, newspaper ty log carétakers are grinding their teeth over the impossibility of lining up any network's schedule with any particular station in Columbus.

WTVN-TV, the Taft station here, cut bait with ABC on Aug. 24 after a five-year-plus basic affiliation, and reoriented its schedules to DuMont, which it has always carried in tandem with ABC, and a flock of film packages. A few days later, WLW-C, the Crosley tv outlet in Columbus and a five-and-a-half year basic affiliate of NBC, signed a primary affiliation contract with ABC, retaining, of course, its basic NBC.

It was at this point that network shows started popping up in strange locations. This is the way things are: WLW-C has first refusal on ABC shows, but since the station only can take certain shows that won't interfere with its NBC listings, the rest of the ABC shows are up for grabs. That means some ABC shows are turning up on the schedule of the CBS affiliate, WBNS-TV, thus making two stations carrying ABC shows, neither one of which is a basic, although one is a primary.

So, WLW-C (NBC) is airing "Super Circus," "Voice of Firestone" and will air NCAA Football, all ABC shows but hasn't been carrying ABC. "Game of the Week." That's being telecast by WBNS-TV (CBS), which has several other ABC shows pencilled in for the winter.

For the final fillip. WTVN-TV (DuMont), which has been carry-

winter.

For the final fillip, WTVN-TV (DuMont), which has been carrying CBS afternoon serials since last spring, even while the station was carrying a basic ABC-TV contract, is now showing Edward R. Murrow's "Person to Person" (CBS), which WBNS-TV (CBS) has never carried; last year due to regional contracts on the show, this year due to local commitments.

TV Network Premieres

FRI., SEPT. 24
One Minute Please. Panel, DuMont, 9 to 9:30 p.m., Serutan, via Edward Kletter.

via Edward Kletter.

SAT., SEPT. 25

Gene Autry Show (film). Western, CBS, 7 to 7:30 p.m., Wrigley via Ruthrauff & Ryan.

Jackie Gleason Show. Comedy, CBS, 8 to 9 p.m., Schick via Kudner, Nestle via Bryan Houston, Sheaffer via Russell M. Seeds, Max Liebman Saturday Night Spectaculars (color)—Lady in the Dark (Ann Sothern). NBC, 9 to 10:30 p.m. (every fourth week), Oldsmobile via D. P. Brother.

SUN., SEPT. 26

General Sports Time (film). Football, DuMont, 1:50 to 2:05 p.m., General Tire & Rubber, via N. W. Ayer.

Professional Football. DuMont, 2:05 to conclusion, Schick via Kudner (one-quarter national sponsorship), plus regional sponsors.

Kudner (one-quarter national sponsorship), plus regional sponsors.
Professional Football. DuMont, 2:05 p.m. to conclusion, Schick via

op sponsors.

Now and Then (Dr. Frank Baxtef). Literature, CBS, 3 to 3:30 p.m., sustaining.

General Electric Theatre (Ronald Reagan) (13 film). Drama, CBS, 9 to 9:30 p.m., General Electric, via BBD&O.

Life Begins at 80. Panel, DuMont, 9:30 to 10 p.m., Serutan, Edward Kletter.

Edward Kletter.

MON., SEPT. 27

Morgan Beatty and the News. DuMont, 7:15 to 7:30 p.m., Monday-thru-Friday, Miles Labs, via Geoffrey Wade.

Jamie (Brandon de Wilde), Situation comedy, ABC, 7:30 to 8 p.m., Duffy-Mott, via Young & Rubicam (alt. weeks).

Sid Caesar Show. Comedy, NBC, 8 to 9 p.m. (three out of four weeks); American Chicle via Dancer-Fitzgerald-Sample, RCA vi Kenyon & Eckhardt, Speidel via SSC&B (co-sponsors).

Tonight (Steve Allen): Variety, NBC, 11:30 p.m. to 1 a.m., Monday-thru-Friday, participating.

Kenyon & Eckhardt, Speidel via SSL&B. (1903-1901) (Steve Allen): Variety, NBC, 11:30 p.m. to 1 a.m., Monday-thru-Friday, participating.

TUES, SEPT. 28

Calvacade of America (film). Historical drama, ABC, 7:30 to 8 p.m., E. I., du Pont, via BBD&O.

Martha Raye Show. Comedy, NBC, 8 to 9 p.m. (once every four weeks). Hazel Bishop, via Raynond Spector.

Make Room for Daddy (Danny Thomas). Situation comedy, ABC, 9 to 9:30 p.m., Pall Mall via SSC&B, Dodge via Grant (alt. weeks).

WED., SEPT. 29

Masquerade Party. Panel-quiz, ABC, 9 to 9:30 p.1., Remington Rand via Young & Rubicam, Knomark Mfg. via Emil Mogul (alt. weeks).

This Is Your Life (Ralph Edwards). Personalities, NBC, 10 to 10:30 p.m., Hazel Bishop, via Raymond Spector.

Big Town (Mark Stevens). Mystery, NBC, 10:30 to 11 p.m., Lever Bros. via J. Walter Thompson.

THURS., SEPT. 30

Shower of Stars (color). Musicals, CBS, 8:30 to 9:30 p.m. every four weeks). Chrysler, via McCann-Erickson.

Ford Theatre (film). Drama, NBC, 9:30 to 10 p.m. Ford, vi J. Walter Thompson.

Ford Theatre (film). Drama, CBS, 9:30 to 10 p.m., Singer

Ford Theatre (11m): Drama, INC, 550 to 10 p.m. Foot, 7, Walter Thompson:
Four-Star Playhouse (film). Drama, CBS, 9:30 to 10 pm., Singer Sewing Machine via Young & Rubicam, Parker Pens via J. Walter Thompson (alt. weeks).

Greatest Pro Football Plays of the Week (film). DuMont, 9:30

Thompson (att. weeks).

Greatest Pro Football Plays of the Week (film). DuMont, 9:30 to 10 p.m., regional sponsors.

FRI., OCT, 1

Red Buttons Show. Comedy, NBC, 8 to 8:30 p.m. (three out of four weeks). Pontiac, via MacManus, John & Adams.

Dollar a Second (Jan Murray). Audience participation, ABC, 9 to 9:30 p.m., Mogen David, via Weiss & Geller.

Our Miss Brooks (Eve Arden) (film). Situation comedy, CBS, 9:30 to 10 p.m., General Foods, via Young & Rubicam.

The Vise (film). Drama, ABC, 9:30 to 10 p.m., Sterling Drug, via Dancer-Fitzgerald-Sample.

The Lineup (film). Mystery, CBS, 10 to 10:30 p.m., Brown & Williamson, via Ted Bates.

SAT., OCT. 2

Imogene Coca Show. Situation comedy, NBC, 9 to 9:30 p.m. (three weeks out of four); Lewis Howe (Tums) via Dancer-Fitzgerald-Sample, Griffin Mfg, via Bermingham, Castleman & Pierce, Johnson & Johnson via Young & Rubicam, S.O.S. via McCann-Erickson (co-sponsors).

Texaco Show Starring Jimmy Durante. Comedy, NBC, 9:30 to 10 p.m. (alt. weeks on a three-week-out-of-four schedule), Texaco, via Kudner.

George Gobel Show, Comedy, NBC, 10 to 10:30 p.m. (three weeks

Kudner

George Gobel Show. Comedy, NBC, 10 to 10:30 p.m. (three weeks out of four), Pet Milk via Gardner, Armour via Foote, Cone & Belding (alt. weeks).

BARTH, VAN ELLIS IN

Cincinnati, Sept. 21.

Bernard C. Barth, WLW and WLW-T general program director, and Neal Van Ellis; program director of the tv station, have submitted their resignations to Robert E. Dunville, president of the Crosley Broadcasting Corp.

Barth leaves Oct. 15 to become v.p. and general manager of the U. of Notre Dame commercial UHF station. His appointment was announced by the Rev. Theodore M. Hasburg, university official.

Van Ellis plans to continue his tv career in New York, where his wife, Phyllis, is one of the McGuire Sisters on Arthur Godfrey's staff. He exits from the Crosley fold Sept. 30.

Dial Back To Radio

Dial Dack 10 Radio

Chicago, Sept, 21.

Armour's soap division, whose
Dial soap and shampoo haven't
been represented on the AM airlanes since the departure from
NBC's 'Dial Dave Garroway' a
couple of seasons back, is returning to the network in November.
Firm has ordered three insertions
weekly in the "Fibber McGee &
Mollie" evening strip and the Friday segment of the "It Pays to Be
Married," Jay Stewart-emceed and
aud-participation strip.

CROSLEY CINCY EXIT They All Want to See 'Justice' Done

Talent Associates has pacted Gary Merrill to serve as actor-host on NBC-TV's "Justice" and will start on the chore Sept. 30. That date will incept a number of other changes for the Borden's-backed 8:30 p.m. drama series based on Legal Aid Society files. Brought in to alternate with Dan Petrie on the direction is Robert Stevens, who's done "Suspense" and the old Ben Hecht series, among other shows. Petrie stays with "Justice" after all, having formerly been pencilled in as co-director (with Wilsiam Brown) of the upcoming Talent Associates has pacted

snows. Petrie stays with Justice after all, having formerly been pencilled in as co-director (with Wilsiam Brown) of the upcoming. Coast-based "Climax" series for Chrysler on CBS-TV, with Allen Reisner's first effort will be "The 13th Chair," Oct. 14.

"Justice" has used a couple of name ringmasters-thesps in the last fortnight—Robert Cummings and Dennis O'Keefe, who appeared in the plays as lawyers for Legal Aid. Merrill is permanent, however. In his previous tv series the Hollywood player was a private eye on ABC's "The Mask." With the Sept. 30 stanza the music direction will be taken over by Ralph Norman, relieving Bernard Green who's headed for California.

BULOVA'S \$5,000,000 TIME BOMB

What's a Few Quid Among Pros?

The quid pro quo, tit-for-tat season is on for sure, with virtually all major: "live" performers dating each other on the cross-plug route as the 'tv season gets under full steam. Hot and heavy also are the "trailers," with last week's skeins dominated by Robert Montgomery and Sid Caesar exchanging courtesies on their respestive inaugurals as a segue from NBC's. "Three-Two-One-Zero!" atomic energy oneshotter (and past Monday's (20) star-stacked "soldiers in greasepaint" gala at 8 to 9 p.m. aimed, in minute part, at least, as the "week before" targeting of the time slot as being the "rendered Unto Caesar" spot.)

Martha Raye will be the initial guest on next week's (27) preemer of Steve Allen's "Tonight" show on the network, with Allen pencilled in to repay the courtesy on the comedienne's up-coming Tuesday nighter (in the Berle-Hope time). Berle, Hope, Jimmy Durante, Donald O'Connor, George Gobel, Imogene Coca, et al., will be "dropping in" on sundry shows in return for future favors along the same assembly lines.

It oughts be quite a "you-buy-from-me-l'll-buy-from-you" kick at the season's start.

Script Experience? T'Ain't Needed

Saga of Mike Miller Gives Heart To Aspiring TV Scripters

Budding tv writers who've neverbeen represented in the medium can take heart. It doesn't happen often, but it happened to Mike Miller—in his 30s, married, couple of kids. Miller never did a telescript in his life, but has been a diligent parlor critic while serving as copy chief for a Boston ad agency, Herbert W. Frank.

A couple of months ago Miller wrote hopefully to Talent Associates and the letter wound up on the desk of David Susskind, partner in the packaging outfit who happens to be a native of the Hub. Susskind replied in the usual vein—"always looking for writers, of course, but although nothing doing now, why not send in some sample scripts?" Miller did forthwith applying his energies to "Jamie," one of TA's five shows, all of them dramatic. Susskind read the model and before you could say "boom mike" Mike himself was flow in Result, he's now pacted as part of TA's writing stable and already

mike" Mike himself was flow inResult, he's now pacted as part
of TA's writing stable and already
has moved bag, baggage and family into New York: Meantime,
Miller wrote four "Jamie" halfhours, first of which will be showcased next month, and will supply
two additional scripts for a six-total
in his baptismal season as a telewriter.

Radio 'Auraculars' As Answer To TV

NBC-TV (and CBS) can keep their spectaculars—NBC Radio has its own version of the blggies. They're "auraculars" ("hit 'em in the ears"). One of the sight hippodromes occurs Oct. 4 as a 60-minute gala at 8 p.m. kudosing Paramount Pictures and its "White Christmas." with Irving Berlin, Danny Kaye, Bing Crosby, and Rosemary Clooney booked for the stanza. Benrus Watches is paying the bills.

stanza. Benrus Watches is paying the bills.

But sooner than that (although sustaining) is a two-hour NBC salute to Bing Crosby on his Decca Records 20th anni, slotted 6 to 8 o'clock next Sunday (26). Appearing will be Paul Whiteman. Mary Marti Judy Garland and Bob Hope, with Gary Crosby emceeing. In the blueprint stage evolved under Ted Cott, web's program v.p., are platter-and-talent tributes to Arturo Toscaninl, Enrico Caruso and Louis Armstrong, plus a one-shotter on the Metopera. The Armstrong show will be a "Satchmo Special" based partly on his upcoming Prentice-Hall book, "Satchmo—My Life in New Orleans,"

GOBEL'S TALENT LINEUP

Chicago, Sept. 21.
Fred MacMurray has been signed as headline guest for the premier of George Gobel's NBC-TV Saturday night show which starts Oct. 2

Inked as musical director is John Scott Trotter and Peggy King as regular vocalist,

Real Technique

Variation on the where-are-the-new-writers-coming-from theme:

rom theme:
Don Anton did the script for
tomorrow's (Thurs.) Kraft
"TV Theatre" on ABC-TV,
titled "Professor Jones and th
Missing Link."
He's American

Missing Link."
He's a member of the ABCTV technical working
the Kraft show.

DECISION AWAITED ON Dum 'GOLDBERGS

Decision whether Vitamin Corp.

Decision whether Vitamin Corp. of America continues with "The Goldbergs" on DuMont after expiration of contract next month will be made Friday (24). VCA exec veep Larry Paskow said that his company is satisfied with the situation comedy, but is waiting to see if the network can clear the top 40 video markets in a new time period.

Stanza has 167 stations—39 of them what Paskow considered major markets—but Bishop Fulton J. Sheen's "Life Is Worth Livng" raturns to DuMont next month after a summer hiatus, thus preempting "The Goldbergs" Tuesday at 8 p.m. time. The network, therefore, has to clear the needed 40, plus whatever other stations they can, in another hour for VCA (Rybutol) within the next couple of days.

QUITTING BIOW AFTER 33 YEARS

Bulova and the Blow agency calling it quits after the first of the year. In terms of agency-client re lations, the revelation comes as something of a bombshell to the Madison Ave. ad fraternity, since Bulova and Biow have practically been synonymous in the 33-year association between agency boss Milton Biow and Arde Bulova, owner of the watch company.

Just what precipitated the sud-den blowup, which came on Mon-day (20), is being kept pretty much under wraps, but it's understood under wraps, but it's understood that Terry Clyne, veepee in charge of radio-tv and a key man on the account, is also leaving the agency. Whether he takes the Bulova biz with him, as reported, could not be confirmed, with all parties concerned preferring to bypass any comment.

comment.

It involves upwards of \$5,000,000 in billings, most of it siphoned into radio-ty station breaks. In fact, the Bulova station-break franchises (for many years in radio and now in ty) with the networks and stations has been the envy of the entire agency-client commercial roster, with Blow's ability to wrap up all the cream availabilities giving him a "wonder boy" status as far as Bulova was concerned. cerned.

Thus the breakup, reportedly due to agency-client conflict on future policy, comes as the "surprise of the year" in agency circles. Mean-while reports were current that Biow would fall heir to the Benrus

With Practically All N.Y. Bought Up, TV Now Dickers Bklyn. Space

This Is for Free

Editor, Vaniery: New York.
Editor, Vaniery:
You've never seen a purple
cow?
Then I can safely bet
You haven't not invested.

You haven't yet invested
In a color tv set.

Bob Colwell
(S.S.C.&B.)

Tonight' Shapes As Coup d'Com; **Clients Pour In**

caught in the act of doing a series of nipups last week anent next week's (27) inaugural of its "Tonight" show starring Steve Allen night" show starring Steve Allen in his major nighttime webbery comer-outer. With some \$450,000 in the participation till representing gross sales, the web figured on a coup d'coin hovering around half-million by preem time. In the counting house as of late last week was a total of 113 participations stemming from Chevrolet (10 shares of stock); Cadillac (three); Polaroid (9); Westclox (with 13 plugs and earmarked as an optional charter client), Broil Quick (39) and Helene Curtis (39 and also a "charter oaker.")

At the current pace, some of the

while reports were current that and Helene Curtis (39 and also a Block would fall heir to the Benrus account.

**The Control of the State of the Sta

Negotiations were reported underway last week to lease or sell the Orpheum Theatre, Brooklyn, to a television network or station. With practically all available space in Manhattan—mostly legit—long since converted to two uses (preceded, of course, by acquisition of such properties by the radio webs), Brooklyn is still virgin territory. NBC acquired the huge property at 1268 E. 14th St. in Brooklyn, but that was formerly a Warner Bros. soundstage, not a "house," with the web having converted it to a colorcast studio that preemed with the Max Liebman-Betty Hutton spectacular. The network also has the Century Theatre in Manhattan for color and monochrome shows (having lost both the Center and International to the wreckers). The Orph was for some years

national to the wreckers).

The Orph was for some years a vaudfilm house, and latterly straight cinema in the RKO Keith-Orpheum Theatres chain, which has sold out to a syndicate headed by Max Hofmann, of Hofmann & Katz, attorneys. Property is assessed at \$380,000 and the deal was a cash transaction over a mortgage of \$130,000. House is a 1,715-seater with a three-story building on Flatbush Ave., and parcel consists of 16,500 square feet fronting on three streets.

three streets.

CBS-TV's last acquisition in Manhattan was the RKO theatre at W.

81st St. and Broadway, currently
used for tinteasting. Both NBC and
CBS are acutely in need of other
outside facilities, with ABC and
DuMont also in line for expansion
as local and network programming
mushrooms.

ABC Radio Pacts Olds. Other Clients

ABC Radio continued its late sales drive last week, signing on five new bankrollers and renewing five others, four of which sponsor half-hour religious shows. New business came largely in the field of news, with Oldsmobile latching on to a new 12-a-week nighttime news package for a three-week stay and A. C. Gilbert, the toy-makers, inking for three pre-Christmas weeks on the web's weekend news package.

Oldsmobile's buy is on a newly-

mas weeks on the web's weekend news package.

Oldsmobile's buy is on a newly-created four-nights-weekly, thrice nightly buy of five-minute newscasts at 8:25, 9:25 and 10:25, Tuesday-thru-Friday. Purchase gives the web six five-minute sponsored newscasts nightly for the Tuesday-Friday period, with Aero-May-flower picking up the tab on 7:55, 8:55 and 9:55 airings. The A. C. Gilbert buy brings the weekend-package of 22 five-minute Saturday-Sunday newscasts to one week (Continued on page 42)

'5 Plus 2' Equals 'U' Mebbe?

Hopeful that networks and other large operators now limited by the five-station ty ceiling can give "sub-

large operators now limited by the five-station to ceiling can give "substantial impetus" to ultra high, the FCC last week amended its multiple ownership rules to allow lipicensees two UHF interests in addition to five VHF.

The Commission said that in view of the serious plight of ultrahigh, particularly in areas "where the prestige, capital and know-how of the networks and other multiple owners would be most effective in aiding UHF," it was persuaded that the entry of the big operators into such key markets would give UHF a strong boost.

The agency emphasized, however, that it is not departing from its policy of limiting concentration of control of the media. "The multiple ownership of broadcast stations," it said, "does play an important role in our nationwide broadcast system. The ownership of broadcast stations in major markets by the networks, for example, is an important element of network broadcastings. "Our nationwide system of broadcast permitted. We have always recognized, these needs and have by rule permitted multiple ownership of broadcast stations in the light of such (other and competing) considerations. Here too it is our view that the greater good, which

ship of broadcast stations in the line and competing tons on multiple ownership, Miss considerations. Here too it is our Hennock asserted, the Commission that the greater good which should strengthen them. "It is cer, supported by the UHF industry.

will flow from the proposed rule offsets the disadvantage resulting from permitting individual lifrom permitting individual li-censees to own a larger number of stations."

Hennick's Dissent

Hennick's Dissent
The relaxation was voted over a vigorous dissent by Comr. Frieda Hennock, who doubted it would substantially confrighte to the solution of ultra high problems. The Commission's action, she said, will give "small comfort" to the independent UHF stations "who will see local channels granted to networks or other groups whose interests are much less less closely related to a particular community. ests are much less less closely re-lated to a particular community.

It will be no benefit at all to independent UHF broadcasters, who are in a critical condition be-cause of lack of network program-ming, to see the networks acquire UHF stations in the largest, most profitable markets."

profitable markets."

Miss Hennock also objected to putting an arbitrary limit on stations without reference to their size or the markets in which they operate. "There is scant justification," she said, "for giving equal treatment to seven widely scattered small stations and on the other hand to seven large powerful stations serving major markets in metropolitan centers like New York."

tainly true." she added, "that the independent UHF broadcasters urgently need help and that the development of a truly nationwide, competitive television system depends on their survival. I have strongly urged the adoption of a series of measures aimed at the real problem of equalizing their competitive opportunity as relative newcomers in a field all but premeted by a number of powerful VHF interests. The solution surely does not lie in enlarging the scope of multiple ownership."

Comr. John C. Doerfer, while voting for the relaxation, issued a concurring statement in which he agreed with Miss Hennock as to using a numerical limitation on stations as the basis for controlling monopoly. "The number of stations a licensee may own and operate," he said, "is perhaps one of the most important policy matters this Commission is called upon to decide.

"I have grave doubts as to the wisdom of picking a number without more reliable and persuasive evidence that the number chosen will in all cases mark the upper limits of what will safeguard the public interest. A number related to population, or areas, or capacity to program in the public interest, is a more realistic guide or standard than a bare numerical evaluation. There is not much more than intuition as the basis for the present rule."

The relaxation was generally supported by the UHF industry.

TALENT ASSOCIATES IN SIXTH TV ENTRY

Talent Associates brings its sixth tv'er into the arena, its first local show and also its first non-dramatic stanza in "Finders Keepers." It's a quizzer starting on WABD, N. Y., flagship of DuMont, Oct. 7 in the 7:30 p. m. slot with Coca-Cola Bottlers sponsoring. Fred Robbins will be the emcee.

TA is represented on the webs with five properties, "Jai ie" (ABC), "TV Playhouse," "Circle Theatre," Justice" and "Mr. Peep-ers" (NBC).

Stan Shaw Quits WICC

Bridgeport, Sept. 21.
Stan Shaw, veteran deejay,
exited from WICC after stay of less
than two months. Turn-tabler announced he was leaving for other
commitments.

WICC sales department had made some sales but understood progress wasn't as anticipated.

RCA's 'Now We're 21' Tint Tube **Gets Impressive Princeton Preem**

Princeton, Sept. 21.

It was "Operation Come of Age" last week. (15) as Radio Corp. of America unveiled its 21-inch salute to colorcasting at the David Sarnoff Research Center in Princeton, N. J. Company's 21-inch color tube with its 250 square inches queing area—22% more than any other tintube yet produced—with the produced one of three major pronouncements at a press demonstration which, mating "colortronic" engineering with performance, offered in climax a 20-minute microwave show originating at NBC's. Colonial Theatre in N. Y. This was a dazzler in its great splashes of vivid hues that, with matching production and talent components whipped up by Barry Wood and NBC's color corps, was apparently intended to last week (15) as Radio Corp. of

and talent components wintped upon Bairy Wood and NBC's color corps, was apparently intended to negate all other tubes of less than "senior" size. If that was the intention, this phase alone was aclick public relations operation.

The two other developments are (1) a magnetic field equalizer, yclept "Color Equalizer," which enhances colorset performance at reduction in manufacturing costs and (2) a new and simplifiled color receiver the reduces circuitry by one-third and also makes possible a decrease in production costs. On the price factor, E. C. Anderson, executive veepee of RCA's commercial department, said that while a suggested retail tag. has not yet been established, "I can tell you, today, that it will be between \$800 today, that it will be between \$800 and \$900."

To Market By New Year End
The speed in manufacturing was
not quite as specific, however. Anderson said the company's timetable calls for industry sampling
of the 21-incher starting Nov. 1,
initial market appearance of a "21"
set before the end of the year and
"production in quantity by early
1955."

blueprint.

Last December, Dr. Allen B.
DuMont, head of DuMont Labs.
said the FCC decision "is ahead of
the industry's ability to deliver
commercially practical color television: uipment and programs in
any appreciable quantity for several years." At the same time, he
declared that his company would
devote itself to "bigscreen" video
because the public will demand it
and "our policy with respect to
large screens shall not change insofar as color is concerned."

large screens shall not change in-sofar as color is concerned."

Leonard F. Cramer, appliance-electronic poof Avco Mfg, ex-pressed his belief then that the screen size of most early colorsets will be relatively small, but Cros-ley, its subsid, announced simul-taneously, last December that it planned to market colorsets this

(Continued on page 36)

MARY MARGARET BACK TO NBC RADIO

Mary Margaret McBride returns to radio—and to the familiar NBC ground—on Monday (27) in an across-the-board capsule at 3 o'clock. Other 25 minutes to the 3:30 mark will be occupied by the web's new soaper, "Women In Love." Halfhour slot was vacated by P & G's "Welcome Travelers."

Miss McBride's imprint was made over the web's N. Y. flagship (WNBC and before that WEAF) in a generation's span, although for the last couple of years until sev-eral months ago she had been a figure on WABC, N. Y; key of ABC. The Man's Mad!

The Man's Mad!

San Francisco, Sept. 21.

Enrico Banducci, owner of
the North. Beach. bohemian
night club the Hungry, is
sponsoring Mort Sahl, comicfrom the club, in a five night
weekly half-hour show on
KGO but he wants the new
kept quiet. The KGO sales department has been asked to
soft pedal the sponsor's name
and couldn't even mention it
the ABC house organ.
Sahl's plugs for his boss are

Sahl's plugs for his boss are given in the most offhand manner possibly and not too often at that. "Sometimes don't even mention the Hungry i," even mention the Hungry i, Benducci instructed Sahl.

Pharmaceutical's Nipups on DuMont

A last minute change of mind by Pharmaceuticals, Inc., leaves Du-Mont's "One Minute Please" still unsponsored. The strategy also

unsponsored. The strategy also leaves the network unsure as to just how much of that sponsor's biz it can expect this winter. Pharmaceuticals, working through the Ed Kletter agency, had planned to move the panel stanza from its current Tuesday night slot into 9 p.m. this Friday (24). This would have preempted "The Stranger" for the same sponsor, but now the latter show stays—but for how long only the bankroller knows at present. If the "Minute" shift had taken place. DuMont would have If the "Minute" shift had in place, DuMont would have the sponsor iced for 13 weeks.

erson sale calls for 16 the year al. 17 the 21-incher stale initial market appearance of set before the end of the year al. 18 production in quantity by early 1955."

At a quiz session following these statements the commercial topper felt obliged to skirt the particulars as to nountity, and board chairman David Sarnoff, who was sitting directly in front of Anderson, made no move to become involved in the production statistics, nor did RCA prexy frank Folsom.

Manufacturing gait aside, RCA's "now 21" premiere coincides with the thinking pattern laid down by some of its competitors last December after the FCC had given the nod to compatible colorcasting, with the striking difference was well along in the tint "ore the Dec. 17 go-tomat between bankroller and network was swell along in the tint "ore the Dec. 17 go-tomat between bankroller and network was well along in the tint "ore the Dec. 17 go-tomat between bankroller and network was well along in the tint "ore the Dec. 17 go-tomat between bankroller and network was the mystery show jump from its original 1.7." 13.9.

'a r is reported mulling an "ore Fridays, to begit "The Stranger." "The Stranger." "its covering the content of the biz until the newest decision of the biz until the newest decision and the production statistics, nor did RCA prexy frank Folsom.

There was never a contraction of the biz until the newest decision and the production statistics, and the production statistics and the production of the biz until the newest decision at the production of the biz until the newest decision
Kletter is reported mulling another show for Fridays, to begin shortly, instead of "The Stranger." This news complicates discovering the underlying reasons for the "Minute" reversal.

SALAAMS & SALAMIS

WOR-TV Beneficiary as Steve Allen Dishes Out Free Publicity

Not only does Steve Allen get lots of publicity, but he gives his share too. Allen appears at 11:15 p.m. on the NBC-TV key in N. Y., WNBT, and last Thursday night (16) he was placed in the unenviable position of having to supply free publicity to rival WOR-TV. A scheme engineered by WOR's publicity chief Dick, Jackson sent that station's weather girl, Norma West, attired in a strapless bathing suit, parading into the Allen studio. As the WNBT cameras panned the As the WNBT cameras panned the audience, she had to be noticed. Across her front she wore a sash saying "Million Dollar Baby."

saying "Million Dollar Baby."
Allen queried Miss West good
naturedly as to what the deal was.
She said, "You'll be mad if I tellyou." He insisted he wouldn't, so
she told him. She was promoting
"Million Dollar Movie," new
show via WOR-TV. She even
managed to squeeze in every day
and hour it was to be shown, plus
the WOR channel number.

Real coun for WOR-TV, how-

Real coup for WOR-TV, how-eyer, is that WNBT reportedly had gotten a photographer from Look to put in an appearance that night, presuming to provide some publicity for Allen's upcoming network tv'er. Instead, the Look cameraman was furiously snapping pix of Allen and Miss West.

Allen never lost his sense of humor. He handed the WOR-TV

femme a five-pound salami before

Jessel, Free Agent, In NBC Dickers

Having settled the second year of his two-year play-or-pay, \$2,000-a-week contract with ABC-TV. George Jessel is now a free agent, and he huddled with General David Sarnoff last Friday (17) in New York. Abe Lastfogel (William Morris agency) had incepted talks with NBC prexy Pat Weaver on the Coast several weeks back, with an eye to spotting Jessel, his client, with NBC in a multiple spot as showman (producer-director-author-performer) and as a roving "good will ambassador" for NBC and RCA.

Jessel returned to the Coast over the weekend, for previous commitments. He is trying to organize a mammoth telecast salue to Winston Churchill on the Prime Minister's 80th birthday Nowember. Idea is to corral as many American performers who have

American performers who have clicked in England to participate in this tribute to the British Prime Minister.

John Lee's Det. Post

Detroit, Sept. 21.

John Lee has been appointed studio manager of WXYZ-TV, and Jack Hurford has been named operations manager, it was announced by James G. Riddell, preys.

Mutual Preps Major Bally For Look, Ma, No TV 20th Anni

Mutual Broadcasting is making plans to celebrate its 20th anniversary in October. The youngest radio web is the only one without a video counterpart, and it's using the two-decade marker as the orca-

the two-decade marker as the occasion to intensify the audio-is-still-alive-and-kicking-strong formula.

Unlike the other three networks, Mutual has heavy affiliation in non-tv areas. With this in mind the upcoming network bally will emphasize that its share of all network radio billings has climbed steadily over the past five years from 8.8% to 14.9% (for the first six months of '54)—times when the three other webs have been-showsix months of '54'—times when the three other webs have been showing signs of decline. In 1950 sales ended at \$16,091,977 (gross); at 1953's conclusion they were up to \$23,158,000, and as for the first eight months of '54 they already total \$13,998,880 Mutual's total 20-year gross billings are \$268,592. 645, and there has been only one year that ever exceeded the 1953 when the web's "services to America."

Andorn Ankles WXEL

Cleveland, Sept. 21.

Sidney Andorn is quitting WXEL, after nearly 20 years of radio and it work as commentator and special events director, to re-turn to newspaper field.

Joining staff of Cleveland News, he will do a front-paged daily perspending year, 1946, when the web day Tom O'Neil holds both posts, ning sheet, beginning Sept. 27.

collected a gross of nearly \$26, 000,000.

Theme for the anni centers about the line: "MBS nails down America," stressing that the outfit's 572 regular and bonus affiliates blanket nearly all of the U.S. The web is going to make much of the memorabilia angle also, with press chief Frank Zuzulo preparing special photographic and printed matter for all papers anent web personalities as they appeared a score of years ago.

of years ago. A one-hour "cavalcade" stanza is A one-hour "cavalcade" stanza is-planned for the celebration week, starting Oct. 3, giving a rundown of the web's "services to America." 'Also a series of special announce-ments are being readied for that week. Called "There's a Familiar Sound," each will repeat some ele-ment of past programming via Mu-tual.

--- of TV Cakes & Squatters

A television pioneer and a professor of humanities were concerned last week with the negative and positive aspects of entervainment. Dr. V. K. Zworkin, world honored Russian-born electronic geni , who at 65 was dinnered by RCA in Princeton upon his retirement as vicepresident and technical director of RCA Labs (and named first honorary v.p. in RCA history) said that "television as entertainment I don't like. I looked upon it as an extension of human sight and still think this is its most important function." But, looking into the future, he had a few other observations, such as:

There will be several small tv cameras attached to the receiver and the viewer will be able to watch a cake baking in the oven and the kids upstairs—merely by changing the channel band. Cost of such a camera is too high now, about \$90, but under mass production the price would be brought to the level of the average income family. Dr. Zworkin also saw tremendous possibilities in educational video, including classroom activities.

Dr. Harold Burris-Meyer, who is on leave from Stevens Institute of Technology, was granted a patent in Washington for a device that registers the emotions of a person seated, say, in a theatre. This is arrived at partly by changes in posture, fidgeting and other actions brought about by exposing the squatter to "a variety of chosen stimuli." Indicative of the response are changes in what the N. Y. Times Patent Office expert calls 'fore-and-aft distribution of the subject's weight." A pen on a moving chart records the reactions, Even blushes are registered sans the subject's knowledge. It's assumed that the apparatus can be extended to television sitters, but i this case they would be aware of its presence.

Dems Describe TV As 'Spectacular Political Weapon' In Bow To Medium

Radio's 1st Car Count

Chicago, Sept. 21.
CBS Radio is helping underwrite
Nielsen's first national survey of
car radio dialing and its new audience makeup reports. Web has
signed for the new reports for a
mi inum of two years.

Nosecounter's check on AM's mobile listenership will take the form of 24 reports with the first due early next year. The audience composition surveys will be issued three times a year.

ABC-TV Fore-Aft Gridcast Sponsors

ABC-TV pulled the curtain down on its NCAA football sponsorship drive in quick fashion last week by pacting R. J. Reynolds and Colgate-Palmolive to bankroll the fore gate-faimotive to bankroll the fore and aft stanzas of its Saturday gridcasts and at the same time cleared a record number of sta-tions, 156, to carry the games. Succession of events in the goal-

Succession of events in the goal-line stand went something like this: Web tied up Zenith and Amana as sponsors over the week-end (11-12), then signed Maytag as the third sponsor on Monday (13), On Thursday (16), it inked Reynolds to sponsor the pre-game session and half of the post-game stanza, with Colgate latching on to the other half of the aft session. It also inked Carnation to sponsor the fore and aft segments on the Coast in addition to its full-game sponsorship. sponsorship

sponsorship.

Meanwhile, its station relations crew got on the phone starting Tuesday (14) and by game time Saturday (18) had lined up 156 outlets, starting with the bare minimum of 28 that had been pacted under the Carnation and Humble Oil regional deals. Drive represented a clearance of 126 outlets in a four-day period.

Incidental to the NCAA football schedule, the network also signed

ractional to the NCAA football schedule, the network also signed Falstaff Beer to sponsor the Sunday afternoon Chicago Bears and Cardinals pro grid contests on a seven-station California lineup. That deal marks the web's third regional on pro football, with That deal marks the webs third regional on pro football, with Standard Oil of Indiana sponsoring the Chicago games in the midwest and American Oil the Washington Redskin home games in the southeast. Games are co-oped else-

Andorn Ankles WXEL

Washington, Sept. 21. Washington, Sept. 21.
Television described as a "spectacular political weapon" by the Democratic National Committee in its campaign handbook just issued for political candidates this

In a deep bow to tv, the Nation-

In a deep bow to tv. the National Committee leads the pamphlet with the chapter on use of video and devotes 22 pages to the medium, more than to any other subject. There are also frequent references to television elsewhere it the handbook.

"Television the newest campaign medium, is a spectacular political weapon," says the Democratic National Committee. "On try our can visit more families it their living rooms in 15 minutes than you could see in a month of personal calls.

than you could see in a month of personal calls.

"TV offers an unknown candidate the quickest route to becoming a live flesh and blood personality in the minds of the voters. You can dramatize issues, buttress words with pictures and charts, reach the mind through the eye and ear at the same time. Good use of tv can give your campaign a tremendous lift—and to remind you of the obvious—mediocre use of tv can do a candidate tremendous harm. dous harm.

of tv can do a candidate tremendous harm.

"Good use of tv is the closest thing there is to a personal chat with the voter. If you are not well known you may find tv especially worth while even if the cost seems high."

Most of the chapter is devoted to bread and butter advice on how to use the medium.

A shorter chapter is devoted to campaign use of radi. It is explained that tv is no substitute for radio because one can listen to the latter while doing other things where as television requires the full attention of the audience. Candidates are urged to retain an advertising agency or retain an expert full time to advise on the use of the media.

TV GOES INTO ACTION ON PUBSERVICE FRONT

Couple of major public service tv one-shotters coming up in Sat-urday-Sunday succession. On the 25th, 3:30 to 4:30 p. m., it's 'Dedi-cation of U-505" with Arthur Godcation of U-505" with Arthur Godfrey at the emcee helm in dedication of the captured submarine at the Museum of Science Industry in Chicago, with CBS carrying it. Among bigwigs skedded as part of the ceremonies are Admirals Halsey and Gallery, U. S. Senator Dirksen and Chi Mayor Kennelly. Sub is being placed the lakefront museum through efforts of Chi businessmen with co-op of the U. S. Navy.

Other pubsery stanza will be

Other pubsery stanza will be pegged around the Community Chest drive on the 26th, slotted 2 to 2:30 p. m. Major elements of show will stem from regular members of "Masquerade Party," with messages from Harvey Firestone Jr. of the rubber company, nation-Jr., of the rubber company, national chairman of the drive, and Vice-President Nixon. Stanza is a network, pool, presentation.

RAY BOLGER SHOW
With Bolger, Richard Erdman,
Marjie Millar, Christine Nelson,
Charles Cantor, Sylvia Lewis
Producers: Stanley Shapiro, Paul Producers:
Henning
Director: John Rich
Writers: Shapiro, Henning, Maurice Richlin, Fred Fox, Don

Johnson 30 Mins., Fri., 8:30 p.m. LEHN & FINK LEHN & FINK ABC-TV, from Hollywood (Lennen & Newell)

ABC-TV, from Hollywood

(Lennen & Newell)

Ray Bolger marked his second year in video last Friday (17) not too auspiciously. Show's format has been altered to emphasize a continuing story line, with singing, and dancy integrated into the plot, and the programs were filmed in Hollywood before studio guests to get a warmer reaction (and some needed laughs and applause). Trouble is, nobody felt it necessary to get away from stock situation comedy and trite routines, to lift the opener out of the rut.

Plot was lifted right out of Hollywood musicals of a generation ago, with Bolger a Broadway star who swaps identities with a lackadaisical Greenwich Village friend, to prove that some girl will low him for himself, not his fame. So we have the familiar setup of naive girl next door (just in from the sticks), her wise and wise-cracking roommate, and the inevitable, corny situations and windup. Bolger did a few seconds of dancing at the start of the half-hour, and a terp number for a few moments at the close, but that was all. And that dance, done with a femme's dress taken off; a clothes-line, came off less socko than the producers imagined.

line, came off less socko than the producers imagined.

producers imagined.

Bolger, however, has an amiable personality, to make a likeable hero. Marjie Millar, playing opposite, was very attractive and sang nicely. Christine Nelson, as the sharp femme roommate, had a few good lines, and shower a nice voice in her brief song bit. Richard Erdnan played Bolger's stock ne'erdo-well friend as well as the script permitted. Production values otherwise (especially for a filmed series) were just routine. Bron.

NCAA FOOTBALL
(Oklahoma vs. California)
With Tom. Harmon, Jack Dress,
Bill Stern; Laraine Day,
O'Sullivan, Bob Williams
Producer-director:Charles Russhon
Supervisor: Les Arries
195 Mins., Sat., 4:45 p.m.
MAYTAG CO., ZENITH, AMANA
ABC-TV. from San Francisco
(McCann Erickson, Young & Rubicam; Maury, Lee & Marshall)
Acquisition by ABC-TV this year
of the NCAA package of restricted
network college gridcasts has had
the effect of a double-edged sword,
the back blade of which the network avaided at the last minute
by signing up three national sponsors after months of fruitless
search. The package is indisputably
a prestige presentation for the network, but there were many who for
a time wondered whether it was
prestige worth \$2,000,000, which is
what the network would have to
lay out had it not found the bankrollers.
But having such a highly-priced

rollers.

But having such a highly-priced package under its belt, the network has been careful to protect its own and its sponsors' investment by surrounding the package with top-notchers in the way of talent and technicians. Network assigned ex-All American Tom Harmon and Jack Dress to the play-by-play and Bill Stern to the color and fore and aft segments, with Charles Russhon of its N. Y. news & special events and sports department heading an able camera crew. Result was fine coverage in every sense of the word.

Harmon is not only endowed

was fine coverage in every sense of the word.

Harmon is not only endowed with an extensive knowledge of the game itself but is a sharp and voluble reporter. Drees is a sportcasting vet who is no stranger to top events and who does a fine job on the grid action. And Stern, to use the proverbial phrase, needs no introduction. (Web, incidentally, even latched on to sponsors for Stern's pre- and post-game segments, R. J. Reynolds picking up the pre-game show and sharing the aft segment with Colgate-Palmolive).

Olive).

Camerawork was especially good, following every play closely and accurately. Clicko camera team even caught one Oklahoma touchdown play that included # handoff, the beginning of an end run, a forward pass and the receiver's 87-yard touchdown run. Camera followed the passes and kicks perfectly. Production crew was equally good in catching the crowd scenes. Couple of added touches included Harmon's blackboard diagramming of all touchdown plays and the voice pickin of the referee's preof all touchdown plays and the voice pickup of the referee's pregame instructions to the team captains.

As for the commercials, Amana

MR. PEEPERS With Wally Cox, Marion Lorne, Patricia Beneit, Teny Randall, Georgiann Johnson, Ernest Truex, Sylvia Field, Cage Clark, Ruth McDeviett, Jenny Egan; Jack Warden Trues, Ruth McDevayer, Jack Warden appervisor: Fred Coe Din Friffiell, Everett

Greenbaum Director: Hal Keith 30 Mins.; Sun., 7:36 p.m. REYNOLDS ALUMINUM NBC-TV, from New York

(Buchanan, Clinton E. Frank, Inc.)

If the brash extrovert is a standard stereotype of American humor, so, too, is its contrary value, the hushed-voiced male mouse. Old-timers will recall Al Pearce's lowpressure salesman of radio fame pressure salesman of radio fame and other examples of the Caspar Milquetoast school. What distinguishes "Mr. Peepers" as a series and as a formula for family diversion is the circumstance that not only the hero an apologetic whisperer but practically all the characters in the script are of obsessive understated sweetness.

Until now the Peepers formula has paid off handsomely in ratings and publicity. Toward the end of the last telecast season his nuptilas rated much newspaper space. The

rie last relecast season in suptials rated much newspaper space. The show resumes on the air at the heighth of-its popularity and with the production team exhibiting practiced ease and skill in fashioning the now firmly established nattern.

practiced ease and skill in fashioning the now firmly established
pattern.

The official description for the
series is "heartwarming" and that
is close enough for average showmanship classification purposes.
The danger-ahead lies in equating
charm with fuzzy-mindedness and
having too incredible a population
of adorable eccentrics. There is
plenty of camera - mugging, of
which Marion Lorne's Mrs. Gurney
was most conspicuous on the getaway program. Whether writers,
directors or the actress herself
plays it that way, never was there
such a colorful biddy outside the
Abbey Players of Dublin. She mutters to herself, she fusses, she
sentimentalizes, she forgets what
she is trying to say and in short is
(1) both a clever character, actress
ars 12) within a hair's-breadth of
being a caricature of a character
actress.

It is worth mentioning that

actress.

It is worth mentioning that "Peepers" is one long spoof of the public schoolteacher. Affectionate, yes. And the students are all fans, given to cheering their mentors. Still what emerges is a gallery of wacky instructors, long on emotion and personality but not overpaid in the light of their fumbling around.

The opening program had

The opening program had "Peepers" returning from his summer teaching assignment in the country, bearing his bride in a motorcycle sidecar, she loaddown with much luggage including a portable radio that repeatedly came alive with disk jockey stuff. This sequence was mildly diverting, with the best touches visually the pattern of Peepers sunburn, including great white hollows at the eyes. The "suspense" factor is the concern of the bridal couple at not bringing their friends any gifts. The foreseeable twist is that they are showered with gifts, all of which prove identical. End of plot.

plot.

These proceedings are adroitly managed although there were hints of last-minute cuts and of bits that were supposed to have, but didn't have, a payoff. It remains evident that the whole "Peepers" braintrust has a genuine sense of telegenic values, Peepers talking directly to the viewing audience does not destroy the illusion but seems entirely apropos. The Reynolds Aluminum commercials are clearly stated and sufficiently emphasized without the intrusive sell so common to tv. Notice should be taken of the

gomery
Production Supervisor: Josep
Bailey
Director: Norman Felton
60 Mins.; Mon., 9:30 p.m.
AMERICAN TOBACCO CO.
NBC-TV, from New York
'PRINEO'

CRAD&O

Robert Montgomery's "American Tobacco Theatre," which alternates weekly with Johnson's Wax hour for the new fall season on Monday under somewhat impressive auspices, premiering with a Robert E. Sherwood original called "Diary." It was Sherwood's second effort as a ty dramatist and, in contrast to his previous endeavor, "The Backbone of America." suggested that the playwright has come a long way in adjusting his talents to the newer medium. In fact, it was such an improvement that one could hope NBC has only

that one could hope NBC has only taken a raincheck rather than cancelled out of the Sherwood nineplay contract pacted a couple seasons back (with eight still to go).

Not that "Diary" was genuine, grade-A Sherwood that characterized many of his legit creations. It still betrayed a crudity in its writing as a tv vehicle, to the point where it nearly fell apart in the third act. There were apparent weaknesses in evolving his characters (for at the start he had real people, warm, interesting and exciting, but as the play progressed these same people were converted into psychological studies).

Yet the fact remains that Sherwood this time succeptible, but

Yet the fact remains that Sherwood this time successfully hurdled the legit-to-tv transition, jumping into '54 video with a contemporary problem presented with suspense and drama.

suspense and drama.

Sherwood dealt with a smalltown dreamer, a young highschool girl, who goes to New York to find a job as a writer. She meets a smoothie who talks her into marriage. He turns out to be a weaking and a killer and in two weeks they're both dead. The story is revealed via a succession of flashbacks through her diary. Montgomery mounted it handsomely with numerous sets and a smooth running production.

It's unfortunate that Sherwood's

smooth running production.

It's unfortunate that Sherwood's dialog could not have maintained the play's dramatic impact, for as a story of suspense it packed a wallop and as a love story it had charm and understanding. But n the last act everything became stiff and stereotyped, with action and movement disappearing as Sherwood factually explained the double killing and practically forgot the people involved.

Janice Rule, was utterly believen

the people involved.

Janice Rule was utterly believable as the sweet and idealistic girl but was inadequate when it came to any deep or emotional feeling. The understanding she displayed in her diary was never translated dramatically. The killer role by John Cassavetes was a bit skimpily delineated by the author but was portrayed convincingly.

Had Sherwood written less of a case history and more of a human drama, "Diary" could have emerged as a more distinguished effort, But even so it brought to tv a different style and tempo to make it a rewarding hour.

Rose.

ine sense of telegenic values. Peopers talking directly to the viewing audience does not destroy the illusion but seems entirely apropos. The Reynolds Aluminum commercials are clearly stated and sufficiently emphasized without the intrusive sell so common to tv. Notice should be taken of the importance given to original score music by this program. Bennie Green is credited for the mood setting, something that is fairly rare in current tv and a mark of the meticulous care given production by Messrs. Coe and Keith. A technician would certainly also take notice of James Russell' subduedbut-right scenic values.

Summing up, "Peopers" remains an astute formula with plenty of popularity vitamins, but potentially endangered by the growing tendency to mugg it up, Plainly the auspices ought to guard against a slide from humor to hokum, from real people to comic cartoon cutouts.

Land.

in, a quickle deal signed Laraine Day for its freezer pitches, which she handled capably, while Zenith and Maytag stayed with regular amnouncers rolling. Although the stunts on this show could only have been reamed up by inveniles, Linkletter maintains a kind of parlor game at monomers and the producer. John Guedel Director: George Foxe.

Shor, Guedel Director: George Foxe.

Shor, Guedel Director: George Foxe.

Shor, Guedel

NBC-TV, from Hollywood

(Leo. Burnett Co.)

People Are Tunny." which without to NBC-TV this fall after along radio-tv stand on CBS, still registers as a zany audience participation show with enough comedy along the depth of the meticulous care given production by the service of the meticulous care given production by the services of the meticulous care given production by the subject of the meticulous care given production of the meticulous ca

AMERICAN TOBACCO THEATRE (Diary),
With Robert Montgomery, host;
Jamiee Rule, John Cassavetes,
Wallace Rooney, -William Langford, William Smithers, others
Writer; Robert E, Sherwood
Executive Producer: Robert Montgomery
Production Supervisor: Joseph W.
Bailey
Director: Norman Felton

COLGATE COMEDY HOUR
With Eddie, Fisher, Peggy Lee,
Mischa Elman, Maria Tallehief,
Frederick Franklin, Louis Armstrong, Vagabonds, Rocky Marciano, Al Welll, Gordon Jenkhis
Orch, others
Producer-Director: Jim Jordon Jr.
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE
NBC-TY, from Hollywood
(Ted Bates)

(Ted Bates)

(Ted Bates)

Colgate's "Comedy Hour," which teed off its fall series Sunday (19) on NBC-TV, is the first major effort by the Ted Bates agency, which has taken over virtually all of the production from the network. Bates is faced with a terrific problem as it assumes responsibility for this series as was even evident on the summer series). One of, the most expensive weekly shows in video, "Comedy Hour" has to fight against the institufight against the institu-fright against the institu-iraw of Ed Sullivan, who has to tight against ine insur-tional draw of Ed Sullivan, who last week proved that his stature in the video community is consid-able when he more than doubled the rating of the NBC "Satins and Spins" spec during the last half-bour

Spins" spec during the last half-hour.

Of course, Colgate couldn't get the sendoff it had planned because of the illness of Jerry Lewis which made it impossible for the high-drawing team of Martin & Lewis to appear. Eddie Fisher was enjusted as replacement and he was surrounded with a show that could be termed a "safe" centure. Emanating from the Hollywood Bowl, Fisher emceed what was virtually a straight variety show populated by excellent turns. In the matter of construction, occasional punctuation by a faster turn and a strong talking comic would have provided a more rapid gate to the proceedings.

Fisher showed himself to be an excellent to the proceeding streams of the same could be supposed to the proceedings.

Fisher showed himself to be an Fisher showed himself to be an appealing lad who gives the impression that he likes to sing, likes people, and is an excellent performer. He did an ingratiating job during his own turns and in emceeing, the show. Fisher chimed in with a couple of the acts but despite all this activity, didn't over-stay.

stay.

There were a lot of excellent coheadliners, nearly anyone of whom could top a variety show. Actually, the show could more accurately be labeled a concert varieties, since toppers in the crewcut and long-hair fields predominated. Poprealm was represented by Peggy Lee, Louis Armstrong and The Vagabonds while the other end was repped by Mischa Elman and Maria Tallchief & Frederick Franklin.

Armstrong is probably one of the

Franklin.

Armstrong is probably one of the top men in the jazz field. A master musician for many years, he's now one of the more personable entertainers around. His trumpeting and guttural singing are landmarks in the jazz field. The Satch's spot constituted a delightful session with a rewritten "Whiffenpoof Song" and with Fisher on "Birth of the Blues."

Peggy Lee a yet on the Colgate

ong and with Fisher on "Birth of the Blues."

Peggy Lee, a vet on the Colgate shows, repeated a good singing spot with a pair of tunes. The delivery of the commercial doesn't help her stature any.

Mischa Elman, on his second tele appearance, brought out the folk flavor of the Dvorak-Kriesler compilation of Slavonic pieces. The vet classicist put a lot of feeling into this opus. Miss Tallehief and Franklin cavorted through selections from "Gaite Parisienne". In an applause winning manner. Their pas-de-deux were excellently constructed and danced exceedingly well.

structed and danced exceedingly well.

The Vagabonds did their familiar hula number. This turn provided a touch of low comedy on a show otherwise consisting of straights. Unfortunately, they weren't heavy enough to carry in this department. Other appearance was by still the heavyweight champ Rocky Marciano who was joined by his manager Al Well. So what can you do with them?

Gordon Jenkins showbacked excellently in the Bowl. The combination of daylight and vening wear seemed incongruous on this occasion. The fact that the performers at times squinted because of sunlight made the combo almost ludicrous.

menagerie. This took place off stage but at the windup, the gal and the landlady wound the

THE ROYAL FAMILY
With Helon Hayes, Claudette Colbert, Fredric March, Charles
Coburn, Nancy Olson, Kent
Smith, others
Producer: Martin Manulis
Director: Paul Nickell
Music: David Broekman
Writters: George S. Kaufman and
Edna Ferber (adaptation by Ronald Alexander)
Production Designer; George Jenkins kins 60 Mins.; Wed., 10 p.m. (one-a month)
WESTINGHOUSE
CBS-TV, from New York

CBS-TV tossed its rainbow-plumaged hat into the compatible color spec ring last Wednesday (15) with the premiere of its one-a-month "Best of Broadway" legit adapta-tions for Westinghouse. With th George S. Kaufman-Edna Ferber George S. Rauman-Edna Feroer "Royal Family" as the 1 itial presentation, and with a star-studded cast the likes of which the has seldom, if ever, seen within the confines of a single dramatic production, Columbia came out of it head.

(McCann Erickson)

ingh.

No so much for what color did, per se, although there's no denying that it enhanced the values and made the viewing more pleasurable and exciting, but primarily because the CBS boys carried it off in the best traditions of the theatre. CBS and Westinghouse enjoyed the fruits of their success black-and-white, too.

Not that it was any great surpises Parlay the talents of such genuinely gifted stars as Helen Hayes, Fredric March, Claudette Colbert, Charles Coburn, Nancy Olson and Kent-Smith, and even a less rewarding vehicle than the Kautinan-Ferber script could light up the sky. Perhaps not in a quarter-century and more of multiple reincarnations since its original Broadway production has "Royal Family" been played to the hilt with such bounce and gusto. And if it's somewhat timeworn and creaky around the edges (although there are lines that are as rich and rewarding today as they were in '27), it didn't much matter here. The combined talents of all concerned, over and above the dream cast, helped spark the hour-long presentation. That goes for producer Martin Manulis, director Paul Nickell (who long since earned his chevrons for his length and qualitative list of "Studio One" entries); and particularly production designer George Jenkins. Here, indeed, was one facet of the tv-converted "Royal Family" that rates equal recognition with the Hayes-March-Colbert billing.

However, it took the additional prismatic dimension to fully appreciate and comprehend the full extent of Jenkins' contribution as designer, so rich and full-bodied in texture were the plush and colorful surroundings of the Fanny Cavendish manse. The CBS compatible hues and shades were in their best Sunday clothes and for the most part behaved properly.

If anything, "Royal Family" as CBS-TV's initial "baby spec" generated the feeling that here were real pros taking over the medium; as reflected in practically all departments in the transformation of what basically is a museum piece into a live, living thing. Despite the necessary pruning to

menagerie. This took place off stage but at the windup, the gal and the landlady wound the studio theatre.

Show's idea of fun was stretched somewhat in its award of \$1.000 in \$200,000 for the nour Pab to a 60-year-old Hollywood garage resentation.) That's still way under the short of the short of the strength of the strength of the strength of the short
TELEVISION REVIEWS

Jack Meakin orch
Producer: John Guedel
Directors: Bob Dwan, Bernie Smith
30 Mins.; Thurs., 8 p.m.
DE SOTO-PLEMOUTH DEALERS
NBC-TV, from Hwood (film)
(BED&O)

To say that Groucho Marx's "You" Bet Your Life" is, in one reviewer's book, the best bet in telequizzers, doesn't say too much considering that a good many of the q& a sessions scale the heights about as far up as Mt. Nadir. Since the Marxmanship—fifth semester in tv and seventh in radio (NBC Wed.)—makes the quiz element secondary and mucho subordinate, it's more proper to judge the show on its general entertainment values irrespective of program's official classification. On this basis, "Bet Your Life" is from video's top shelf and one of the more engaging comedies in the sound and sight depts.

It takes just about five seconds for a looker-inner on the Marx romp to become oblivious to fact that this is on film and edited to accommodate both time and interest; the latter is undiminishing; and the blue pencil handling is the envy of the business. So also is the headman's maneuvering of the contestants into double-pronged positions—first, to let 'em say their say in the pre-question portions where the back-and-forth stuff is laden with guffaw power, and second for the quiz tries which are in the middlebrow groove and without compromise or pandering when it comes to making the cushy awards. Too, there's always an expectancy in the air re a contestant inadvertently spilling the "secret" common word to grab \$100 as a bonus. It's an all-around winner, with great credit to produceroriginator John Guedel, stagers Bob Dwan and Bernie Smith, announcer George Fennemam and batonist Jack Meakin.

Opener had a couple of offbeat guests, principal of these being retired Gen. Omar Bradley, who submitted wonderfully to the Marx menu and got himself a series of worthy plugs for the United Defense Fund (USO, etc.), he heads up. In a graceful switch Gen. Bradley was permitted to leave the quiz arena in favor of a sailor. On for a fillip quickie was Arthur Marx who fenced with his father or "My Old Man Groucho" running as an eight-parter in the Satevepost. After a rather acidulous exchange during which the elder refused to get out

but when Marx takes the joemiller route, he gives it a new face. You can bet on that.

Trau.

WE LOVE DOGS
With Marvis Mins, Mike Muzzola; John McKnight, announcer Director: Ed O'Brien 30 Mins, Sun, 5:30 p.m.

KASCO MILLS

WABD, New York
(Clark & Bobertz)

Canine capers made pretty good viewing for a Sababath afternoon when "We Love Dogs" started its season (19) on WABD, the DuMonto & oin N. Y. If sponsor Kasco Mills has national merchandise coverage it'd be a natural for them to put the half-hour dogfe-in-the-video window stanza on a network basis; It didn't look to cost much, yet it moved along at a pace of interest to both ardent dog fasciers and just plain mongrel owners.

Marvis Mims, femce, started things off with an awkwardly brief interview with a lady basset houd owner. Things picked up when the two backstopped a film of the basset and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set and other mutts in action at a recent dog show at the Westchest set of the dogless. The film was followed by short routines, with trainer Mike Muzzola in a playful romp with his police dog, then introduction of a thrush who made a pleasant interviewee and who later lip syneed the theme song of, National Dog Week, "I-Want a Puppy for Xmas."

Camera offered enough varying angles and subjects in each scene for a stanza plus, with a closeup of a cocker in the thrush's lap taking the cake. Muzzola took a four many and the second and a recent dogs from the vide of the part of the

JANE FROMAN SHOW
With Peter Birch Singers & Daneers, Hank Sylvern Orch, Allyn Edwards, announcer Producer-Director: Byron Paul Writers: Ervin Drake, Irvin Graham, Jimmy Shirl 15 Mins; Thurs., 7:45 p.m.
GENERAL ELECTRIC CBS-TV, from N. Y.
(BED&O)
Deturning ofter a summer layoff

Returning after a summer layoff for her third video season on CBS-, Jane Froman is a firstrate addition to the roster of musical shows on video during the post-prandial evening hours. This show, like the others, dishes up straight musical menus of standards and pops with an effective minimum of production frills.

pops with an effective minimum of production frills.

As the topline personality of this series, Miss Froman again registers with her warm soprano pipes and dignified deportment. On this fall's debut stanza (16), she opened with "I Feel A Song Coming On" (a tune which has become practically a "must" in kicking off a new musical show), "Hey There," "The Man Who Got Away" and "From This Moment On." Another current number, "They Were Doling The Mambo," was done by ballet troupe, which also backgrounded several of Miss Froman's vocals, Hank Sylvern's orch cuts the show in lively style.

Plugs for General Electric are

Plugs for General Electric are kept down to two spots and are pleasantly delivered by Allyn Edwards.

pleasantly delivered by Allyn Edwards.

AMERICAN INVENTORY
With Colby College Orchestra & Choir, Haverford College Choir, students, faculty; Raymond P. Sloan, narratory
Froducer: Robert Wald
Directors: Various
Writers: Various
Writers: Various
30 Mins: Sun., 2 p.m.
NBC-TV, from N. Y.
First launched in the summer of 1951, "American Inventory" returned to NBC's Sunday afternoon schedule for its fourth term after a hot weather hiatus. As per its overall title and continuing under the financing of the Alfred P. Sloan Foundation, "Inventory" sizes up significant segments of American life, with Sunday's (19) subject being "The Small College." School under review in an all-film job (though some shows will be live combination) was Colby College in Waterville, Me.

It's a bit painful—since this is a public service series—to report that the premiere show took in too much, was somewhat condescending and, by turns, curiously awestruck in its approach to higher learning and the personal components thereof, and lacked a positive point of view. It seemed to be more concerned with nostalgic reflections by an alumnus than with the special factors that make the campus tick and come alive. In lact, the view via the "personal" narrative was from that of a graduate, with voicing of a cliche-laden composition by Raymond P. Sloan (which name may be a coincidence under the Sloan Foundation label). "Inventory" has had more professional programs and it's certain that the opening stanza will be looked back upon by program partisans as a premature start. Trau.

WHAT DO YOU WANT TO BE

LIFE OF RILEY
With William Bendix, Marjorle
Reynolds, Lugene Sanders, Wesley Morgan, Tom D'Andrea,
Gloria Blondell, Emory Parnell,
Sterling Holloway, Gregory Marshall

Gloria Blonue...
Sterling Holloway, Grego-shall
Producer: Tom McKnight
Director: Abby Berlin
Writers: Dick Conway, Roland
MacLane, Harry Clork, Sumner
Long, Howard Harris
30 Mins., Fri., 8:30 p.m.
GULF OIL CORP.
CBS-TV, from Hollywood (film)
Coulf Oil returned last Frida

Gulf Oil returned last Friday (17) with another year of the filmed "Life of Riley" series. The 54-55 launcher was a tired story, using the near-moronic hero in stuff that reeked of age. It seems to break down to a question of just how far can a writer go in devising entertaining things within the restrictive format of a show such as the

strictive format of a show sucn as this.

Story was devoid of clever aspects. The scribblers, who (judging by screen credits) alternate the weekly chore among one or two at a time, tried the vlewer's patience by giving Riley; played by William Bendix, a host of flimsy things to do.

In the story, Riley mistook his son Junior's desire for a boat named "Judy" as a desire instead to get married. To sustain the thin plot; both father and son made remarks with a double entendre flavor to keep the misunderstanding alive. Consolation in the preen was the acting by the cast in general, including Bendix. Marjorie Reynolds as Riley's wife Peg, Lugene Sanders as daughter Babs, Wesley Morgan as Junior, et. al., handled their limited roles well.

A SALUTE TO KPIX
With Philip Lasky, Walter J. Maytham, Chris J. Witting, Leo J.
Halley.,
Director: Forrester Mashbir
Producer; Charlotte Morris
15 Mins., Mon. (13)
KPIX, San Francisco
Opening the week long ceremonies that announced the formal
takeover of KPIX by Westinghouse,
general manager Phil Lasky hosted

general manager Phil Lasky hosted an informal explanation and intro-

general manager Phil Lasky hosted an informal explanation and introduction to the station's viewers.

Walter J. Maytham, Pacific Coast v.p. of Westinghouse Electric, Chris. J. Witting, president of Westinghouse Broadcasting Co. and Leo J. Halley, member of the San Francisco Board of Supervisors representing Mayor Elmer Robinson, discussed the station's role in the city life and the meaning of Westinghouse's new role as owner. Lasky reviewed the history of KUIX, first local to station to go on the air, Maytham outlined Westinghouse's extensive commercial interests in the Bay Area and noted that the company has been a member of the company has been a member of the community for over 60 years, while Witting explained that Westinghouse, largest independent operator of stations, was not a member of a network and had no desire to start one, but wanted each station to be part of the community. Halley read a communique from the Mayor which was neatly superimposed over his face on the screen.

As an Informal meeting between

superimposed over in stace on the screen.

As an informal meeting between industry execs and the public, the program was a complete success, being deftly staged to achieve a maximum of casualness. Lasky, completely at ease before the camera, except for an occasional reference to listeners instead of viewers, handled the majority of the conversation introducing the other guests and drawing from them the information needed to explain the new setup. He might make a good to performer any time he wishes to retire from operating the station. Rafe.

FIRESIDE THEATRE

FIRESIDE THEATRE
With Waiter Coy, Frances Rafferty, Ross Elliott, Tom Powers,
others
Producer-Director:Frank Wisbar
Writer: Wells Root
30 Mins., Tues. 9 p.m.
PROCTER & GAMBLE
NBC-TV, From Hollywood (film)

(Compton)

It is to be presumed that this
story about pinkos, second entry in
the new season's series, must have
carried a stronger wallop in its
original concept than that which
passed through the tubes. The
script must have shuttled between
the local Compton office and Procter & Gamble in Cincinnati many
times before it was acceptable in
this watered-down version. Soapmaker has always avoided controversial issues and apparently only
the shell was left after they got
through with it. End results was
an unexitting and innocuous
drama that steered comfortably
clear of any solled contact with
the commy il

Story deals with a young judge
and his misguided brother, who
falls in with the reds and does the
bidding for a party leader who befriended him in his orphan youth.
On trial for murder is a commy
and the pressure is put on thing
the to sway the jury for acquittal. The wedge is that the judge's
two nephews will be the pam and
if the killer hangs the young 'uns
will be used as hostages for propaganda purposes.

The wayward brother finally
sees the light and when he turns
against the party the commy boss
drops him with a slug. A manuscript revealing the party plans
falls into the judge's hands so the
brother's supreme sacrifice wins
him martyrdom of a sort.

Waiter Coy as the judge, Frances
Rafferty, the girl friend, Ross Elliott, the ne'er do well, and Ton
Powers, the commy leader, all perform with complete adequacy. Wisbar's direction of the Wells Root,
yarn was handicapped by the studdelicate implications. Helm.

ied avoidance of violence and the delicate implications. Helm.

CONCERT TONIGHT

With New York Concert Orchestra, Margaret Hillis conducting; Mitch Miller, commentator Producer: Roger Gerry Director: Frank Bunetta 60 Mins., Wed., 9 p.m.

Sustaining DuMont, from New York

DuMont rates some plaudits for this hour session, invading the precints of the longhair which today gets an almost total brushoff from the other webs. For this hour session, invading the precints of the longhair which today gets an almost total brushoff from the other webs. For this hour session, invading the precints of the longhair which today gets an almost total brushoff from the other webs. For this lane it's to be commended. "Concert Tonight," in its own mild, unpretentions way, makes for pleasurable chamber music listening. True, it's not the most inspired music, but thoroughly enjoyable it it as conductor Margaret Hillis does a competent job in helming the orchestra which she founded. Watching it is something else again. The cameras, not content to let the music speak for itself, go on a chair-hopping spree (they aren't still for more than 30 seconds at a time) to a point of distraction. And since it's a small orchestra, everybody gets camera billing a hundred times over.

Mitch Miller of Columbia Records does the background and increductory commentary, What little he has to contribute at least is devoid of the usual stuffness of the cliched annotators. His information is interesting and a departure from the trite and scholastic. It also brings up the question: "What's a Columbia man doing on DuMont?"

FIRST PERSON

With Elvine Grand gueste

FIRST PERSON
With Elaine Grand, guests
Producer: Desmond Smith
30 Mins.; Tues., 9:30 p.m.
Sustaining
CEC-TV, from Toronto
"First Person" is a well-built, smooth-running documentary show of the interview type designed to reveal standout facts about a person or subject. Show caught (14) had Marilyn Bell, the 16-year-old Loretto Abbey student-who swam 42 miles across Lake Ontario in 21 hours during Canadian National Exhibition when three others, including Florence Chadwick, failed to make the same aquatic trip from Youngstown, N. Y., to Toronto Elaine Grand, w.k. Canadian ty femme, interviewed Miss Bell, her parents and young sister; her trainer, Gus Ryder; Joan Cook, pal who jumped in to swim with Marilyn, and Toronto Star reporter George Bryant.
Stanza included films of the all miles across Lake Ontario in 21 hours during Canadian National Exhibition when three others, including Florence Chadwick, failed to make the same aquatic trip from Youngstown, N. Y., to Toronto. Elaine Grand, w.k. Canadian tv femme, interviewed Miss Bell, her parents and young sister; her trainer, Gus Ryder; Joan Cook, pal who jumped in to swim with Marilyn, and Toronto Star reporter: George Bryant.

Stanza included films of the swim with Marilyn, and Toronto Star reporter: George Bryant.

Stanza included films of the swim with live commentary by Miss Bell who, in this and other video appearances since her phenomenal swim, showed up as a standout television type. Young girl is never flustered or nervous, always ready with an interesting answer delivered in clicko voice and lucid manner, and with modesty and frankness,, Following, in pews shows, 1910 e 1960cm.

THE AMERICAN WEEK
With Eric Sevareid
Producer-Editor: Erpest Leiser
Director: Vern Diamond
Script editor: Alice Wheel
30 Mins., Sun., 6 p.m.
Sustaining
CBS-TV, from Washington
The seasonal return of Eric

The seasonal return of Eric Sevareid to his Sunday-dinner-at-6 slot is an event that enriches CBS public affairs department. There's nothing of the spectacular about this web's goodlooking, poised Washington chief. Though he is an on-the-air essayist of considerable dimension, he cannot hope to snag the headlines of the competitive "Meet the Press" on NBC with its hot topical guests. But in his quiet way—with that sometimes sury, sometimes sly, sometimes sardonic, always intelligent pitch of his, sans flamboyance, forensics or oration—he is one of the wisest of commentators, with the kind of objectivity that does not shut out an awareness of his responsibilities to the public.

In "The American Week," with its feature page blueprint, Sevareid the news conferencier is encased in an ideal setting. He will put in a few choice words as a prelude to the newsfilm subjects and follow with a well turned phrase as the afterpiece. He will not try to impinge his own personality on the main show—the story. Thus, last Sunday (19), Sevareid toyed lightly with the election destiny of the Republican Party nationally as reflected in the returns from Maine, where the voters installed a Democratic governor for the first time in 20 years, Producer-editor Ernest Leiser, along with director Vern Diamond, slot is an event that enriches CBS' public affairs department. There's

ernor for the first time in 20 years,
Producer-editor Ernest Leiser,
along with director Vern Diamond,
allowed the body of the story to
center around films in interview
of Down Easterners themselves,
with their engaging dialect and
their weathered, open faces. Some
of the lensing here was remarkable in quickly reflecting the attitudes of just plain people.
The cameras then swung to an-

of the lensing here was remarkable in quickly reflecting the attitudes of just plain people.

The cameras then swung to another side of the world, the Soviet Russia of Moscow and Leningrad, and of the peasant interior regions of Tashkent in Uzbek, Tiflis in Georgia, and the storied Samarkand—the last three merely names on a map to most Americans. The films were shot by nonpros four students of Columbia U's Russian Institute who recently returned from their 30-day, 6,000-mile tour of the USSR. The narrative was picked up by one of the four, articulate Miss Gae Humphrey, of Pelham, N. Y., who delivered a stimulating account of the places and people covered by the action. The students were never followed as far as they knew, nor were they spied upon. They were restricted, of course, as to the photographing of given buildings and such, and were taken into "custody" 18 times during the month, but apparently the Russian cops were having a bit of fun with the scholars in this connection.

What the films showed within a few minutes was the equal of many a lofty book on the subject, with Sevareld closing this chapter by having Miss Humphrey in for a quickie interview in the studio. Here she enlarged upon the events depicted without making the conventional mistake of blasting the Russian system as per custom, except to say that she prefers our way of life, giving it meaning and sincerity.

For the end fillip, there was the human interest story. It began with a kinnie of that part of the Garry Moore show last week in which he made a nith few vickels.

For the end fillip, there was the human interest story. It began with a kinnle of that part of the Garry Moore show last week in which he made a pitch for nickels—"just for nothing"—in behalf of one of his guests from Point Pleasant, Mich. This immediately segued into a picturization of the dizzy doings-on in that town, complete with the "little picture" of the leading characters involved, that wound up with an avalanche of nearly \$7,000 in nickels. Obviously, the horn of plenty more than hinted at the pull exerted by Moore of the CBS camp. Trau.

Color TV Review

—"don't rewrite a hit"—but video is such a fast familiarizing medium that a variation of any theme is to be encouraged. Conforming to the tinted idea, a fashion parade was part of the "pouf" deodorant's sales pitch. Oh yes, the two femmes on the regular panel.—Dorothy Kilgallen and Arlene Frances—looked purty too in their gayly hued coutour for the spectrum occasion. Being innately good showwoman, they knew how to dress properly for the occasion. On the men, for some reason, the camera seemed to bring out their shaved mustaches in a curious bas-relief, under the color tv.treatment, but not noticeable when switched to the compatible black-and-white.

Three for the Money

Sunday-Monday (19-20) came forth with a triumvirate to get teledrama season off and running at an unusual clip. Rarely if ever has the medium encased such a clicko threesome in such a brief span, with Philco-NBC "TV Playhouse" on Sunday (Paddy Chayefsky's "Middle of the Night") parlayed with NBC Monday's Robert Montgomery-American Tobacco Theatre (Robert E. Sherwood's "Dlary") and the CBS-Westinghouse "Studio One" (Reginald Rose's "12 Angry Men") creating an excitement in dramaturgy and performance comparable to a a "big preem" week in Broadway legit.

What struck many observers as narticularly significant controls.

Broadway legit.

What struck many observers as particularly significant—outside of the bright factors 1 the made-strictly-for-try plays—was that all three seemed to contain the ingredients for Hollywood films. But on the other side of the fence were the boys with the crying towels who, repeating a plaint often voiced, considered it unfortunate that, per usual, the Montgomery (9:30 to 10:30) and Westinghouse (10 to 11) shows overlapped. It's an old gag that an overwhelming number of viewers see the first half-hour of "Robert Montgomery Presents" and, if it isn't up to par, tune in on "Studio One." In the case of Monday's dual deal of top shows, mebbe more of 'em saw the final 30 minutes of "Studio One" stead, but the latter was considered the better overall.

ARTHUR GODFREY AND HIS STUDIO ONE FRIENDS (12 Angry Me)

With Janette Davls, Marion Marlöwe, Haleloke, McGuire Sisters
(3), Frank Parker, The Mariners
(4) Tony Marvin, Neal Hefti
Orch

Producer: Larry Puck
Director: Robert Bleyer
60 Mins: Wed., 8 p.m.
FRIGIDAIRE, PILLSBURY (alt.
weeks), TONI
(Foote, Cone & Belding; Leo
Burnett; Weiss & Geller)
This shapes up as the critical
season for the controversial Arthur
Godfrey, and in none of his multiple CBS exposures is he more
vulnerable than in the Wednesday
night "Friends." Latter is merely
a glorified copy of the morning
segments, it's a daytime-type variety segment, with no other nighttime raison d'etre than Godfrey's
phenomenal attraction for the
American viewing public.
Two factors this season combine
to minimize that attraction. One is
Godfrey, himself, who last spring
piled up a slew of unfavorable publicity via the Julius La Rosa incident, his airplane buzzing and
his general attitude toward the
press. End of the season saw his
Wednesday night ratings start to
nosedive, to the point where NBC's
filmed combination of 'I Married
Joan' and "My Little Margie'
overtook "Friends" for the first
time. The second factor relates directly to the competition this year
in the form of ABC-TV's: "Disneyland." For the latter, formidable in
tiselif, has the added advantage of
starting a half-hour earlier, at 7:30.
With these factors in mind, Godfrey is going to have to come up
with a better show than the kickoffer provided in order to stay on
top. The Godfrey shows have never
been especially distinguished for
the falent they carry — Frank
Parker, Marion Marlowe, Janette
Davis, Haleloke are nice enough
people, but don't often rise out of
the class of the merely competent.
McGuire Sisters and the Mariners
have had their moments, but
they're by no means star attractions. Godfrey is the draw, and
when he has an off night, as he did
on the opener, the result is an hour
of unrelieved boredom.

About the only thing that made
the opener of interest was an apparent restraint between Godfrey
and the cast. It was most noticeable with the Mariners, to whom
Godfrey said when informed that
they migh just as well not sing
their song because he didn

With Robert Cummings, Franchot,
Tone, Edward Arnold, Paul Hartman, John Beal, Walter Abel,
Norman Feld, Lee Philips, Bart
Burns, Joseph Sweeney, George
Voskovec, Will West; announcer,
Betty Evernees

Betty Furness Producer: Felix Jackson Director: Franklin Schaffner Director: Frankin Schanne Writer: Reginald Rose 60 Mins, Mon. 10 p.m. WESTINGHOUSE CBS-TV, from N. Y. (McCann-Erickson)

"Studio One" is fortunate with numbers. The Westinghouse its numbers. show kicked off the previous season with George Orwell's acclaimed "1984." On Monday (20) it led off the "Lucky Seventh" with Twelve Angry Men," by the same Reginald Rose "who gave you" such other Westinghouse works as Remarkable Incident At Carson "Thunder On Sycamore Corners," Street" and "The Death and Life of Larry Benson."

"Twelve Angry Men" was a wallop on all mai counts—script and performances; direction (by Franklin Schaffner, who's rotating the series with Paul Nickell) and in Felix Jackson's correct conception of the production as an eloquent suspense vehicle. For the viewer at large who's not much concerned—nor should he be with the technical niceties, the impact was in the playing, meshed strikingly with a masterly example of television lensing, and in the superior staging. Here was a troupe of six names and as many featured thesps (no bakers's dozen together not merely for the marquee values but spicked emoters alive to their special characterizations as members of a jury deliberating in a murder case.

Jury deliberating in a murder case. Seldom in tw history has a story been able to achieve so many high points with such frequency and maintain the absorbing, tense pace. Limited to the jury room (except for the opening with a brief flash of the bench charging the panel), the playout scored impact after impact as the plain and not so plain joes struggled with their consciences and with each other to arrive at a just verdict.

Atmosphere of tension and the

and the cast. It was most notice able with the Mariners, to when Mariners to the Mariners to when Mariners to the Mariners to when Mariners to the Mariners to

WILLY
With June Havoc, Danny Richards
Jr., Mary Treen, Wheaton Chambers, Whitfield Connor
Writers: Louis Pelletier, William

Spier Producer: Spier Director; William Asher 30 Mins.; Sat., 10:30 p.m. GENERAL MILLS CBS-TV, from Hollywood (film) (Dancer-Fitzgerald-Sample; Esty

"Willy," new comedy series with June Havor portraying the title role, bowed inauspiciously Sat. (18) on CBS-TV under the General Mills banner. For this half-hour entry on film about the "merry adventures of a young lady lawyer was seldom amusing. Its failure to register on the laugh meter was due primarily to exaggerated situations which average couldn't possibly accept.

Script, which is credited to Louis Pelletier and and producer William built around Portia Spier, whose Portia first client charged with scaring a cow. With a smalltown locale, the yarn brought in such characters as an irate dog catcher, an excited dairyman, a couple of small boys and several talkative relatives.

several talkative relatives.

Miss Havoc, who didn't help things by her overacting, rattled off her lines at a rapid clip and frequently punctuated them with wild gesticulations. Supporting players for the most part contibuted stock characterizations. Judging by the initial installment of this Desilu production, any similarity of Miss Havoc's role to a bonafide femme lawyer is strictly accidental. accidental.

bonatide iemine lawyer is saccidental.

Having their gal lawyer hanging up her shingle in small New Hampshire town was a curious move on the part of the writers. After all, the cases and situations that could develop in a whistlestop are obviously limited. It would seem that there'd be a lot more room to play around in if the scene were shifted to a busy metrooolis. Plugs for GM's Gold Medal flour, Cheerios and O-Cel-O sponges were handled innocuously by animated spots, among other methods.

TOM DUGGAN SHOW TOM DUGGAN SHOW
With Tom Casey, Janet Brace,
Janel Johnson, Irwin Berke, Don
Jacoby, Seven Cotton Pickers
Producer: Grover J. Allen
Director: Richey Victor
5 mins.; Mon.-thru-Fri., 1:30 p.m.
Participating
WBKB, Chicago

Here's an attempt to cash in daytimes on the always brash and sometimes crass personality of Tom Duggan whose WBKB latenighter gabbos centinue to log in highly respectable ratings. time the slant is toward the gals at home, figuring that the Duggan sugar and spice could well be their midday tv dish.

The guy has built his rep on his ability to mount the soapbox at the drop of a cue, with his free swinging verbal larrups lending plenty of "what'll he say next" excitements, and when the occasion warrants he can turn on the charm that apparently hits the gals with a 100 proof belt. But on this as-signment, he's cast pretty much as a variety show emcee—a role that tends to dilute the Duggan flayor.

RAY MILLAND SHOW
With Phyllis Avery, Hans Conried,
Lloyd Corrigan, Mary Field,
Mark Andrews, Nancy Hale
Producer: Harry Tugend
Director: Jules Bricken
Writers: Lee Loeb, Rik Vollaerts
30 Mins, Thurs, 8 p.m.
GENERAL ELECTRIC
CBS-TV, from Hollywood (film)
(Young & Rubicam)
Improvement in the Ray Milland
Show which begins its second son-

show which begins its second season is so vast the series is scarcely recognizable. Last year the comedy show met with mediocre reaction. chiefly because the situations were contrived, the humor too broad, and because Milland himself and because Milland himself scemed ill at ease in the midst of slapstick. This semester the only ones to return are Milland and his screen wife, Phyllis Avery.

screen wife, Phyllis Avery.

Harry Tugend, new producer on
the series, is the surgeon brought
in to perform the major operation
on a show badly in need of a complete overhaul. Tugend has done
a remarkable piece of work, giving
the series a new polish and sophistication, and Milland consequently
comes over much better. Tugend
hired new writers, directors and
hired new writers, directors and
his completely different approach
gives this series a chance to draw
a sizable audience even against the
formidable opposition of Groucho
Marx, who has the same time slot
on NBC.

It's not only on the format itself-

formidable opposition of Groucho on Marx, who has the same time slot on NBC.

It's not only on the format itself-that Tugend's applied his ingenuity. The laughtrack so obnoxious because it was obstrusive last season has been modified so that the laughs roll at the right time, and never with a raucous hilarity on a straightline. Technically, the program shows improvement, with better overall production.

Locale of the series has been switched from a girls' school to a coed institution, where Milland's the dramatics prof. In the initialer, a wealthy widow plans to make a hefty donation to the school, oncondition the dramatic section present a legiter she once saw with her late hubby. Milland spots it as a turkey, and brings the author pronto when he notifies him he's going to produce his worst play.

Idea of getting the author to rewrite stumbles when the writer goes for the widow, especially her moola. Eventually Milland convinces the author he should rewrite the play, but then the irate widow withdraws her endowment, saying this ain't what she and Wilbur saw. In a rather touching scene, Milland and his wife tell the widow she's got to stop living in the past, and look for a new life with the writer. Happy ending sees the turkey rewritten, and the widow and author love.

Hans Conreid, as the eccentric writer, glyes an excellent perform

written, and the widow and author in love.

Hans Conreid, as the eccentric writer, gives an excellent performance, thefting many a scene. Milland, much more natural in his new suit of clothes, is always believable. Miss Avery is competent as his ever-loving wife, while Mary Field, as the widow, Lloyd Corrigan, Mark. Andrews and Nancy Hale round out the cast with good thesping.

Jules Bricken's direction keeps to an even tempo, and he displays a fine perceptivity. Slick teleplay is by Rik Vollaerts, based on a Lee Loeb yarn. John MacBurnie's lensing is topgrade.

GE blurbs, filmed, are presented with efficiency and brevity.

Daku.

OPERATION ENTERTAINMENT
With Gen. Matthew B. Ridgway,
George Meany, Tyrone Power,
Ronald Reagan, Eddie Fisher,
William Holden, Danny Kaye,
Bob Hope, Ray Bolger, Danny
Thomas, Pat O'Brien, Dinah
Sliore, Audrey Totter, Jack Carson, Edward G. Robinson,
Keenan Wynn, Jerry Colonna,
Jack Haley, Jimmy Wakely,
Jinny Grant, Tony Romano,
Patty Thomas, Bell Sisters, Connie Haines, Terry Moore, Carolina Cotton, Debbie Reynolds,
others; Robert Armbruster and
Von Dexter, music
Producers: Robert Welch, William
Kayden

Kayden
Director: William Bennington
Writer: Glenn Wheaton
60 Mins., Mon. (20), 8 p.m.
NBC-TV, from Hollywood

American Federation of Labor and its Screen Actors Guild-AFTRA AFTRA icmbership, together with th U.S. Armed Forces and with the cooperation of NBC-TV, which furnished the time and facilities gratis, got together fo long-overdue tribute to the rdue tribute to the "sol-greasepaint," the many aiers members of the show biz fraternity who gave their services and their time to th USO overseas its during the late and plamented World War II and the Korean action

The result-for this show came from the hearts of the performers
—was about the most star-studded television showcase seen yet, with such ty regulars as Bob Hope & friends, Danny Thomas, Ray Bol-ger, Eddie Fisher, Dinah Shore and Jack Carson, and such tv hold-outs (so far) as Danny Kaye, Ty-rone Power, William Holden and Debbie Reynolds. They came out not for a television show but for a tribute to such of their col-leagues as the late Al Jolson and Joe E. Brown, Fred Astairc, Edgar Bergen, Gary Cooper, Frances Langford and Jack Benny, who for a variety of reasons couldn't be present but were represented on

present but were represented on film.

With such a lineup, it was too much to expect some entertainment too, but they managed to squeeze some in. But largely it was a switching affair, from familiar film of overseas wartime shows to live presentations of some of the same performers in the studios. The four cmees, Power, Ronald Reagan, Fisher and Holden, presented "Operation Entertainment" awards to those present and those en absentia, to which all concerned voiced modest and sincere acceptances. Out of the entertainment mill was a quickle dance by Bolger, a one-sentence duet with Kaye & Fisher on "Oh, My Papa," an equally short trio comprising Pat CBrien, Edward G. Robinson and Keenan Wynn, a short Tokyo Rose sketch with Thomas and Audrey Totter, Dinah's versions of "Sentimental Journey" and "I'll Walk Alone," Hope together with Jerry Colonna and Tony Romano on "If I Had My Way," the Bell Sisters on "My Heart Belongs to Daddy" and Jimmy Wakely and Carolina Cotton on "You Are My Sunshine."

Producers Robert Welch and William Kayden ran the ceremo-

Jimmy Wakely and Carolina Cooton on "You Are My Sunshine."

Producers Robert Welch and William Kayden ran the ceremonies and entertainment off without a hitch, and director William Bennington kept them going at a clockwork pace, also handling the difficult film-and-live integration flaw-lessly. Glenn Wheaton's continuity was concise and to the point. Gen, Matthew B. Ridgway appeared to thank the thesps via a filmed inject from Washington, while AFI, prexy George Meany dittoed in person. Show was timed for the AFL annual convention now holding forth on the Coast, and was incepted by AFL consultant Morri Novik and AFTRA topper George Heller, with the detail work handled by the Hollywood Coordinating Committee under Irving Lande. Chan.

Television Reviews

it has uncovered another potential tricycle set celeb in Dinny Bruce.

The peg on this one is along "what I want to be when I grow up" lines and seemingly designed for a slightly older batch of youngsters than was on hand for stanza watched (18). Miss Bruce neatly handled a couple of freezeups with a minimum of embarrassment for the obviously frightened kidlets and had the entire gang on her side when the half-hour ended. It's actually a rather tough assignment for the tiny ones with their career routines set in advance. After they describe what they want to be they're popped into a "magic chair" and a grownup counterpart comes on for some chin chin. Best of the lot in terms of interest for the contemporaries at home was a lad who said he wanted to be a motorboat racer. Presto, on came a real life racer, complete with an actual boat. Kid's reaction to the boat and the short film clip of a race was good fare.

Session benefited from some lush production trappings and evi-

of a race was good fare.

Session benefited from some lush production trappings and evidenced plenty of planning. While the guest tots ended up having a big time, question is how much of the fun was transmitted to the kids at home.

Dave.

BEN SWEETLAND SHOW With Edel Sweetland
Director: Michael Stephens
Producers: Ben. Edel Sweetland
15 Mins.; Mon.-thru-Fri. (noon) 15 Mins.; Mon.-thru-Fri. Participating KGO-TV, San Francisco

A veteran mail order expert and a familiar voice to Bay Area audiences (he's been on the air here for over 15 years pitching various booklets and hints to happiness) Ben Sweetland has shifted his activities to television and come up with a daily quarter-hour show that is going to be the same kind of audience grabber that a Miss Lonely Hearts or a Psychology for the Layman column is in a newspaper

Format of the show remains static throughout the week. The Sweetlands are seated in a combination living room-office with Edel (Mrs.) Sweetland sitting on a sofa reading the mail from the listeners and Ben behind a desk answering the questions. Each letter—there are usually three—is the lead-in for a short talk by Sweetland on how to be happy, replete with lush kudos to the audience for "being such wonderful people" and aimed to solidly at the housewife that "you ladies out there" is used throughout.

Mrs. Sweetland occasionally

out there" is used throughout.

Mrs. Sweetland occasionally reads poetry, and always ends the show with the "Thought for Today," a folksy little line or two that ends the show on a sickening note of sweetness.

that ends the snow on a scaling note of sweetness.

Topics for the week's shows were: "How to Be Successful" (Mon.), "The Happy Marriage Clinic" (Tues.), "How to Grow Younger" (Wed.), "You Can Be Magnetic" (Thurs.), "Tips On Travel" (Fri.). With the exception of the travel show, there was no attempt to do other than hit at the basic fears of humanity—is your marriage successful?, you too can be happy, etc.,—and for each major fear Sweetland has a book—let. It's as commercial as Dorothy Dix and on about the same level.

!*********** Tele Followup

The consistently perceptive Paddy Chayefsky turned in anotherof his warmly human dramas on
NBC-TV's "Philco Playhouse" last
Sunday (19). In "Middle of the
Night," he took up the problem of
marriage between a middle-aged
man and a young girl, lending to
a competent dramatic vehicle the
more important elements of a
dignified treatment, a sure sense
of his characters and a sensitivity
that's so often lacking in tv drama.
Acting on this occasion more

that's so often lacking in tv drama.

Acting on this occasion more than matched the story, with Eva Marie Saint excelling in the role of a confused youngster who's divorced her musician husband and sees happiness in a life with E. G. Marshall, a widower who's incidentally her boss. Miss Saint has been around the video dramas since their inception, but she's just now beginning to emerge as a gifted actress instead of a merely beautiful girl (which she's always been).

Marshall's interpretation of the kindly and understanding widower who falls in love with her despite

it has uncovered another potential his realization of the problems it tricycle set celeb in Dinny Bruce.

The peg on this one is along what I want to be when I grow problems and seemingly designed for a slightly older batch of Hill as the ex-husband who can't youngsters than was on hand for support.

support.

Gordon Duff seems to have slipped into Fred Coe's producer slot without losing any of the values which Coe has made standard for this Sunday night showcase. Delbert Mann's direction was a letter-perfect translation of the script into a rich and meaningful television drama. Chan.

'See It Now'

Continued from page 27

made trips abroad every three or four years. I have done this so that I could see first-hand world conditions that present problems of world leadership that has been thrust upon us whether we like thrust upon us whether we like it or not . . , leadership that cannot be abdicated without abdicating our own freedom and safety. My responsibility as one of the 96 members of the greatest deliberative body in the world . is pertive body in the world . . is per-haps even more specific since I am a member of the Senate Armed Services Committee and a member of the Senate Appropriations Sub-committee on Foreign Relations.

You Are There

committee on Foreign Relations.

You Are There

"In making their request, Mr. Murrow and Mr. Friendly pointed out that this would give millions of Americans an opportunity to share my seeing and hearing, my eyes and ears, if you please, as recorded through 'See It Now' on this important trip—and thus, to that extent, provide Americans with a better insight and 'feel' of world affairs and conditions. I have agreed to do so because I believe that you, like myself, would like to go to Paris and find out why EDC was killed—that you, like myself, would like to find out why Britain was never willing to join the European Army. I want to find out what the British and French and our other allies think we are doing wrong. I want to talk with farmers in Italy and France and Southeast Asia who have been attracted to Communism and find out why. I even want to argue with a Communist member of the French or Italian Assembly and with a German Fascist (if I can find, one). I want to renew my acquaintance with India's Nehru and I want to meet German Chancellor Adenauer and Generalissimo Chiang Kai-shek . . . and perhaps even get into Russia behind the Iron Curtain.

"As a former newspaper woman, I shall attempt to do what all good

"As a former newspaper woman, I shall attempt to do what all good reporters do—just hold up the mirror to what I see (there will be no curves in the mirror). I expect that much of what I see and hear will not be popular back here, but one of the things I shall tell the people in these foreign lands is

that there is still room for unpopular opinions in our country. My cameraman will be Charlie Mack, my sound man, Bobbie Hutten-

canical man, Bound loch."
The trio, plus Senator Smith's secretary, will go the whole way

Canada's CKLW-TV In Preem, Gives Detroit Area Its 4th Station

Windsor, Ont., Sept. 21. CKLW-TV was dedicated amid

pomp and circumstance on an international scale Thursday (16) as it became the fourth television outlet in the Detroit-Windsor area.

Canadian station had begun its regular broadcasting schedule six hours before the ceremonies were telecast at 8 p.m. First shots were of a fireworks display on the front lawn-which faces the Detroit lawn—which faces the Detroit River across from the Motor City's downtown section—of the \$1,500,000 station, most powerful tv outlet in North America with 325,000 watts. Large helium-filled balloons carrying illuminated figure 9s—station operates on Channel 9—were released amid the flare of skyrockets and bursting of aerial bombs.

Then came dedicatory speeches Then came dedicatory speeches by Mayors Arthur J. Reaume and Albert E. Cobo, of Windsor and Detroit, respectively. Louis C. Miriano, president of Detroit's Common Council, presented CKLW's prexy and manager, J. E. (Ted) Campeau, with a resolution praising the station for its "good neighbor" policy in 20 years of radio and wishing it success in its new venture. Many other political and civic leaders from both sides of the river also participated.

The entertainment part of the program was highlighted by interviews with Marguerite Piazza, now appearing at the Statler's Terrace Room in Detroit, and Gary Crosby.

Station lost its audio a few min-utes before program got under way but recaptured it in time. It was recalled WXYZ-TV, Detroit, had a similar failure during its opening day festivities several years ago.

Viewers will notice that CKLW-TV is lacking something common on the three Detroit stations—beer commercials which are prohibited by Canadian law.

Tiffany's WQXR Buy; First Time in Radio

Plush Tiffany & Co., N. Y. jewelers, is about to bankroll its first broadcast. The store with the big price-tag starts Sept. 30 as sponsor of WQXR's "Symphony Hall."

Hex on Specs

Continued from page 1

public that turns its back on a sincere, courageous effort to inject a freshness, newness and bigness into a medium oversurfeited with mediocrity?" Even granting that the Hutton-Liebman competition from CBS, with Ed Sullivan's starspangled "Zanuck Story" emerging as one of the most potent of the "Toast of the Town" installments; or granting that there's a continuing inherent drama in the Lillian Roth saga-even on its third go-round, the disappointing audience pull on both the NBC and CBS top-budgeted entries registers as the "stunner" of the ty year, with the bafflement of the networks matched only by their subsequent determination to "stay with it and prove that we're right."

(Since the specs are designed

(Since the spees are designed primarily to achieve a spectacular rating and practically decimate all competition in order to justify the kind of coin lavished on them, the plight of the webs becomes all the more understandable.)

Alarming Precedents

Alarming Precedents

The trade generally will applaud the decision of the networks to play it the spec way, come what may, despite some trepidations over "evil precedents" established in bringing them to fruition; namely the sky's-the-limit fees commanded by talent (\$50,000 for Betty Hutters's eneshed) or permitting the by talent (\$50,000 for Betty Hut-ton's one-shot), or permitting the stars to call the turns on desig-nating producers, costars, etc. But overall, it's the determination of the webs to break with established,

overall, it's the determinition of the webs to break with established, cliche patterns and to whet the appetite of the public for something new and more ambitious that rates plaudits in striving for a more spectacular era in tv and show biz. As one network exec put it: "We're gonna get flops along with the hits; but basically it's something we gotta stay with to educate the public in wanting something new. It's our job to create the thirst, which doesn't come overnight, but if we don't create that thirst the public won't drink." Major task facing NBC, for one, is to convince the clients already in for the plunge that it's long-range rather than an overnight triumph. Hazel Bishop, for one, has been howling. With approximately \$150,000 time and talent riding on the Hutton initial show alone as sponsor of the closing half of "Satins" (Sunbeam picked up the other 150G tab for the first 45 minutes), agency boss and Hazel Bish on factorium Raymond Spector left. other 1905 tab for the first 45 min-utes), agency boss and Hazel Bish-op factotum Raymond Spector left no doubts about his anxieties, as those dwindling ratings while the show progressed left him holding

those dwindling ratings while the show progressed left him holding the bag on probably one of the highest cost-per-thousand items in tv annals. (Fact, too, that Spector scored a missout in trying to persuade Miss Hutton to plug the client's product, while not germane to the spec "crisis" itself, didn't particularly contribute toward salving his wounds.)

Meanwhile, NBC's masterminders have plunged into the task of devising the supplementary facets to implement the spec idea—notably in the realm of a more thorough promotion-exploitation-publicity campaign both on the air and via use of the dailies and mags. It's felt that the "Satins" buildup and trailers lacked the necessary impact. Henceforth, for example, NBC will do a triphammered on the specs; not only in terms of the stars but in dramatizing the vehicles and familiarizing the vehicles and familiarizing the vehicles and familiarizing the well consumer the show hits the air."

Computing Radio

Continued from page 25

will be credited with their full will approximate NBC's and CBS.'
Radio execs have been concerned
about reporting billings for some
time, since the varying discount
plans in effect at the different networks make a gross billings figure a misleading one for purposes of comparison. Mutual, for example, grants an immediate 50% cut in evening rates for all markets which have television, plus a multiplicity of other discounts. These aren't reflected in the gross figure reported to the industry, and therefore a flat comparison of Mutual's billings with CBS', for example, is impos-

Gillette's Spanish Whirl on Series

Gillette is about to make a pitch for the Puerto Rican market via Spanish-language coverage in New York of the upcoming World Series. To be aired over radio outlet WLIB, the roundabout deal constitutes the first time in the history of the sports classic that it was ever broadcast in N. Y. in a foreign tongue.

The Gillette angle is unique, While it has a fairly solid hold on most of the Latin and South American countries, it is reportedly way

While it has a fairly solid hold on most of the Latin and South American countries, it is reportedly way behind single-edged blade sales by Gem in P.R. So in order to get Puerto Ricans to buy double-edged Gillette blades, the Series broadcasts will offer any of the islanders a razor gratis if a friend or relative listening in N. Y. will simply supply his name and address. Sponsor figures that with a flood of two-edged razors into P.R. it will considerably increase blade sales there. Agency McCann-Erickson is banking for a payoff on the fact that much better than half of N. Y.'s approximately 800,000 Latinos are from P.R.

Spanish play-by-play will be done by Buck Canel, and will be beamed to South and Central America, although it's Gillette's primary aim to hit N. Y. First series game is slated for Sept. 29.

WFIL PREPS CLIENTS FOR TINT TV ERA

Philadelphia, Sept. 21.
WFIL-TV inaugurated color side
transmission throughout its entire
daily schedule yesterday (29) and
will launch color film transmission
on an all-schedule basis starting in

on an all-schedule basis starting in mid-December.

Announcement of the addition of color facilities was made by Roger W. Clipp, general manager, who said all station identification slides and all promotional spots will be telecast in full color. Audio mention of this fact will be made in each case for the benefit of the black and white viewers, marking the first time black and white viewers will be so consistently reers will be so consistently reminded of the ready availability

minded of the ready availability of color tv.

WFIL-TV has offered color transmission to advertisers at no increase in cost over black and white transmission of commercial color sourcements; is that slides. Only requirements is that the advertiser supply his own color art work, and/or slides. slides

Gould's 100G Suit Vs. G&T On '2 For Money'

G&T On '2 For Money'

Limited examination of officers of the Goodson-Todman packaging outfit was granted attorneys for writer A. Edward Gould, who claims piracy on the title "Two for the Money" to the tune of \$100,000.

N. Y. Supreme Court Justice Joseph A. Gavagan ruled that pretrial examination would be confined to Goodson-Todman to the exclusion of other defendants in the case, CBS, P. Lorillard and Lennen & Newell, and ruled that Goodson-Todman need not produce books and records.

Gould claims he wrote a book called "Two for the Money" in 1941, and that the title has since acquired a secondary meaning. He claims the defendants wrongfully appropriated the title for the tv show, which stars Herb Shriner. Defendants have entered a general denial of all allegations.

WPIX Goes To College

WPIX, the N. Y. Daily News-owned tele operation, has assumed a cap-and-gown flavor for fall. Not a cap-and-gown flavor for fall. Not only is the return of the Columbia U. School of Journalism "News-O-Rama" set for Oct. 18, but a Hofstra College inspired and conducted half-hour makes its entry on that day also. Moreover, there's going to be the return of the much-heralded "Living Blackboard" three-time-a-weeker, done by the station in cooperation with the N. Y. Board of Education, on Oct. 5.

Another new show in the WPIX

Oct. 5.

Another new show in the WPIX lineup is "I Made the News," a panel show which includes Johnny Olsen, Eloise McElhone and Allen Ludden, which debuted as Sunday (19). The Hofstra College program has not been named yet.

FCC Commissioner Robert E. Lee today (Tues.) declared his belief that legislation to govern the networks "is not required" but at the same time defended the motives and the personnel of the Bricker Committee investigating regulation of the networks. He aired his views in a speech to delegates of the District IV meeting of the National Assn. of Radio & Television Broadcasters here. Lee said that there is "unwarranted uneasiness" in some parts

Lee: 'No Network Dominance'

here.

Lee said that there is "unwarranted uneasiness" in some parts of the industry regarding the inquiry. Effective legislation or a demonstration of the lack of need for it can only be determined by "searching investigation," Lee, formerly in charge of surveys for a House committee, said.

"In this case," he declared, however, "I believe that this inquiry will clearly demonstrate that legislation is not required and at the same time may bring to light and correct some practices inconsistent with the public interest. I want to state my complete confidence in not only the Senate (Interstate Commerce) Committee but in the excellent staff recruited for this investigation."

Reviewing network regulation of the FCC, Lee stated that in his opinion "there is no form of network dominance in the industry today." He said that FCC rules are not static and may be changed whenever circumstances require. "The foundation of our system of regulation," Lee said, "has been to fix responsibility directly on the station licensee. In my opinion, any change in regulations which would tend to reduce the responsibility of individual stations would not be in the public interest, nor would it improve the economic welfare of any segment of the industry."

Pointing out that radio and tv together accounted for less than 20% of national advertising last year, Lee said he does not see how legislation controlling the networks could be feasible without including advertising agencies, talent agencies, motion picture producers, program packagers and others. "Any other course," he said, "would be inequitable and unfair."

Double Exposure

Kraft Foods adds audience by adding Kraft Television Theatre to ABC

This little cameraman is so familiar we hardly have to tell you which famous program it stands for! It's also symbolic of one of last year's most significant moves... when Kraft Foods widened their TV audience by adding these weekly dramas to ABC's Thursday line-up. The commercials, too, are a popular feature of this outstanding show... one of the many distinguished programs now making "dramatic" news on ABC.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



From the Production Centres

NEW YORK CITY

What music publishers and song pluggers think of Perry Como (as if it could be bad) is in the theme of Paul Denis opus in TV Star Parade it could be bad) is in the theme of Paul Denis opus in TV Star Parade for Oct.

Albert Perkins, managing editor of American Magazine will lecture on radio-ity writing at Pratt Institute, Brooklyn, in addition to his regular NUY chores. Kimball Flaceus organized the Pratt course.

Manhattan brethren got silver dollars as commemorative tokens of L. B. Wilson's WCKY being 25 years old. Actress Betty O'Leary has sold her Long Island home and moved to a Manhattan apartment. Harry Wismer, Mutual sports gabber, being kudosed by the Professional Golfers' Assn. of America on Sunday (26). He gets a citation for being "one af the major factors in the tremendous increase in interest toward golf". Alma Dettinger returns from 30-day vacation and starts her 14th year as femcee of WQXR's "Other People's Business". Hal Gold, editor of Mutual's press information department, was again named p.r. biss for the Knights of Pythias of New Jersey. Eddie Fisher guested on the Marylin Cantor airer WINS last Sunday. (19). Mike Jablons, WLIB bally boss, on jury duty in N. Y. Supreme Court. Les Keiter has American Kitchen division of WINS' "Game of the Week."

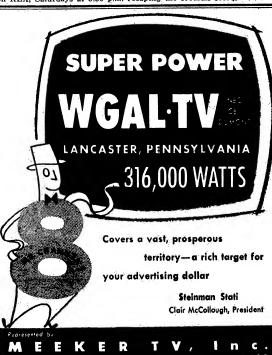
David B. Graham has resigned as mgr. of Dancer-Fitzgerald-Sample's

day. (19). Mike Jablons, WLiB bally boss, on jury duty in N. Y. Supreme Court. Les Keiter has American Kitchen division of WINS' "Game of the Week."

David B. Graham has resigned as mgr. of Dancer-Fitzgerald-Sample's radio-tv operations dept. and intends to move back to program and commercial production. His last legit link was as co-producer of Paul Green's "Salvation On a String" last July at Theatre de Lys in Greenwich Village . CBS "s-public affairs veep Sig Mickelson planed to Europe to visit principal overseas bureaus of the web, returning Oct. 13 . John Henry Faulk to launch drive of United Cerebral Fund in New Brunswick, N. J., Oct. 4 (at Rutgers U. Commons) and fortnight later (19) goes to Ossining, N. Y., to open the fair there. WNBC-TV's John Hurlbut speeched on "TV—the Electronic Salesman" at N. J. Insurance Agents Assn. in Atlantic City Norman Frank, CBS program supervisor, to Europe for a month's vacation . Gene Autry originated his Sunday (19) show from CFRB-CBS, Toronto NBC o&c merchandising chief Max Buck, now in Chi on biz trip, named head of radio-tv credentials panel of Natl. Assn. of Food Chains . WCBS' Herman Hickman participates in Georgetown Forum of Air Sept. 26 discussing football . Galen Drake okay now after recentante accident, with 12 stitches removed and hair growing back on scalp. Bill Leonard will have Italian film star Gina Lollabrigida on the WCBS "This Is N. Y." this week, but even the pressagents are doing a personal ga-ga over Gina because one official source billed her for tomorrow (Thurs.) and another "horse's mouth" communique had her spotted for Friday (24). Better watch the logs for Lolla CBS "UN—On the Record" returns Friday for sixth year on air . It's back-to-school for WNBC's "Music Through Night" lost Harry Fleetwood who renews collitch acquaintances this week at Columbia U. to try for Ph.D. in French . Henry Untermeyer, sales mgr. of WCBS, named chairman of American Legion Ad Post's "Just One Break Committee" which helps place disabled vets in ad, sales, pr., etc.

IN SAN FRANCISCO

Pappy Waldorf, U.C. football coach, started a series of Friday night prevues of California grid games over KLX at 6:15 p.m. . . Westinghouse will renegotiate contracts in the coming month with the National Assn. of Broadcast Employees and Technicians and the American Federation of Television and Radio Artists . . . Les Arries, ABC-TV director of sports, and Castleman D. Chosley, his assistant, in town for the Oklahoma-California game which ABC televised. Mort Sahl's midnight KGO show is expanding to five times weekly, Sunday to Thursday . . . Price Shoes, signed to sponsor a weekly 15-minute newscast immediately preceding the regular Saturday Pacific Coast Conference football game on KGO . . . Bill Laws starting a new half-hour sports show on KLX, Saturdays at 5:30 p.m. recaping the football scores . . Lee



Ann Meriwether, Miss America, made her tv debut earlier this summer on Jerry Bundsen's KGO-TV "Look Who's Here" show since off the screen and on KVSM . . . ABC staff members held their annual picnic Sept. 16 at the Peninsula Country Club . . . Eve Dybwad, formerly with NBC in New York, has joined the office staff of KGO sales.

IN CHICAGO

Edward Rosenheim has succeeded George Probst as exec secretary of the U. of Chicago's radio office and will supervise "The University of Chicago Round Table" aired by NBC. Probst is new assistant general manager at WBGH, Boston . . Jack Eigen entering his fourth year at the helm of WMAQ's nightly remote from the Chez Paree Foster ankled his Henri, Hurst & McDonald directorship to join Russel M. Seeds as veep and account exec . . . WAAF manager Tom Davis in New York this week on a selling junket WGN farm director Norman Kraeft and chief flack Jim Hanlon relping organize a State St. parade saluting the nation's dairy industry Oct. 9 Mary Jo St. parade saluting the nation's dairy industry Oct. 9 Mary Jo Kunches new assistant educational director at WBBM Deejay Daddy-O-Daylie bows next neek with a midnight cross-the-boarder on WGN Mutual sales veep Ade Hult checked in at the Chi office last week. Ditto sports director Paul Jonas . WCFL piping a Saturday night remote from the Pump Room with John McCormick hosting . . Manhattan Motors has renewed Bob Elson's 6 p.m. sports roundup, simulcasted on WBBM-TV and WCFL . Rie Lambert, Chi NBC radio network salesman, off next month on a Naval Reserve hitch . Elleen Mack's weekly interview show at Chi's Veteran's Research hospital, now riding into some 200 hospitals via the VA network.

IN BOSTON

WEI, Hub's CBS outlet, celebrates its 30th anni on Sept. 29 with plenty of special events and hoopla skedded. Raytheon Manufacturing Co. has donated an invisible electronic link to WGBH-TV for use between its Cambridge studios and its transmitter located on Great Blue Hill, about-10 miles away. .. WBZ will air the Harvard football games this season with Leo Eagen and Lindy Miller handling the descriptions. Pete Johnson, who recently joined the WMEX announcing staff has ankled that station to join WXBR, Manchester, N. H., replacing Donn Tibbetts .. Deejay John Scott, formerly of WHDH and WVDA, has joined the WEEI announcing staff and will specialize in musical shows ... CBS-TV actor Ronald Reagan slated to be guest of honor at Advertising Club's kickoff luncheon at the Hotel Statler, Sept. 28 .. Frank Bell and his WEEI house band dished out the rhythms at the Ad Clubs third annual "Get Acquainted" night last week ... Red Sox announcer Curt Gowdy has been chosen to broadcast the NBC college football games each Saturday this season.

IN PITTSBURGH

Ernie Roth is WCAE's new publicity man. He was a promotion man for the Gaylords-Don Cornell nitery package this summer . Chuck Reichblum, WJAS sportscaster, teaching radio writing and announcing at Duquesne U. . Carmen Conderato, of KQV, engaged to PFC Walter Walker, who is stationed at Fort Sam Houston, Tex. . Bettie McLaughlin, of WDTV secretariat, won women's second division golf championship at Stanton Heights CC with a 98 . R. E. Pusey, auditor at KDKA, transferred to KPIX in San Francisco . Frank Forsythe, formerly of Point of Purchase Advertising, added to WWSW sales staff. . . Connie Bulr, hello girl at Channel 2, and John Bartiolotta will be married Oct. 31 . . Bob Pritchard, WJAS salesman, back on, the job after being out more than a week with an eye infection . Ray Scott, signed by Gulf to do play-by-plays of Pitt football games over KDKA, heads for Los Angeles this week-end to call the Panthers' opener with Southern Cal. . George Benson, 10-year-old singer, set for a weekly Saturday morning program on WLY . Walter McCoy just chalked off 29 years on the WJAS engineering staff . Harry Foster has resigned from WCAE sales staff to become assistant manager of WFPG in Atlantic City.

IN OMAHA

KHOL-TV, Holdrege, Neb., Channel 13, has switched affiliation from CBS to ABC, manager Duane L. Watts announced last week. . . Don Norman, star of KFAB's "Later Show," back from vacation . The Northern Nebraska District Lutheran Church, Missouri Synod, last week at its 21st convention in Seward, Neb., voted to establish a radio and tv commission to work in coordination with the district's public relations department . Lambert Bartak Trio featured on Rosen-Novak U-Auto-Buy program on KMTV Tuesday nights

IN PHILADELPHIA .

Local RCA sales outlets remained open Sunday evening (12) for color demonstration of the Betty Hutton spectacular. An estimated 12,000 customers visited 60 stores, with 12 sales of color receivers. Employes of WIP gave a joint reception at the Benjamin Franklin Hotel for Ed Wallis, who resigned as publicity and promotion director of WIP to take the same post at WPTZ, and Paul Martin, who moved into Wallis' job at the radio station. Steve Allison, late-evening commentator for WPEN, has moved into a midtown penthouse atop Chancellor Hall. St. John Terrell's Music Circus production of "Oklahoma!" will give a special matinee Oct. 2 for the benefit of the "Mary Jones Hearth," public service project of WFIL's director of women's programs. Mary Door, former staff writer for NBC and West coast broadcaster, has launched a new women's program "At Home," on WFIL-TV (Mon-Fri. 2:30 to 3 p.m.) starting Monday (20).

IN MINNEAPOLIS

New U. of Minnesota football coach Murray Warmouth started his WCCO-TV hour Sunday night shows Sept. 19. Subsequent programs will include films of preceding days' Gopher contests... With end of daylight savings Sept. 26, there'll be considerable rescheduling of ty programs here where there's no d.ls. and where time is central standard... Former U. of Minnesota football coach Wes Fesler nixed offer of U. of Indiana athletic directorship in order to remain here with radio station WDGY where he's sports director and a vice president... WCCO-TV concluded 33 telecasts of Minneapolis and St. Paul American Association baseball games, four of American Legion tournament contests and an exhibition game between the local millers and ment contests and an exhibition game between the local millers and parent club New York Giants . . . WCCO-TV including "Best of Broadway" and "Lassie" in its fall-winter lineup

WFAA-TV's 5th Anni

Goelet's Post

WFAA-TV's 5th Anni
Dallas, Sept. 21.
WFAA-TV celebrated its fifth anniversary on Friday (17) with special telecasts throughout the day. The outlet began here as KBTV, the first local tv station operated by the Potter Television Co.
The Dallas Morning News purchased the station in March, 1950, and in May of that year the call letters were changed to WFAA-TV.

Goelet's Post
Los Angeles, Sept. 21.
Peter Goelet, member of film-dom's National Board of Review, has been named national advisor to the pub-service show, "Families Are First." Show is currently on the post of the air end of this move to help sell the show on one of the commercial outlets. Show is a pubservice panel program, tying letters were changed to WFAA-TV.

BBC-TV's Variations On a Spec Theme For Final Year As Monopoly

Final Year As Monopoly

London, Sept. 21.

To launch its final years as a monopoly, BBC-TV has prepped a major schedule of legit, longhair and pop telecasts to start with the opening of the fall season. In the drama field the British state television network is planning a number of new and classic productions in addition to a series of plays specially commissioned by them.

One of the major legit entries will be Royston Morley's production of "Peer Gynt" which will be staged in two parts within the same week. Another major production will be an adaptation by Nigel Kneale of George Orwell's "1984." Specially commissioned plays include a thriller by Francis Durbridge and a Christmas feature by Iain MacCormick.

In the longhair field there will be a series of resettle by tain intrus.

by Iain MacCormick.

In the longhair field there will be a series of recitals by top instrumentalists including Claudio Arrau, Platigorsky, Gioconda da Vito, Dame Myra Hess, Isaac Stern, Moisewitch and Menuhin.

In addition to an extensive lineup of outside broadcasts, documentaries and children's features, the fall season will include the screening of a series of 15 telepix

mentaries and children's reatures, the fall season will include the screening of a series of 15 telepix dealing with air warfare, title music for which has been composed by Sir Arthur Bliss. These airings will start on Nov. 8.

No Coin, But Telethon A WQED Shot in Arm

Pittsburgh, Sept. 21.

Pittsburgh, Sept. 21.

All WQED, local educational channel 13, could raise last week in a 52-hour telethon for funds to operate the station was less than \$25,000. Most of the contributions came in one and two-dollar dribs and drabs and three were no big givers. Marathon show was augmented by a house-to-house canvass by hundreds of volunteer workers, which added something more although not much to the total.

While sum was disappointing.

while sum was disappointing, WQED officials figured the telethon more than paid for itself i finally focusing concentrated attention on Channel 13. It's been sort of a stepchild in local tv circles since first going on the air earlier in the year and management thinks wide publicity and good viewer interest in the telethon may have been just the shot in the arm the station has needed. station has needed.

Don Campbell Prexies Cisler-Owned KXXL

Monterey, Sept. 21.

Don D. Campbell, formerly v.p., and general manager of WILD, Birmingham, has been named president and general manager of the new Monterey station KXXL now under construction by Stephen A. Cisler, owner.

Cisier, owner.

KXXL expects to open in November operating with 1,000 watts fulltime on 630 k.c. Campbell is a veteran of 20 years in Birmingham radio. He becomes a major stockholder in KXXL following approval by the FCC.



Skeptical? Others Failed?

NN OR WOMAN WHIATEVER YOU AND THE PROBLEM, M. Joseph R. Messina's over years of acquisited knowledge at your several problems. The problems is not seen to the problems of the problems. Even his sakes of over 19 years' indicases all. In of tuze tas been grown to the first personal visit to study your had bolom, frequent office vigits are not required, ut can easily apply the formula yourself, following the shuple disections in the privacy of your the shuple disections in the privacy of your

MONTHLY COST AS LOW AS \$10

JOSEPH R. MESSINA Scale Section of Trichologist

—ESTABLISHED SINGE 1924—
140 W. 57th., N.Y.C. CI 7-2051—8th Floor Tues. 1-7. Thurs, I to 8, Sat. 1-4 and by appf.



TELEPROMPIER - FIRST AGAIN!

(—for in-the-lens prompting)

After 4 years of research, TelePrompTer is proud to add the "TELLENS" adapter to our complete prompting service. "TELLENS" is the most functional and successful in-the-lens prompting device on the market—a useful addition to our complete line of prompting equipment. "TELLENS" lets your announcer read . . .

DIRECTLY INTO THE LENS!

-Now let us tell you why "TELLENS" is best

- 1. "TELLENS" Adapter doesn't need reverse-image typing. (Try writing an E backwards for a rush, last minute change).
- 2. "TELLENS" Adapter does not require a special mount. It is attached to your regular TelePrompTer unit in a matter of seconds.
- 3. "TELLENS" Adapter features a special magnifying element that enlarges copy more than 2 times. (Our exclusive "Eisenhower type" without magnification, is already the largest in the field).
- 4. "TELLENS" Adapter is designed and engineered to reduce reflection and flare to a minimum.
- 5. "TELLENS" Adapter doesn't interfere with lens changes or lens turret rotation.
- 6. "TELLENS" Adapter exclusively lets you signal timings, cuts, stretches, etc., while on air.

"TELLENS" Adapter Is Available For Both TV and FILMS

For information and demonstration, contact



TELEPROMPIER ®

DON REDELL . BART SWIFT . NAT MYERS

300 West 43rd Street, New York, N. Y.

Phone: JUdson 2-3800

CHICAGO
Raymond Hagen
177 North State St.
FRanklin 2-8826

LOS ANGELES
George Kane
6151 Santa Monica Bivd.
HOllywood 9-6239

WASHINGTON, D. C. Fred Barton 1346 Connecticut Avenue COlumbus 5-3161 PHILADELPHIA James Blair 239 Baltimore Ave. Milmont Park, Pa. WAshburn 8-3936 TORONTO
5. W. Caldwell, Ltd.
447 Jarvis Street
WAlnut 2-2103

Britain's Comm'l TV Blueprint Taking Shape; Set Operating Head

The blueprint for Britain's commercial television system is now taking shape. The first three stations will be in operation by the fall of 1955 in London, Birmingham and Manchester and thus covering at least 50% of the country. Thereafter the timetable drawn up by the Independent Television Authority calls for an additional three stations each year, following the BBC pattern of strategically placed transmitters which already cover almost 85% of the population.

tion.

The se details were revealed last week by Sir Kenneth Clarke, I. T. A. chairman, who also reported the appointment of Sir Robert Fraser as director-general of the new network. He is the head of the Central Office of Information and during the past 10 years his job has necessitated close contact with advertising and the press. His practical experience in tv is limited to the production of government sponsored telepix made through the COI.

The next major decision will be

ment sponsored telepix made through the COI.

The next major decision will be the appointment of program contractors. Sir Kenneth intimated that these would be named by Oct. 10, and five days later he was leaving for the United States. This is a two-fold mission to gander the U. S. commercial video systems and to receive an honorary degree at Columbia U.

To date, 20 applications from would-be program contractors had been received in response to advertisements in the national press, but Sir Kenneth anticipated that many more would flow in once more definite information was available. Of the 20 applications, five came from major concerns who would be able to take on a substantial slice of the programming. Seven were received from local applicants in the Midlands, Scotland, Northern Ireland and East Anglia who would mainly concentrate on packaging programs for local transmitters. local transmitters.

local transmitters.

The ITA chairman confirmed that orders had already been placed for six vision transmitters. Three would be made by Marconi and the other three by Pye. The first London station would operate from Crystal Palace and arrangements were being worked out whereby the commercial web could share the BBC masts. As the new BBC mast at Crystal Palace will not be ready until the new year the ITA intends to tee off with a temporary mast. temporary mast.

Houston—Dr. Tom Battin has joined the staff of KUHT-TV educational tv outlet of the U. of Houston as a producer-director. He is on a year's leave of absence from the U. of Florida where he is director of tv.

'Past' Gets a Future

Past Gets a Future
A local tv program has made
the grade as a lecture series,
New York Univ. is offering a
course in archeology under Dr.
Casper Kraemer called "Here
Is the Past."

Is the Past."

"Past" recently concluded its "limited engagement" on WCBS-TV with Dr. Kraemer masterminding the "underground" show in behalf of NYU. It's all a switch on Prof. Frank Baxter's "Shakespeare on TV" originally showcased on the Coast (the prof is a lit'ry hand at U. of S. C.) and based on his lecture series. Kinnies were shown on WCBS-TV and a number of other stations on the CBS loop, as was "Past" for 13 weeks.

DuM Labs Profit In 24-Week Dip

While sales at DuMont Labs showed a slight increase for the first 24 weeks of 1954 over a like period in '53, net profits for the company took a dip. DuMont laid the fall in profits to the price war in the cathode-ray tube and tv re-ceiver markets as well as to the initial costs of tint video manufac-

turing.

Despite the falloff in returns to stockholders, DuMont expected the profit-to-sales ratio for the remainder of the year to be "at a considerably higher level." Sales through June 20 of this year reached \$41,590,000 as against last year's \$41,395,000 for the same time, but the net profit showed \$479,000 for '54 and \$913,000 for the previous session. Profit per share, on 2,361,054 shares outstanding, is down to 18c. from 36c.

An important cost to DuMont,

An important cost to DuMont, according to the financial report, was in development, research and tooling for tint.

Taylor To Helm WTTW

Chicago, Sept. 21.

Chicago, Sept. 21.
WTTW, Chh.'s educational station which hopes to get on the air next spring, has named its exec director. He's John W. Taylor, ex-UNESCO director general, whose first task will be to round up a staff and select a site for studios.

Non-commercial station is being sponsored by the Chicago Education Television Assn., which has collected nearly \$900,000 towards its goal of \$1,100,000.

'Ben Gross Story' Set As 'Toast' Bally For Radio-TV-Ed's Tome

Radio-TV Ed's Tome

Ben Gross, raido-tv editor of the N. Y. Daily News, will go on a busman's holiday next month to carry the broadcasting torch for his upcoming Random House book, "I Looked and Listened." Latter tome, to be issused Oct. 8, preceded Oct. 5 by a party for him at Toots Shor's in Gotham, represents 30 years of Gross time in plying his trade on the Daily News. His "big booking" among some 80 anticipated appearances on both coasts (with five radio-tv webs, lotsa indies, and Newark's WATV the latest to hop the "30" band-ready is in the bag via Ed Sullivan's CBS-TV "Toast of the Town." It's slated as a "Ben Gross Story" for mid-November, with exact date contingent on availability for persons in the trade who fit into such a cavalcade. (Sullivan figures this is "nonpartisan" unrelated to his own News affiliation).

There are two other definite datings so far. Ted Granik's

own news anniation.

There are two other definite datings so far, Ted Granik's "American Forum of the Air" simulcast on NBC for late October, and H. V. Kaltenborn's WNBT (N. Y.) "It Seems Like Yesterday" in mid-October.

Gross will leave for his vacation Gross will leave for his vacation right after the testimonial to him but will take the five weeks to promote "Looked-Listened." With 80 p.a.'s slated, he'll be working the four-a-day circuits.

Lamb

Continued from page 26

and the mechanical manner in and the mechanical manner in which the Commission's witness, William Cummings, answered Po-well's questions. "These people know their lines like actors in a play," he complained.

Also McGrath

Also McGrath

McGrath also has been getting in some licks. Incensed at Thursday's hearings because of Powell's reliance on the 'offer of proof' device to get restricted testimony (for appeal purposes) into the record, he warned Powell: 'If you can't substantiate these offers the Commission will be held strictly accountable."

"No threats are going to deter

"No threats are going to deter me from attempting to get to the truth of this case," Powell shot

back.
"If you have to run a publicity show, why don't you get yourself an advertising agent?" McGrath

"If you have to run a publicity show, why don't you get yourself an advertising agent?" McGrath asked.

"Why don't you loan us one?" Powell replied.

"We'll be glad to," said McGrath. Except for a photostat of a newspaper story in the Toledo Blade in 1944 that Lamb would address a meeting to dedicate a new Communist Party headquarters, no documentary evidence had been produced by the Commission last week to prove its charges. But 'Cummings gave support to the story by his testimony that he heard Lamb speak at the ceremony and heard him introduced as a "very good friend" of the Party.

Because of rulings by the Examiner against hearsay evidence, most of the Commission's case against Lamb so far has been put in through the "offer of proof" route. An example of such an "offer of proof" was a statement by Powell that "if the witness were permitted to testify he would say he was told by Joe Friedman (a party officer) that Lamb raised hell with Johnson (another party officer) because he put Lamb on the spot by asking him to speak."

After protests by Brown and McGrath that the "offers of proof" were damaging their client, Sharfman acceded to a request to institute a novel procedure by which such "offers" are made "sotto voce" (softly) beyond the hearings of the reporters at the press table. The procedure does not keep the press from ascertaining the nature of the "offers" from the transcript when it becomes available the following day. But Sharfman said he thought it worth trying out.

Lamb has been present at all the hearings. He manages a laugh

it worth trying out.

Lamb has been present at all the hearings. He manages a laugh sometimes but little of it is funny sometimes but to him.

'Never Saw Card'

witness

to him. 'Never Saw Card'
FCC's first witness on the charges against Lamb admitted under cross-examination yesterday (Mon.) he had never seen a Com-

munist Party membership card for the Toledo broadcaster-publisher.
Under questioning by Russell Brown, counsel for Lamb, William Cummings, former FBI, informant who joined the C. P. in Toledo in 1943, denied he told Victor Ullman, a freelance writer, that he "didn't know anything about Lamb being a Communist." What he told Ullman, he testified, was that he had never seen a membership card for Lamb.

had never seen a membership card for Lamb.

Ullman's name was brought into the hearing by Brown in questionings Cummings, regarding a book he plans to write on his FBI experiences. Commings said he wants to "educate" southern Negroes on the dangers of Communism. Cummings is a South Carolina Negro who migrated to Toledo.

RCA's 'Now We're 21'

costing about \$1,000).

Immediately following the FCC red-blue-and-greenlight last year, CBS corporate prexy Frank Stanton, speaking for subsidiaries CBS-Columbia (sets) and CBS-Hytron (tubes), spoke of a color tube which

(tubes), spoke of a color tube which was to go into mass production last March and of 15-inch size, but to be followed, "quickly" by a 21'er. The receiver end was to be in mass production by mid-year '54.

"22' Rectangular Next?

22' Rectangular Next?
Since then, a 19-incher has loomed large in the Columbia picture and a couple of weeks ago, when RCA plans for a '21' had become known, CBS set its sights on what the industry reasoned would cut across its big rival's 'senior' size by producing a 22-inch rectangular tube with a glass envelopment against RCA's circular metallic tube. Apparently Hytron was aiming at an industry sampling target of Nov. 1 to day-and-date RCA's.

RCA has been producing all along. Its first commercial color

sampling target of Nov. 1 to dayand-date RCA's.

RCA has been producing all
along. Its first commercial color
tube was of 15-inch size as to viewing area. This was scrapped after
a short run (the figure has been
reported at maximum 5,000) and
the lab went into action on a 19inch tube while engaged in developing the "21." Anderson said last
week that the progress made with
the bigger tube "was so good, that
we determined not to go ahead
with our 19-inch tube. We concentrated our efforts (on "21") without introducing any intermediate
smaller sizes."

The microwave menu was shown
on consoles of which a pair of receivers contained the 19-inch chassis modified to work with the 21inch tube. The simplified circuit
set uses 28 tubes, but, said Anderson, "their performance is the
same." These and other developments were proclaimed at the Sarnoff Research Center by statements of Dr. E. W. Engstrom (exec
v.p. over research and engineering), Stuart William Seeley (industry service lab director). D. Y.
Smith (v.p.g.m., tube division),
Anderson, and for programming,
Robert W. Sarnoff, NBC exec v.p.
What emerged in the span from
the pre-FCC go-ahead "embryo" to
last Wednesday's 21-inch "spectaular" was "embro"—the meshing of
engineering, manufacturing and
broadcasting, and the latter wa
a bigscreen winner with lush tint
and talent values. Opening splash
was a ballet sequences featuring
Andre Eglevsky, Diane Adams and
toe troupe of N. Y. City Ballet.
This was followed by a poshy penthouse number fronting singer Cononic Russell who also centralized in
a Trinidad production stanza.

house number fronting singer Conine Russell who also centralized in
a Trinidad production stanza.
Closer was an excerpt from the
film, "African Queen," starring
Humphrey Bogart and Katharine
Hepburn in a prime example of
Hollywood-to-tv Technicolor crossover.

Eurovision Set To Resume Oct. 3

London, Sept. 21. international tv hookup The international tv hookup which linked eight European countries under the overall title of Eurovision during the earlier part of the summer is to be resumed in the fall. The new series will start on Oct. 3 and will continue until the end of the year.

In the new three-month test period all the programs will be screened on Sunday afternoon. First will be a program from Paris, followed by a telecast of a football match from Hanover a fortnight later.

Mhile the Eurovision exchange continues, BBC and Paris television technical execs are working on the establishment of a permafall, introducing models with screens ranging up to 21 inches.
Dr. W. R. G. Baker of General Electric, chairman of the NTSC panel which saw the compatible color controversy through to a successful conclusion and head of the tv panel of the manufacturers association, observed nine months ago that "it may be years before quantity production" can be reached" on color receivers, tubes, etc., and figured that early sets would be expensive (with small screens giving a 12½-inch picture costing about \$1.000.

Immediately following the FCC and blued to 2. nent two-way exchange between the two countries. This is being planned independently of the eight-nation hookup.

'Tonight'

Continued from page 27 =

continued from page 27
and "Home" for \$180,000 along
with last week's \$450,000 on "Tonight."
The Dave Garroway 7 to 9 a.m.
wunderbar had lured pacts from
Chevrolet, Crowell-Collier, Curtis
Publishing, Diamond Salt, Family
Circle mag, General Electric, Swift,
Washington State Apple and J. A.
Wright, while "Home," already on
the books for 31 clients, drew Curtis Pub., Parker Games, Corning
Glass, Srayver and Cameo Curtains
in the 30-day period.

The NBC sales boys, never at a
loss for words and blurbs, were
nevertheless doing a series of "canthis-be-true?" doubletakes when
one report on "Home's" fire came
in from Pepperell Mfg. Co. via
Benton & Bowles ad agency. B&B
had offered a set of bedsheets for
a mail-pull est. When, at deadline
time, the pull showed an "astounding" 46,000 postcards, B&B's Dave
Donovan and Pepperell ad factotum Charles Bell were convinced
that "Operation Percale" on
"Home" had paid off in 24-sheets.
On the local insert side, "Tonight" got additional ammunition
on WNBT, the N. Y. o&o, with Colgate, Maybelline Eye Beauty and
RCA Victor joining Max Factor
and National Airlines on the client
bandwagon. Colgate is down for
five-a-week during the first cycle
(via Ted Bates), Maybelline 1-aweek as a year-rounder (via Gordon
Best Co), and RCA Victor became
another crossboarder through the
year as of next Monday's opener
(via Kenyon & Eckhardt). Early
this week, another coattail came
through, Superanahist (via Ted
Bates) for two-a-week over 26
semesters. Total of local spots is
17, of 30 available per week.



Eileen BARTON COPACABANA

NEW YORK CORAL RECORDS

Dir.: William Morris Agency



STARTING OCT. TEXACO STAR THEATRE SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency



NANCY KENYON

On TOUR for 6 WEEKS

Beginning October 2nd

Romberg Festival

Concluding (12 Weeks)

"MELODY TOUR"

ABC-TV (Coast to Coast)

(15 Weeks) **JORIE'S PLAYGOERS**

briends

Du Pont is sold on ABC... renews Cavalcade of America for '54-'55 season

Prestige-conscious Du Pont and Nielsen-wise BBDO have again chosen the opening slot on ABC's great Tuesday night line-up for Cavalcade of America's '54-'55 bow on September 28. One of TV's most honored dramatic shows, winner of the Freedoms Foundation Award for five straight years, Cavalcade features great actors in great moments from American history, recreated by some of TV's most gifted writers and producers. Du Pont's Cavalcade is the opening gun of the battery of shows that makes Tuesday night ABC night on the nation's TV screens.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



MISTERY BEFORE MIDNIGHT (Trail to New York) Producers: Various Director: Bob Tormey 30 Mins., Mon.-thru-Fri., 11:15 p.m. WABC, New York (transcription) WABC, N.Y., has purchased sev-

eral half-hour radio mysteries from various producers to fill a time of night in New York where currently the chief competition is from platter spinners. drama (17) in the cross-boarder's first week, "Trail to New York," was a mediocre whodunit based on a true cloak-and-dagger yarn that took place around 1938.

a true cloak-and-dagger yarn that took place around 1938.

Script was unwieldy and the acting (there were no credits given) in this oppus was undistinguished, with most of the thesps having difficulty conquering an English accent. Beginning on a ship, the story presented a beauteous femme making a pass at a dull British colonel. There was a quick jump to England, where a spy was rounded up. Then events lead up to the dissolution of the spy ring through the last minute capture of the pretty ringleader in New York and the dismissal (told by an anti-climactic piece of narration) of the colonel who was irresponsibly trading military secrets. away for some clandestine love. The author was unsuccessful in trying to combine the elements of a documentary drama with those of a mystery show. There was no suspense in "Trail." Though it was tried, the villain's identity was not kept hidden. Her tieup as a spy was fairly evident after only a few moments, and the subsequent story was devious and dull.

Each night the station presents

Each night the station presents an entirely new mystery show and while there is probably a decent sized audience willing to listen to drama rather than must or perhaps news, WABC will need stuff of higher calibre than "Trail" to hold listeners. of higher cali

WDSU's Tint Expansion

New Orleans, Sept. 21.
Purchase of a building adjoining its present studios in the French Quarter for conversion to a color video studio was announced Sat. (18) by Edgar B. Stern, Jr., president of WDSU-TV.

Stern said it would be the first studio in the south built exclu-sively for color. Equipment for the new studio has already been pur-chased. Word will start medi-

OCTOBER HOLIDAY MAGAZINE

INSIDE

presents

Here is all the lunacy, excitement, humor and suspense behind the scenes of TV-brought to you by Alfred Bester, a writer long identi-fied with the medium!

8 PAGES! 11 COLORFUL PHOTOS

Here is a revealing, candid portrait of the television medium as you see it—and know it.

Dolly in for a close-up of the people who each week lay their reputations, careers and hopes on the lines. Their gambli is deadli than Russian Roulette: you can compute the odds in the lunacy, but you can't figure anything in TV.

Here is a thorough, provocative re-port you'll enjoy. So, don't just there is unplugged table lamp ... go get your copy of the October-Hollday, roday!

OUT TODAY-ON ALL **NEWSSTANDS!**

HOLIDAY

—the magazi of People, Places and Pleasure!

HI NEIGHBOR
With Ralph Collier, Tommy Ferguson Trio, Pat Kirby
Producer-Director: Fred Karch
30 Mins., Mon.-Fri. 4 p.m.
Participating
WCAU, Philadelphia
New "Hi Neighbor" half-hour

follows the well-tested gettogether formula for matinee hausfran sessions: A few songs, a quiz, a guest and something to haul home. Emcee Ralph Collier is pleasant enough, opens with a well chosen anecdote, and introduces the Tommy Ferguson Trio, a combo that has been on most sessions in recent years, at WCAU (both tv and radio) and really rates the accolade of "needs no introductions." Practice alone would make Tommy and his associates one of the better threesomes on the air. With "What's the Score?" four contestants get in front of mike for musical quiz. Orchids, a cafe dinner and movie ducats constitute the loot. The gals also have their moment with a personal quiz by Collier for some little revelation about themselves. Tommy Ferguson Trio, a combo

about themselves.

Collier does a good interview session, but was somewhat stymied by his giggly guest on this occasion, Patricia Smith, an actress from the Bucks County Playhouse. The Ferguson Trio besides furnishing a pair of musical interludes, backs up Pat Kirby, in a brace of songs.

Gagh.

Gagh.

49ER FOOTBALL
With Fred Hessler, Frankie Albert
90 Mins; Sun, 2 p.m.
BURGERMEISTER BEER
KFRC, San Francisco
New announcing team of Fred
Hessler and Frankie Albert replaces a longtime favorite, Bud
Foster, now managing KLX. Oakland. Hessler is a solid football
spieler with a good voice, a knowing manner and never at a loss for
words.

His partner the av-40ex guarate.

words.

His partner, the ex-49er quarterback Frankie Albert, provided color and general relief as well as doing half-time interviews. Albert contributes a great deal to the show by being able to talk of opposing player from personal experience and by virtue of the fact that when he says there's a pass coming he should know what he's talking about and he generally does.

On first two games of

MUSIC FROM THE PARK AVE.
RESTAURANT
With Adrienne, Tys Terwey
Producer-Director: Tys Terwey
45 Mins., Mon.-thru-Sat., 10:15 p.m.
WMPS, Memphis
WMPS, Memphis
WMPS, Memphis
ABC affiliate,
has bowed in here with the initial
late night remote from a local
restaurant and lounge spotlighting
a deejay on the spot and entertainer. Tys Terwey, WMPS' newsspieler, handles the chores for the station as a combined encee-platterturner. And what's more Terwey
turns in a sock job in both stints.
The 45-minute cross-the-board
stanza which is piped direct from
the swank Park Ave. Restaurant
in the heart of downtown Memphis, has proved a boomerang for
attracting dinner guests at this
smart eating lounge. Biz, heretofore was in the lukewarm stages,
but host Joe Jaffe attributes the
"Shot in the arm" in his nightly
till to the AM show via WMPS
airlanes—which is a first for Memphis and the Midsouth.
Terwey! chatty interviews with
dinner guests also draw heaucoun

alrianes—which is a first for Memphis and the Midsouth.

Terwey' chatty interviews with dinner guests also draw beaucoup raves. His down-to-earth style coupled with his unique intro of commercials are better than par for the 45-minute-course. Deejay's free-easy style with that added touch of topflight ad-lib acquired from several years on the boards score aplenty for him.

In addition interviews and guests and doing a double with Adrienne, snazzy vocalist-pianist for the Park, Terwey also racks' rem up with a variety of oldie platters that prove "music to the ears" for late Midsouthern listemers.

variety of olde Phenocolombia of the arm of the arm of the arm of the Adrienne (Vivian Clay) has already cemented herself with Memphis' dinner guests at the swank Park She turns in terrif stint all evening entertaining SRO customers and then spiels and plays several numbers over WMPS. The gal has a winsome brues voice. And what's more she knows what to do with it both for the visual and unseen audience over the airlanes. Boniface Joe Jaffee has scored with this nightly stint and he deserves applause for breaking the lice down here.

snow by being able to talk of opposing player from personal experience and by virtue of the fact that when he says there's a pass coming he should know what he's talking about and he generally does.

On first two games of the season, Albert suffered a little from the frequent lulls at time outs, whole broadcast was satisfactory. The double barrelled combination of a solid sports announcer with an articulate experience of the frequent lulls at time outs, and the frequent lulls at time out

Television Chatter

New York

New York

Albert Sher up from Washington as new unit supervisor for NBC-TV. Bill Cullen back on that transcontinental bicycle now that "Place The Face." is doing Saturday night duty. NBC-TV for Toni... Larry Romer, NBC-TV director, off on Rome-Paris holiday. Bill Ornstein made appearance Monday (20) via WABC-TV's Joe Franklin airer to bally his books "Ma and Me" and "Deep Currents". Newark, N.J., station WATV got an award from New York's Queens County Chamber of Commerce, because the Jersey outlet recently carried a series devoted to Queens public affairs. Guy LeBow, who until '51 was the longtime blow-by-blower of Ridgewood Grove's wrestling matches, returns to that job via same channel, WPIX, as of Thursday (30). Bud Collyen amed chairman of the "Once in a Lifetime" building program drive of the First Presbyterian Church of Greenwich (Conn.). Bradford of the First Presbyterian Church of Greenwich (Conn.). Bradford Dillman into Kraft Theatre tonight (Wed.) on NBC. James Mishler and Barbara Cook into cast of "Golden Windows" soaper tomorrow (Thurs.).

United Television Programs sales v.p. Wynn Nathan, his assistant, Dale Sheets, and Chi v.p. John Robrs due in N.Y. next weekend for sales huddles with Gotham veep Aaron Beckwith on the upcoming "Mayor of the Town" series. Cine-Tel Productions, commercial motion picture and video packaging firm headed by John F. Ward, has changed its name to John F. Ward, has changed i

an institute for General Electric.

CBS Television Film Sales veep
Leslie Harris back from Coast.

Hamilton Shea, g.m. of the NBCN.Y. o.&o's, hack from Lake Placid
district meets of NARTH. Gen.
mgr. Ernest de la Ossa elected to
standing committee of Columbia
College Assn. Jan Miner featured as a "heavy" on "Man Behind the Badge" Sunday (26) with
Robert Middleton, Larry Haines
and Caren Lenay. John Peyser directs... Pachyderm Preem: Miller's baby elephants, under ColWoodcock training, on CBS-TV
"Big Top" Saturday (25) WNBT
producer Harry Olesker off to Atlantic City for 10-day respite from
H. V. Kaltenborn's "It Seems Like
Yesterday." Cookery expert
Josie McCarthy returned from trip
to the "Shell Islands" off Florida's
west coast. .. Hidegarde will make
her videbut as an entertainer on
the reprieved CBS. Blue Angel's
show hosted by Orson Bean, next
Tuesday (28), in her Pierre HotelCotillion Room act with Jack Whiting. She was last tv'd on "Person
to Person," but interview style, in
May Scripter "renewals" by
Jack Benny: Sam Perrin, George
Balzer, Milt Josefsberg and John
Tackaberry (12th season), and Hal
Goldman and Al Gordon (fifth)...
WTVH-TV, Peoria, Ill., pacted as
primary interconnected affiliate of
CBS-TV.

Bud Palmer inked to do play-byplay for WPIX's upcoming 69-

Bud Palmer inked to do play-by-play for WPIX's upcoming 69-event sports sked . . Ed Cooper-stein, WATV director, begins his second season as lecturer at Queens second season as lecturer at Queens College, covering broadcasting ... Walter O'Malley, the Dodger president, is tomorrow's (Thurs.) guest at the Sports Broadcasters Assn. luncheon ... Ray Heatherton, the "Merry Mailman" of WOR-TV and emcee of WOR "Luncheon at Sardi's," was official host last night at the "Sabrina Fair" preem at N. Y.'s Criterion Theatre. Some of interviews were taped for use on the "Sardi's" stanza.

Mirlam Goldina appearing on

interviews were taped for use on the "Sardi's" stanza.

Mirlam Goldina appearing on NBC's "Three Steps to Heaven' today (Wed.), tomorrow and next Monday (27 . Just one hour. after doing role of Sgt. Billings on the CBS "Telltale Clue." Jay Barney took off from Idlewild Airport for the Coast to check in at U-1 studio to play Dr. Kramer in Jose Ferrer's "The Shrike," Joseph Kramm's Pulitzer Prizewinner as a legiter. Barney had been pencilled in for additional "Sarges" but "Telltale" producer Charles Martin graciously let him out for the booked-last-minute film date . Cardinal Spellman announced appointment of the Rev. Timothy J. Flynn as director of radio-tvactivities of the Catholic Archiodese of New York. Rev. Flynn, executive vice-president of National Federation of Newman Clubs Chaplains, succeeds the Rev. Edwin B. Broderick, who becomes the Cardinal's secretary.

Gladys Rave taking over Dallas Brody's casting director slot for

Gladys Rave taking over Dallas Brody's casting director slot for

Bernard Prockter outfit. She was

formerly asst. casting director.

Carleton Carpenter has been signed for the role in the televersion of "Lady in the Dark" originally played by Danny Kaye Vet film producer Sol Lesser to do series on "Adventures of Robin Hood". Fernando Lamas signed for the lead in "Hold Back the Dawn" for Lux TV. Bob Considine, syndicated columnist and commentator, authored a new tele film show dealing with sports, theatrical and political personalities. Taps Agency representing him.

Chicago

Jack Schneider new Chi topper for CBS-TV Spot Sales, succeeding Ed Larkin shifted to New York as eastern sales manager. ABC-TV-yeep Red Quinlan and WBKB chief eastern sales manager. ABC-TV
veep Red Quinlan and WBKB chief
engineer Bill Kusack to Florida on
a Navy junket last week. After
a test ride Umbaugh Chemical has
grabbed off Ev Mitchell's 6:45 a.m.
WNBQ farm show across-theboard. Don Ward named Chi
office manager for the Hoag-Blair
tv station rep. firm. Ray Rayner
to host a Monday night deejay
show on WBBM-TV from 11 p.m.
to midnight Kenny Bowers
helming WBKB's Saturday morning "Pep Rally" and Johnny Desmond follows with a half-hour disk
session under the auspices of Recordland fan mag. Dell Publications has released its second Super
Circus comic book patterned afterthe ABC-TV show of the Same
name. Howard Miller's two-hour
deejay Friday night roundelay now
SRO on WBBM-TV with Chicago's
Last Department Store taking over
the last hour.

KPFA's 2G Reprieve

San Francisco, Sept. 21.

A temporary scare that the Berkeley FM non-commercial sta-tion KPFA would have to go off the tion KPFA would have to go off the air for lack of funds was quieted by a \$2,000 check from the Ford Foundation which will enable the station to operate until the end of October.

October.

Then, if the Foundation is satisfied that the station, which has been torn with internal strife and a struggle for control during the last year, is sufficiently stabilized, additional funds will be forthcoming guaranteeing at least another six months operation.





1871 BROADWAY.

93 St., 23 W.

Right at Central Park, newly fur-ished 1½ Room apt, with kitchen and bath. Suitable 2 girls or couple. Michael M. Barany. SU 7-4305

Inside Stuff—Radio-TV

Paul Tripp was on the premiere of CBS-TV's "Man Behind the Badge" and will be in on the Oct. 3 deathknell show since "Badge" will give way to Celeste Holm's "Honestly Celeste" series. Tripp, currently producer-host of WCBS-TV's (N.Y.) "On the Carousel" aimed at Saturday's children, played a law enforcement officer on the first "Badge" and will be in at the kill as escaped convict for his first "villai" role in tv.

Tripp will get right back to his "nice" groove, however, on Oct. 9 via an appearance at Town Hall, N. Y. with the N. Y. Philharmonic Symphony Orchestra as narrator of his own musical tales, "Adventures of the Zoo."

Luther Adler is on the way to becoming one of the chief inter-preters of Henrik Ibsen, the w.k. Norweigian playwright. Adler had a featured role last season in the Tallulah Bankhead-starring "Hedda Gabler" on ABC-TV's "U. S. Steel Hour."

Next Sunday (26), he and Patric Knowles join teledebutting Gene Tierney in "Nora" to open the "General Electric Theatre" season on CBS. "Nora" is based on Ibsen's "A Doll's House."

Clarence Worden, public affairs chief of WCBS-TV, N. Y., who has seen service in both World Wars (No. 2 as a lieutenant colonel), with typical fatherly affection likes to rib his son. Latter is Major William G. Worden, stationed in Korea with the military police corps as a member of the military advisory group to ROK. A few weeks ago Worden pere sent a newspaper clipping to Worden fils relating to some downbeat mention of MP activities in Korea. The son, in crisp military fashion, responded with a carbon copy of a citation received by one of the corps for meritorious service in cnnnection with military operations. "against an armed enemy" in Korea from Aug. 14, 1953, to May 5, 1954. Accompanying the citation was the bronze star medal. The award went to Major William G. Worden.

New radio-tv display advertising service is being planned by the New York Post; which will run boxed ads within the columns of its regular radio and tv logs. Boxes will be placed in the listings at the spot where the name of the show would regularly occur and permits any amount of copy and cuts physically capable of being fitted and read. Special rate card lists the one-time rate per line at \$1.75, with a 52-time rate at \$1.25 per line.

Steve Gethers inadvertently (?) put two members of the normally harmonious Daniel Hollywood Associates in competition. Gethers, acting regular on CBS-TV's "Love of Life," is scripter of "Baseball Blues," headed for "U. S. Steel Hour" on ABC-TV next Tuesday (28). So now Bret Adams, of Hwood Associates casting dept., and Marion Searchinger, of the script sector, are racing to beat each other on Gethers' next assignment—as an actor or as a writer.

Bll Berns, news and special events director of WNBT, N. Y., took the classified ad route in a quest for the original members of the 1941-42 Broadway cast of "Lady in the Dark" which starred Gertrude awrence and brought Danny Kaye to attention. "He wanted them for appearances on the station's. "Sentimental You." Responding so are were Ann Bracken and Louise Pearl, who played children in the dream sequence of "Lady." They'll be showcased on "Sentimental You" the latter part of this week, serving as a bally gimmick for Max Liebman's second NBC-TV spectacular, which "just happens" to be dated this week also (25) with Ann Sothern starring.

LUX RADIO THEATRE producer-Host: Irving Cummings Director: Fred Mackaye Writer-Adapter: S. H. Barnett 60 Mins.; Tues., 9 p.m. Mins.; Tues

60 Mins; Tues, 9 p.m.
LEVER BROS.
NBC, from Hollywood
(J. Walter Thompson)

It's been quite a while since
Merie Oberon starred in Samuel
Goldwyn's "Wuthering Heights"
film classic and perhaps it would
have been wise to leave the memory
of that accomplishment alone. Unfortunately for Miss Oberon, and
or the Emily Bronte story,
"Wuthering Heights" was revived
again as the leadoff presentation
on the "Lux Radio Theatre" over
NBC-Radio last Tuesday (14) in an
hour-long version that hardly did
justice to this sensitive and darkly
mysterlous tale. mysterious tale.

justice to this sensitive and darkly hysterious tale.

This is the Lux Radio Theatre's 21st year on radio (and its first on NBC), in the switchover of Lever billings from CBS which also gave NBC a full hour version of "Lux Video Theatre."

The odd part of "Wuthering Heights," produced by Irving Cummings and directed by Fred Mackaye, was that a secondary character, played by Joan Banks, ran away with the show. And the unpleasant truth is that Miss Oberon in the part of the willful, unpredictable and tortured Kathy seemed unable to rouse either warmth or conviction. In fact, she sounded for the better part of the show as if she were literally reading her li not bothering to imbue them with anything more than a scant achowledgement to their dramatic requirements.

Virtually the same must be said

anything into their dramatic requirements. Virtually the same must be said of Cameron Mitchell who played the difficult part of Heatheliff, His idea of portraying the twisted, moody and crulelly revengeful man, smouldering with a love he can not give or receive, was mostly to sound gruff, which is of course one way of painting a word picture of a man not given to long utterances. His Heathcliff lacked both depth and shape, and both should have been there, and could have been there.

ins Heathcliff lacked both depth and shape, and both should have been there, and could have been there. The give-and-take of the Oberon-Mitchell dialog at times bordered the amateurish in the flatness of its delivery. The sharper, therefore, the contrast with Miss Banks who, in a comparatively minor role, came across with a performance that rated very high. It also proved that, even though radio must forego the visual impact, it can still create a personality that is definite and real. In the role of Isabelle, Heathcliff's unhappy, long-suffering wife, Miss Banks offered a fine, sensitive voice portrayal that was moving in its urgency and its appeal.

Still another capable performance came from Jeanette Nolan in the part of the old maid who told the "Wuthering Heights" story. Commings 'production seemed hardly flexible and curiously unimaginative in its vocal texture and in the handling of the musical backgrounds. This was an unnecessarily straight forward telling of a well-known story that could have been made more intriguing partly through the more varied use of adio production methods. Best part of the show came towards tanthe end, but by then the combern mystery had pretty much lost its gup, and the personalities could no longer emerge as in the novel. Part of the long success of the Lux Radio Theatre has been its altractive choice of subject matter. But it is largely wasted unless it is matched by quality performances. Samuel Goldwyn wound up the show with a few rather self-conscious words about "Wuthering Geights" and his forthcoming "Guys and Dolls." It wasn't exactly an inspiring guest spot, and the questions put to the vet showman deserved the drab answers they got. Ken Carpenter's spieling for Lux had its usual zest, with the opening commercial seemingly running to unusual length. Hift.

MUSIC WITH JIM HEALEY

MUSIC WITH JIM HEALEY
55 Mins.; Mon.-thru-Fri.; 4:05 p.m.
Participating
WOKO, Albany
Program, on which WOKO's
General Manager - Commentator
James T. Healey does the commentary, features standard music in a
format that emphasizes the intilary, features standard music in a format that emphasizes the intilate, neighborly approach and that probably holds chief appeal to older listeners. An area radio pioneer in the "just folks" field—on the philosophy and poetry segment of his Sun Oil Co. evening news programs over WGY, Schenectady, years ago, the onetime Albany newsman has no peer in it hereabouts.

LUNCHEON AT SARDI'S.
With Ray Heatherton, others
45 Mins., Mon-Fri., 12:45 p.m.
Participating
WOR, N. Y.
"Luncheon at Sardi's" one of the

vet programs covering the theatrical circuit, has returned with its usual format, this time with Ray Heatherton in the interviewing slot. The format is virtually the same. The important item is having-a lot of names to drop and to keep the gab flowing. This Heath erton seems able to do handily, and at the same time dispenses a fair amount of entertainment.

Heatherton, on show caught, had corralled the topliners from "Pa-jama Game," and was able to come corralled the topliners from "Pajama Game," and was able to come
through with some interesting interviews. John Raitt and Janis
Paige provided some good fan as
well as trade material. Heatherton
has an ingratiating manner which
at times he carried too far. His frequent mentions of the fact that he
hadn't seen this show as yet,
seemed like he was fishing for a
pair of ducats. Of course, it provided a good ad for the show, but
on the other hand, a listener had
the feeling that the producer would
indeed be churlish if he didn't
send over a pair immediately, especially after all the free plugging.
"Luncheon at Sardi's" continues
in its usual groove on WOR. Coming from Vincent Sardi's theatrical
rendezvous gives the show a headstart. However, it would be an exceedingly capable emcee to be able
to capture the full flavor of the
spot. Heatherton hasn't been able
to do this as yet.

Jose.

MARION'S MEMO With Marion Colby

MARION'S MEMO
With Marion Colby
Director; Tom Shea
Writer: Arlene Wood
15 Mins., Mon-thru-Fri., 5:45 a.m.
WABC, New York (transcribed)
The N. Y. key of ABC radio could have stuck Marion Colby in the lonely 5:45 ayem local strip for one of two reasons or for a combination of both: either programmers are mulling her use at another more-listened-to time and that if this, her test, is bad it will make the least blight before dawn; second, they figure that she might prove the proper bridge, for an otherwise incompatible duo—an allnight disk session for sleepless urbanites and a dawn news stanza for sleepy-eyed farmers. However, session caught in the preme week (last week), was nothing special in any direction, just air filler.
Miss Colby, appearing in the Broadway "Pajama Game" had

in any direction, just air filler.

Miss Colby, appearing in the Broadway "Pajama Game," had nothing to do with her sweet, sexy and untrained voice, aside from offering senseless tidbits scribbled for her by. Arlene Wood. Idea was to surround platter spinnings with some novel chatter. According to the WABC bally department, she was supposed to gab about show biz, dining spots, fashion hints, etc. Little of this was evident, when heard. She did talk about having to walk her dog, and that's why she was up at 5:45 in the morning. If she's going to continue making like a 'real stayer-upper, it would be advisable that she mumble the announcement that the show is transcribed.

Femme's readings need a great detail the stayer was the stayer of the show is transcribed.

Femme's readings need a great deal more practice, and the choice of music could be better, although it was okay in spots.

Art.

MAMBO DANCING PARTY With Art Raymond 60 Mins., Mon.-Fri. 10 p.m., Participating WPEN, Philadelphia

"Mambo Dancing Party" seems a natural setup for the free-wheeling Latin dance fans. Staged in WPEN's Ranch Room, a combination studio and restaurant set up by the station's chain drugstore owners; a crowd of 300 can listen, snack and sway as the mood hits them. Program is part of WPEN's late night personality parade and is followed by the popular Steve Allison three-hour gab and guest marathon.

marathon.

Billed as "Pancho, the Man in the Black Sombrero" Art Raymond is the emcee of the session, devoted largely to recorded mambos. One hour would seem to cover the entire field in this gene; with Tito Puent. Joe Loco, Noro Morales, Al Romero, Tito Rodriguez, Machito and Perez Prado among the Afro-Cuban specialists offered.

The emcee wears a black som-

news programs over WGY. Schenectady, years ago, the onetime Albany newsman has no peer in it
hereabouts.

This is believed to be the first
time he has applied to a straight
musical show. Healey also has a
skill with words that is unmatched
on the air in the Capital Districthis apparently ad lib introduction.
It is brief sketch of the late composer; was a gem.

Jaco.

Affor Cuban specialists offered.

The emce wears a black sombroro, but what comes out from
under the hat is strictly gringo,
even i the elementary "muchatirely south-of-Havana chirping
on the platters, Pancho talks familiarly to the studio regulars for
the benefit of the home listeners.

Arthur Murray studi picks up
part of the tab.

Gagh.

SHEILAH GRAHAM SHOW
5 Mins; 2:30 p.m., Tues. & Thurs,
SEEMAN BROS., INC.
ABC, from Hollywood
\(\text{\text{\text{William}}}\) H. Weintraub)
Syndicated columnist Sheilah
Graham, whose beat is Hollywood,
last week launched a twice-weekly
series of five-minute airers of film
news and gossip aimed at femme
listeners. On the theory that the
hausfraus are vitally interested in
the lives and loves of filmdom's
notables, she dispensed generous
helpings of boudoir chitchat.
For example on Thursday's (16)

helpings of boudoir chitchat.

For example on Thursday's (16) installment Miss Graham dealt briefly with the marital problems of Jean Peters, touched on settlement arrangements that the Gregory Pecks are said to be making and had a hot flash in tersely amouncing "Judy Garland and Sid Luft are expecting their second baby in April." ... Typical fan mag stuff, but of course there's a big market for it and "The Sheilah Graham Show" handily pars the course.

Miss Graham, whose delivery has an authoritative over-the-transom ring, also discourses on a house-hold product on behalf of sponsor Seeman Bross It's Air-Wick, kitch-en deodorizer. Gilb.

THE GREATEST STORY EVER TOLD 30 Mins; Sun, 5:30 p.m. Goodyear ABC, from N. Y. (Kudner)

"The Greatest Story Ever Told" returned to the air Sunday (19) after a summer layoff. It's being sponsored, as it has been since its radi bow in 1947, by the Goodyear Tire and Rubber Co.

Tire and Rubber Co.

Preem show followed the usual pattern of this series in pitching Biblical dramatizations designed to cultivate better human relationships. There was no attempt at subtlety in relating the story of "The Prodigal Son," based on a parable from the Gospel according to St. Luke. Mood of the show was in keeping with its religious character. Familiarity of yarn, however, minimized its effectiveness.

Story was executed simply and

Story was executed simply and with taste. Cast did a competent job. Program carries no producer, director or thesping credits Jess.

LIBERACE
With George Liberace orch, others
Producer: Guild Films
30 Mins.; Mon.4thru-Frl., 12 noon
Participating
WMGM, N.Y. (transcribed)
The audio version of the Liberace series, which had its N.Y.

premiere over WMGM last Monday (20), had everyone of the slick elements of the vidpix series, save for the actual power to see. However, for the Liberace video fan, it didn't though it would be too hard to conjure up a private image of the star as he spoke and sang or even played the piano.

The radio stanza was a careful reproduction of the tv show, Liberace, accompanied by his brother George's orch, started with "The Girl I Love" in a smooth, however nasal, fashion. After each number Guild dubbed in applause. Among his other solid selections was a piano-harp duet with Marylin Hecht and a rendition of "Belle of the Ball." The pace fell off sharply the Ball." The pace fell off sharply when he made a pass at "Oh Promise Me." Song, having a religioso flavor, was out of his realm. Some more of the typical Liberace comball that evidently holds such appeal for the women was his talentless recitation of a Beethoven love letter with the composer's "Moonlight Sonata" as saccharine background.

background.

WMGM has scheduled the series, which contains only 39 half-hours at present, on a 13-week strip. This way, the program designed by Guild as a one-a-weeker, would normally have run its course within the first eight weeks. So rather than start playing the entire sequence of half-hours over-again with the number 40 airing, the station has for the present decided it would be best to scatter repeats arbitrarily throughout 13 weeks so as to be able to complete 65 shows.

Guild reported this week that

Guild reported this week that about 170 other radio stations has bought the Liberace series besides WMGM. Judging by the one reviewed they made a good commercial buy, if not always an artistic one.

DENNIS DAY SHOW
With Rosemary Clooney, Jimmy
Durante, guests; Jimmy Wallington, Robert Armbruster Orch
Producer-director: Fred R. Levings
Writers: Irving Taylor, Allan Wood
30 Mins.; Sun., 5:30 p.m.
MYTINGER & CASSELBERRY
NBC, from Hollywood (transcribed)

(Dan B. Miner)

Dennis Day, out of the video ranks this season, is back in radi and with one of those current rarities in network broadcasting, weekly half-hour sponsor. Bank-roller is Nutrilite, the food supplement, and this alone points up the changes that have taken place

AM from the time when a big-name variety segment in prime Sunday time would have no other bankroller than one of the top 10 food, soap or tobacco spenders.

Another change is the fact that

food, soap or tobacco spenders.

Another change is the fact that Day is formatted in a show that five years ago would have bear rated a good one, but today shapes as no more than satisfactory. Its sa straight comedy-variety segment, leaning heavily on guest stars, along with Day's impressions and singing and the traditional byplay among the comedian, announcer Jimmy Wallington and bandleader. Robert Armbruster. All of which adds up to pleasant though unexciting entertainment which provides little incentive for redialing. Guests on the spener were Jimmy Durante and Rosemary Clooney, the latter soloing "All the Pretty Little Horses" and dueting with Day on "Light of the Silvery Moon" and the former running through his familiar paces with the band on "Inka Dinka Doo." Day joined him on the latter with a carbon of Durante's voice, and this combined with some evident adilibbing by Durante made the turn a funny one. Day soloed "Moon" as the Ronald Colmar's would sound.

How long the show will remai a fixture on NBC is hard to say,

would sound.

How long the show will remai a fixture on NBC is hard to say, what with the shaky state of half-hour sponsorships in network radio. Program itself does little to insure its own longevity. Chan.

11,583,000* HOMES OPENED ANOTHER **DU MONT FOOTBALL SEASON**



DECIDE ON THE DUMONT®

515 Madison Avenue, New York 22, N. Y. . MUrray Hill 8-2600 435 N. Michigan Avenue, Chicago 11, III. MOhawk 4-6262 A Division of The Allen B. Du Mont Laboratories, Inc.

VARIETY ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING		TS IN	TOP COMPETING PROGRAM PROGRAM STA.	RATIN
CHICAGO	Approx	. Set Count—	1,800,000	Stations—W	BBM (2)	, WI	NBQ (5), WBKB (7), WG	N (9
1. Badge 714 (Myst). 2. Drewry's TV Playhouse (Dr)	WGN Y	T. A .		22.0			Summer Playhouse WNBQ Blue Ribbon Bouts WBBM	8
2. Drewry's TV Playhouse (Dr)	WINDQ	Ziv	wed. 9:30-10:00		39 ,	50.0	Bouts; Sport SpotWBBM	
3. Mr. District Attorney (Adv)	. WBKB	Ziv	Fri. 9:30-10:00	21.4	57	36.6	It's News to Me WBBM	9
4. I Led Three Lives (Dr)	WGN		Tues. 9:30-10:00	20.8	40			19
5. Life of Riley (Com)				17.4			Four Leaf Clover Theatre. WGN	19
6. Inner Sanctum (Myst) 7. Waterfront (Dr)	WNBQ WBKB	NBC	4.	17.0		43.0 46.6		1
B. Janet Dean (Dr)	. WNBQ	MPTÝ	Sat. 10:30-11:00	14.8	36	40.8	Motion Picture Academy WGN WGN	
9. Liberace (Mus)	WGN			, 14.2	25		Drewry's TV Playhouse, WNBQ	2
0. Boston Blackie (Myst)	WGN.	Ziv	Thurs. 9:30-10:00	14.0	26	53.4	Place the Face. WBBM	2
PHILADELPHIA	Approx	. Set Count—	1,600,000		Stations-	-WI	PTZ (3), WFIL (6), WCAU	J (1 0
1. Boston Blackie (Adv)	WCAU.	Ziv		18.1	62		Hopalong Cassidy WFIL	
2. Superman (Adv) 3. Life With Elizabeth (Com)			Mon. 7:00-7:30 Fri 10:30-11:00	17.7	61			1. رايس
4. Racket Squad (Myst)			Sat. 10:00-10:30		34		I the second of	
5. Badge 714 (Adv)			Fri. 7:00-7:30		64			
6. Wild Bill Hickok (W)	. WPTZ	Flamingo	Tues. 6:30-7:00	10.8	47		1	
7. Racket Squad (Myst)	WFIL	and the second second		10.6	57		Big IdeaWCAU	
Death Valley Days (V/) 9. Foreign Intrigue (Adv)		McCann-Life on Sheldon Reynolds	Thurs. 10:30-11:00	9.4	27 69		Mystery Hour WPTZ Story Theatre WPTZ	
9. Annie Oakley (W)	WEAU WFIL		Sun. 6:00-6:30	17.4	70		Story Theatre	
SAN FRANCISCO	Appro	ox. Set Count	820,000		Station	s]	KRON (4), KPIX (5), KG	0 (
1. Badge 714 (Myst)	. KPIX	NBC	Wed. 9:00-9:30	34.0	57	59.6	Kraft TV TheatreKRON	
2. I Led Three Lives (Dr)	. KRON	Ziv	Mon. 10:30-11:00 .			4.4	News-William Winter .KPIX Charlie DressenKPIX	
3. Boston Blackie (Myst)	. KGO	Ziv	Tues. 8:30-9:00	25.8	50	51.5	Arthur Murray PartyKRON	
4. Liberace (Mus)	. KPIX		Sun. 9:30-10:00		49	51.8	Television Playhouse .KRON	
5. H. Fonda Presents (D) 6. Mr. District Attorney (Adv)	KPIX		Sat. 10:00-10:30 Fri. 10:30-11:00	24.7	61		Saturday Night Revue KRON News-William Winter KPIX	
7. Superman (Adv)			4	20.8	68		Eagle TheatreKGO	
		UTP					TV Top Tunes	
	. KRON		Sun. 10:00-10:30. . Fri. 8:30-9:00	. 19.7 . 19.7 .	56		News-William Winter KPIX KPIX	
			. Mon. 7:30-8:00	19.6			Summer Theatre KPIX	
MINNEAPOLIS-ST. PA	UL Appr	ox. Set Count-	-450,000	Stations—W	CCO (4),	KST	TP (5), WMIN (11), WTC	(1
	KSTP	NBC	Mon. 8:30-9:00		9 1	52.77		
				26.1	, -			
Mr. District Attorney (Adv).	. KSTP	. Zi	.Thurs. 9:30-10:00	26.1	73	35.6		
Mr. District Attorney (Adv).		. Zi	.Thurs. 9:30-10:00	- A	73	35.6	Today's HeadlinesKSTP .	
Mr. District Attorney (Adv) 3. Racket Squad (Adv)	WCCO	ABC	Thurs. 9:30-10:00 Mon. 10:00-10:30	26.1	73 58,	35.6 39.8	Today's HeadlinesKSTP . Weather; SportsKSTP	
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst)	WCCO	ABC	. Mon. 9:00-9:30	23.0	73 58	35.6 39.8 50.1	Today's HeadlinesKSTP	
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus)	WCCO	ABC		26.1	73 58,	35.6 39.8 50.1	Today's HeadlinesKSTP	,
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr)	KSTP	Zi ABC MCA UTP Guild Ziv	Mon. 9:00-9:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Sun. 8:30-9:00 Tues: 8:30-9:00		73	35.6 39.8 50.1 50.1 44.1 -39.4	Today's Headlines	
Mr. District Attorney (Adv). Racket Squad (Adv). City Detective (Myst) Waterfront (Dr) Liberace (Mus) I Led Three Lives (Dr).	KSTP	Zi ABC MCA UTP Guild	Mon. 9:00-9:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Sun. 8:30-9:00 Tues: 8:30-9:00	26.1 23.0 20.9 19.6 18.7	73 58 42 39 42	35.6 39.8 50.1 50.1 44.1 -39.4	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO	
Mr. District Attorney (Adv). Racket Squad (Adv) City Detective (Myst) Waterfront (Dr) Liberace (Mus) I Led Three Lives (Dr) Kent Theatre (Dr)	KSTP WCCO KSTP WCCO KSTP KSTP	Zi ABC MCA UTP Guild Ziv ABC	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00	26.1	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts: WCCO Bouts; Fight Follow-Up WCCO	, , , , , , , , , , , , , , , , , , ,
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W)	KSTP WCCO KSTP WCCO KSTP KSTP KSTP	Zi ABC MCA UTP Guild Ziv ABC NBC	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Wed. 8:30-9:00 . Sat. 8:00-8:30	26.1	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP	
Mr. District Attorney (Adv). Racket Squad (Adv) City Detective (Myst) Waterfront (Dr) Liberace (Mus) Lied Three Lives (Dr) Kent Theatre (Dr) Hopalong Cassidy (W)	KSTP WCCO KSTP WCCO KSTP KSTP	Zi ABC MCA UTP Guild Ziv ABC	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00	26.1	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts: WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP	
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 0. China Smith Adv)	WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCCO	Zi ABC MCA UTP Guild Ziv ABC NBC	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00	26.1	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up Saturday Night Revue KSTP Wrestling WCCO	
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 10. China Smith Adv) DAYTON 1. City Detective (Myst)	WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCM WCCO WMIN	Zi ABC MCA UTP Guild Ziv ABC NBC NTA OX. Set Count MCA	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Wed. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00 . Tues. 9:30-10:00 . Tues. 9:30-10:00 . Tues. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr)	WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCM WCCO WMIN	Zi ABC MCA UTP Guild Ziv ABC NBC NTA OX. Set Count MCA	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D	[O](
Mr. District Attorney (Adv). 3. Racket Squad (Adv). 4. City Detective (Myst). 5. Waterfront (Dr). 6. Liberace (Mus). 7. 1 Led Three Lives (Dr). 8. Kent Theatre (Dr). 9. Hopalong Cassidy (W). 10. China Smith Adv). DAYTON 1. City Detective (Myst).	WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCM WCCO WMIN	Zi ABC MCA UTP Guild Ziv ABC NEC NTA Ox. Set Count MCA Guild	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00 . Fri. 8:30-9:00 . Fri. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4 51 42.6 37.2	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts: WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D	(O)
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 10. China Smith Adv) DAYTON 1. City Detective (Myst) 2. Life With Elizabeth (Cm)	WCCO WCCO KSTP WCCO KSTP, KSTP WCCO WMIN Appro	Zi ABC MCA UTP Guild Ziv ABC NEC NTA Ox. Set Count MCA Guild	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00 . Fri. 8:30-9:00 . Trues. 9:30-10:00 . Tues. 9:30-10:00 . Tues. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4 51 42.6 37.2 40.6	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts: WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blüe Angel WHIO	IO (
Mr. District Attorney (Adv) 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 10. China Smith Adv) DAYTON 1. City Detective (Myst) 2. Life With Elizabeth (C m) 3. Boston Blackie (Myst) 4. Mr. District Attorney (Cay)	WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCCO WMIN Appro- WLW-D WHIO WLW-D WLW-D	Zi ABC MCA UTP Guild Ziv ABC NBC NTA Ox. Set Count- MCA Guild Ziv Ziv	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Sat. 8:00-8:30 . Tues. 9:30-10:00 . Fri. 8:30-9:00 . Fri. 8:30-9:00 . Tues. 9:30-10:00 . Tues. 9:30-10:00 . Wed. 9:30-10:00 . Wed. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2 27.5 24.3	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4 50 42.6 37.2 40.6 43.0	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blüe Angel Blue Ribbon Bouts WHIO Bouts; Sports Spot WHIO	(O) (
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 0. China Smith Adv) DAYTON 1. City Detective (Myst) 2. Life With Elizabeth (C a) 3. Boston Blackie (Myst) 4. Mr. District Attorney (Cav) 5. Kit Carson (W)	WCCO WCCO WCCO KSTP WCCO KSTP WCCO WMIN Appre WLW-D WHIO WLW-D WLW-D WLW-D WLW-D	Zi ABC MCA UTP Guild Ziv ABC NEC NTA Ox. Set Count MCA Guild Ziv Ziv MCA	. Thurs. 9:30-10:00 . Mon. 10:00-10:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Mon. 9:00-9:30 . Sun. 8:30-9:00 . Tues. 8:30-9:00 . Wed. 8:30-9:00 . Fri. 8:30-9:00 . Fri. 9:30-10:00 . Tues. 9:30-10:00 . Tues. 9:30-10:00 . Sun. 5:00-5:30	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2 27.5 24.3 22.6 19.7	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4 42.6 37.2 40.6 43.0	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blue Ribbon Bouts WHIO Blue Ribbon Bouts WHIO Press Conference WHIO	[O]
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W). 1. City Detective (Myst) 2. Life With Elizabeth (C a) 3. Boston Blackie (Myst) 4. Mr. District Attorney (Cay) 5. Kit Carson (W). 6. I Led Three Lives (Dr)	WCCO WCCO KSTP WCCO KSTP WCCO WMIN Appre WLW-D WHIO WLW-D WLW-D WHIO WLW-D WHIO	Zi ABC MCA UTP Guild Ziv ABC NTA OX. Set Count MCA Guild Ziv Ziv MCA Ziv	Thurs. 9:30-10:00 Mon. 10:00-10:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Sun. 8:30-9:00 Tues. 8:30-9:00 Sat. 8:00-8:30 Tues. 9:30-10:00 Fri. 8:30-9:00 Tues. 9:30-10:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Tues. 8:00-8:30	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2 27.5 24.3 22.6 19.7	73	35.6 39.8 50.1 50.1 44.1 -39.4 46.8 34.2 39.4 42.6 37.2 40.6 43.0 24.4 33.1	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts: WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blue Ribbon Bouts WHIO Bouts; Sports Spott WHIO Bouts; Sports Spott WHIO Press Conference WHIO Summer Playhouse WLW-D	(O) (
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 1. City Detective (Myst) 2. Life With Elizabeth (C a) 3. Boston Blackie (Myst) 4. Mr. District Attorney (Cay) 6. Kit Carson (W) 6. I Led Three Lives (Dr) 7. Waterfront (Dr)	WCCO WCCO KSTP WCCO KSTP WCCO WMIN Appre WLW-D WHIO WLW-D WLW-D WHIO WHIO	Zi ABC MCA UTP Guild Ziv ABC NEC NTA Ox. Set Count MCA Guild Ziv Ziv UTP	Thurs. 9:30-10:00 Mon. 10:00-10:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Sun. 8:30-9:00 Tues. 8:30-9:00 Sat. 8:00-8:30 Tues. 9:30-10:00 Fri. 8:30-9:00 Tues. 9:30-10:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Sun. 5:00-8:30 Sat. 9:30-10:00 Sun. 5:00-8:30 Sat. 9:30-10:00	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2 27.5 24.3 22.6 19.7 18.6 16.1	73	35.6 39.8 50.1 50.1 44.1 39.4 46.8 34.2 39.4 42.6 37.2 40.6 43.0 24.4 33.1 38.7	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHIO Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blue Ribbon Bouts WHIO Bouts; Sports Spot WHIO Bouts; Sports Spot WHIO Summer Playhouse WLW-D Private Secretary WLW-D	(O) (
Mr. District Attorney (Adv). 3. Racket Squad (Adv) 4. City Detective (Myst) 5. Waterfront (Dr) 6. Liberace (Mus) 7. I Led Three Lives (Dr) 8. Kent Theatre (Dr) 9. Hopalong Cassidy (W) 1. City Detective (Myst) 2. Life With Elizabeth (C a) 3. Boston Blackie (Myst) 4. Mr. District Attorney (Cay) 6. Kit Carson (W) 6. I Led Three Lives (Dr) 7. Waterfront (Dr)	WCCO WCCO KSTP WCCO KSTP WCCO WMIN Appre WLW-D WHIO WLW-D WLW-D WHIO WLW-D WHIO	Zi ABC MCA UTP Guild Ziv ABC NBC NTA Ox. Set Count MCA Guild Ziv Ziv MCA Ziv MCA Ziv UTP Flamingo	Thurs. 9:30-10:00 Mon. 10:00-10:30 Mon. 9:00-9:30 Mon. 9:00-9:30 Sun. 8:30-9:00 Tues. 8:30-9:00 Sat. 8:00-8:30 Tues. 9:30-10:00 Fri. 8:30-9:00 Tues. 9:30-10:00 Tues. 9:30-10:00 Sun. 5:00-5:30 Tues. 8:00-8:30 Sun. 5:00-5:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Tues. 8:00-8:30 Sat. 9:30-10:00 Mon. 6:00-6:30	26.1 23.0 20.9 19.6 18.7 16.1 15.3 15.2 12.2 27.5 24.3 22.6 19.7	73	35.6 39.8 50.1 50.1 44.1 -39.4 46.8 34.2 39.4 \$\$\frac{42.6}{37.2}\$\$\$40.6 43.0 24.4 33.1 38.7 19.4	Today's Headlines KSTP Weather; Sports KSTP Waterfront KSTP City Detective WCCO Red Owl Theatre WMIN Name's the Same WMIN Blue Ribbon Bouts WCCO Bouts; Fight Follow-Up WCCO Saturday Night Revue KSTP Wrestling WCCO Arhur Murray Party KSTP tations—WLW-D (2), WHI Our Miss Brooks WHIO Moments in Sports WLW-D Yesterday's Newsreel WLW-D Blue Ribbon Bouts WHIO Bouts; Sports Spott WHIO Press Conference WHIO Summer Playhouse WLW-D Private Secretary WLW-D Western Theatre WHIO	(O) (

MPTV'S 'WHAT GIVES?' STATUS

DuMont's Stake In Syndication Up for Decision; Woolf Helms Setup

never very large DuMont film syndication department is at stake And events of the last fortnight seem to indicate that the network's seem to indicate that the network supreme commander, Allen B. Du-Mont, is showing less and less interest in celluloid sales. Everything has fallen into the lap of Bob Woolf, manager of the teletranscription (kine) department.

Woolf, manager of the teletranscription (kine) department.

DuMont supplied virtually no staff or coin to implement a syndication program under Merriman Holtz, who in early September quit his double role as film syndication and co-op sales manager, to go to Europe. Late last week DuMont handed the co-op sales reins to Bill Muldoon, previously an assistant to Woolf, and then it gave the syndication job to Woolf, who takes it only as part of his other duties. Actually, Woolf had indirect control over syndication all along anyway, since Holtz was under his aegis. The one maneuver by the network braintrusters that might indicate, ever so slightly, that renewed and more vigorous, attention will be paid syndication is that co-op sales has clearly been removed now from Woolf's hands, and placed within the framework of kinescope sales. This could mean that Woolf will be afforded more time for development of film syndication.

Originally, the DuMont film syndication setup was Holtz's only con-

originally, the DuMont film syndication setup was Holtz's only concern, but recently when it was realized that the job wasn't enough for even one man; he had the more active co-op sales heaped upon his shoulders.

Woolf's one-man department now controls three film packages. There's the chief one, called the "Illustrious Package," containing 6 British-made features, most of them out of Ealing Studios.

Gruskin-Poll Left Holding 'Pilot' Bag

Series of "pre-produced pilots" which a British-American production group was to have shot in England for distribution by Flamingo Films has been scuttled before the series ever started shooting. Group of 26 half-hour films was to have been produced by Ed Gruskin and Martin Poll's Monte Carlo Production in association with the British Tony Battley group, Plnnatel Productions.

Financing of the films had been Financing of the films had been arranged via Lloyd's Bank at the beginning of the summer, and preproduction activity had started when British Lion Films went into receivership. Thereupon, Lloyd's withdrew all its motion picture and television loans, and the two groups were left without production coin. Project was finally called off.

called off.

Flamingo's plan had been to offer top agencies a chance to submit script ideas of their own, ideas which they would have liked to see in the form of pilot films for their clients. Flamingo and the two groups would then have picked out 13 such scripts and shot two films on each of them, syndicating the entire package as an anthology series but at the same time offering the agencies what was tantamount to two free pilots of their own. Agencies, if they then chose, could go into a production deal with Flamingo on a series based on the free pilots.

'Sherlock' Vice 'Duffy

"Sherlock Holmes," Motion Picture for Television's series, has been bought by Chase National Bank in New York for a ride on WNBT in the Monday at 7 slot. Famed British sleuth displaces MPTV's "Duffy's Tavern" which was axed by Arnold Bread on the NBC flagship.

'Blondie' Leads Set

Hollywood, Sept. 21.
Pamela Eritton and Hal LeRoy have the leads in the "Blondie" telefilm series planned by Hal Roach Jr.
Abby Berlin directs the comedy vidfilms which go into production this week. Teleplay on initialer, "One Gun Bumstead," was penned by Frank Gill and George Carleton Brown.

Sillerman Pitch: You Can Be Sure If It's On Film

ming to sponsors and agencies as emphasized by the recent premiere of the network "spectaculars" two weeks ago were pitched last week by Television Programs of America exec v.p. Michael M. Sillerman in a letter to advertisers and agencies. Stating that advertisers should not be required to pay for these "adventures" and adding that any one who wants to be a theatrical angel can do so out of his private funds, Sillerman said that when it comes to investing company dollars the "customer should be able to see what he is getting for his money."

to see what he is getting for his money."

Terming the specs an "experiment," Sillerman stated there's a considerable gap between "experimental" and "commercial" television, and pointed out that filmed product, which he placed in the latter class, enables the advertiser to "know what you're going to get. You know what it's going to cost. You can plan for frequency and continuity in as many markets as your budget allows." Sillerman cited Dow Chemical's buy of "Medic." Campbell Soups' purchase of his own "Lassie" and the International Harvester-Nabisco sponsorship of TPA's "Halls of Ivy" as instances where the advertiser knows it has a "treenndous vehicle" for its commercial message because he can see the programs in advance.

sage because he can see the programs in advance.

Sillerman said that he's "long admired un-traditional, off-beat program thinking. I agree that there must be an area in television where the experimental can be tried out—on as an extravagant a scale as the experiments demand. And I'm sure the network will be the first to claim that they are the people to conduct these ventures in exploration of the television art. But I strongly doubt whether the advertiser should be required to underwrite these adventures."

'KEY TO ADVENTURE' VIDPIX ROLL IN N.D.

New Orleans, Sept. 21.

Production crew with many top movie and video credits is here to begin filming new telefilm series tentatively titled "Key to Adventure." Robert Keys, pix actor, is producer-star.

As title implies here.

As title implies, half-hour series will be in action-adventure field. Keys will be central character.
Coming from Hollywood to play other principal roles will be John Close, the Lt. Jamison in "Big Town" telefilm series; Dub "Cannonball" Taylor, vet pix-tv character comedian; actress Sheila Ryan and chacacter player James Seay.
The pilot scripts are by Maurice. Tombraugel and Melvin Ward. Directing series is Robert Walker, vet film and tv producer, with Les White as director of photography. Both are on leave from Columbia Pictures.

FUTURE TO BE RESOLVED SOON

Television, for months the industry's hottest speculative conversation piece, may be resolved within the week, it's been learned. What direction the Matty Fox combine will take is not known—i fact there are two contradictory reports about the firm's future—but it has been ascertained that Fox and his chief henchman, Ed Madden, have been in the middle of serious negotiations which would affect a drastic change in the outfit's modus operandi.

That a move of one kind or an-

operandi.

That a move of one kind or another was coming has been a matter of common knowledge. Since moving into the syndication field less than a year ago, MPTV has hit several stumbling blocks that have made changes mandatory. One lies in the fact that the MPTV feature library has reached the near-saturation point in sales and bookings. Another is MPTV's heavy investment in new syndicated product that so far has shown little in the way of return. In the face of this plus the fact that Fox has a reputation for never letting the grass grow dry under his feet, a move of some type is imminent.

It's known that Fox has been ne-

of some type is imminent.

It's known that Fox has been negotiating, or at least talking, about unloading all his product and moving out of the active distribution business. A number of distribs have confirmed the report that they've been approached by Fox with an eye toward outright sale or licensing for distribution of his properties, and a couple of these distribs indicated that negotiations are still open.

A contradictory report comes from the MPTV camp itself, where (Continued on page 59)

Hackett to Europe On Telepix Deals

Official Films prexy Hal Hackett left for Europe last Friday (17) to talk possible distribution deals with five indie telepix producers. Upon his return, he'll fly to the Coast for talks with three Coast producers, returning in time for the Official stockholders meeting at the end of October.

Out of the conferences, though will come no more than two or three deals. Hackett said that two or three new firstrun properties next year, expressing his belief that three is the top amount of new properties a salesman can handle while still selling other properties dating back a year or two in the firm's catalog. European talks will center about costume dramas, Hackett said, but he wouldn't eelaborate because the projects aren't far enough advanced to "mame names." Official won't provide financing, Hackett said, but will work only on straight distribution deals on a 35% off-the-top basis.

While in Europe, Hackett said,

tion deals on a 35% off-the-top basis.

While in Europe, Hackett said, he'll visit England to explore the potential of commercial video there. Hackett said Britai will furnish a rich market for American telepix, and future production must be planned with a "dual market" in mind, he said.

Segal to Ziv Int'l

Millard Segal has joined the rapidly-expanding staff of Ziv International as sales manager. Most recently with the Canadian Broadstage Corp., Segal earlier had been with WLW, Cincinnati, and had owned a radio outlet in North Carolina. Carolina

Carolina.

The two-year-old Ziv subsid now numbers 65 staffers and has offices in Mexico City (where its dubbing plant is located), San Juan, Bogota and Caracas, with additional branches planned for Brazil and Argentina.

OF's \$2,500,000 Gross, 317G Net **Reflect Syndication Field Upbeat**

Get It?

Those rerun titles on syndicated dramatic anthology film series are beginning to give ulcers to the promotion chiefs of the syndication out-

give ulcers to the promotion files of the syndication outfits.

Example is the case of "All Star Playhouse" Detroit. Screen Gems sells its "Ford Theatre" reruns under the title of "All Star Theatre." Television Programs of America sells another package (with Edward Arnold hosting) as "Your Star Playhouse." ABC Syndication sells its "Schlitz Playhouse." Recent Variery-ARB chart listed the distrib of Detroit's "All Star Playhouse" as Screen Gems. Seems, however, that it's ABC. Sponsor of "The Playhouse" series in Detroit is "All" detergent, hence the title "All Star Playhouse."

Italo Pix Flood U. S. TV Market; Weill's Biz Upbeat

Italian feature films producers nave made 52 new features available for the American video mar-ket through Jules B. Weill's Fortune Features, Inc., and there are guarantees that by this time next year there'll be over 100 Italo pix year inerest be over 100 fcato pix being distributed by Weisl. De-livery of the films, dubbed into English, starts this week, accord-ing to a spokesman for Italian Films Export, which negotiated the deal

Meal.

New batch of Italo product lifts the number in Weill's hands from 30 to 82. This foreign-film-for-twieal is one of the biggest on record. Included are features starring Gina Lollobrigida, Milly Vitale, Marina Berti, Sylvania Pampanini, Rossano Brazzi, Vittorio Gassman, Amadeo Nazzari (now doing the Mel Ferrer production of "The Mother" in Sardinia), et all. The oldest of the pix is from 1951, with a few from last year's production roster.

oster.
All of the dubbed films are ex-

All of the dubbed films are expected in the U. S. by next April. Once this happens, Ralph Serpe, tv topper at IFE expects to get another 20 or 30 pix from Italy for Welll's stockpile. IFE says Weill is in the black already with the first 30 films he got through its offices. These too were only acquired a relatively short time ago. English-language dubbing is taking place in a complicated process. IFE is receiving 16m prints in N. Y., where pix are edited and the English script is ironed out. Material is then sent back to Rome for the actual dubbing process by English-speaking American artists. IFE has found this not only less expensive but when dubbing is done in Italy it gives the original producer a sayso in the matter. soffices. These too were only acquired a relatively short time ago. English-language dubbing is taking place in a complicated process. IFE is receiving 16m prints in N. Y., where pix are edited and the English script is Ironed out. Marierial is then sent back to Rome for the actual dubbing process by English-speaking American artists. IFE has found this not only less expensive but when dubbing is done in Italy it gives the original producer a sayso in the matter.

It's Now 'Andy's Gang'

Hollywood, Sept. 21.

"Smilin' Ed's Gang" becomes "Andy's Gang" next month when Andy Devine takes over as successor to the late Ed McConnell and a new block of 52 half-hour programs goes before the cameras. Frank Ferrin, who has been producing the "Gang" films for the last five years, will continue with the same format and Buster Brown shoes continues the sponsorship on the ABC-TV series.

Devine was chosen because of his kid following in the tv series, "Wild Bill Hickok," and his long service in pix as a comic.

Six half-hours in the "Musketeers" and the feature have already een in N. Y. in October.

Clue to the rapid expansion of the syndication field lies in the stockholders' report of Official Films, which reveals a net profit of \$317,172 for the fiscal year ended June 30, four times the firm's earnings the year before. Official did a total business of about \$2,500,000, and the high earnings percentage largely is a reflection of the fact that it owns its library, musical and cartoon packages outright.

Big earnings total comes in the

packages outright.

Big earnings total comes in the face of a rapid expansion that has seen the firm's sales force jump from four working out of one office to 18 in nine branches, all joining the outfit since last January. It also marks the first year of Hal Hackett's tenure as president, with Hackett, who joined Official in April of 1953, coming in after the firm had been operating without the services of its then president Billy Goodheart who retired because of health.

Statement doesn't show Official's total business, but it's estimated by Hackett at \$2,500,000. Hackett added that on the basis of current billings, the firm should gross. \$3,000,000 next year. What the statement does is show sales on its own product, listing that at \$656,401, and distribution commissions from its syndication of independently-owned product, with the commissions totalling. \$352,098. Notes and accounts receivable total \$1,007,305. Operating expenses (cost of sales, promotion, etc.) ran to \$651,532.

Biggest chunk of the profits came from sale of the firm's "Music Hall Varieties" and cartoon shorts in library deals. Reason they contributed to the profit is that their cost to the company of some \$750,000 has already been completely written off the books. Another heavy contributor to the black side of the ledger was the "My Hero" series, reruns of which Official has sold in over 100 markets. Firm did over \$1,000,000 in gross business on the package of Robert L. Lippert features it's distribbing in most of the country. Overall expansion during the past fiscal year has been Official step deeper into syndication, picking up "Hero" and "Terry and the Pirates" for rerun sales, pacting for the overseas-produced "Colonel March" and "Secret File" series and grabbing distribution rights on "Four Star Playhouse," which Official repped in its network sale to Singer and Parker Pens.

Vista Pushes New Italo Pix Vistas

Thad Brown Hopeful Chi Meet Will Expedite TV Film Contract

Hopes of developing a standard UNITY DRIVE BILLING film contract for tv stations were expressed here last week by Thad Brown, veepee of the National Assn, of Radio and TV Broadcasters at a meeting of NARTB District 3 broadcasters.

Reviewing the "Arab rug mar ket" conditions surrounding film purchases, Brown said no was hope-ful that when the or . nization's

purchases, Brown said he was hopeful that when the M-nization's. Television Film Commaee meets in Chicago, Oct. 4 av 4 5, it will-provide the basis for an arrangement by which leading producers and distributors can "sit down with us in the finalizing of a standard film contract form."

Brown said it is NARTB's aim "to anticipate all the normal problems and misunderstandings which could arise and to effect coverage of them to the degree that the purchase of film may be expedited, and the film delivered, returned and paid for, by considered methods conducive to the best interests of the stations and the distributors."

Brown gave assurance that "no one is trying to put anything over on the other guy in this development. It is just too big and important, both in the present and looking into the future, for any shenanigans. When, and if, crystallized, & will be for the voluntary and independent usage of any and all stations and distributors, and another step in the laying of the foundation for stable and nature industry."

Brown said the Chicago meeting Brown gave assurance that

nature industry."

Brown said the Chicago meeting of the Film Committee, of which Harold See of KRON-TV, San Francisco, is chairman, is the fifth "and probably last" intra-industry conference of the eight-members group. It purpose, he said, is two-fold; expedition and "for lack of any immediate and appropriate organization in the distributor-producer groups with which to meet."

Martel in U.S. On **Princess Product**

Princess Pictures producer Gene Martel flew in from London las week for a week of homeoffice huddles with prexy Burt Balaban, v.p. Bernard Donnenberg and story editor Irve Tunick on upcoming production for the remainder of the 26 features Princess is shooting for television via Vitanix release.

television via Vitapix release.

Martel returns to London this weekend for pre-production activities there, and Balaban, who's been acting as exec producer on the seand has spent most of the past year overseas, will follow him over shortly. Last two films the series. "Immediate Disaster" with Patricia Neal and Helmut Dantine, and "Diplomatic Passport" with Marsha Hunt and Paul Carpenter, were shot at Metro's British studios during June and July. Although not completely finalized, it's likely that Princess will continue producing there. Balaban and Martel, incidentally, have signed Roy Rich as their associate producer in London.

WE HELP YOU MAKE YOUR FILMS We Don't Make Our Own

- PERSONALIZED SERVICE 50' x 75' SHOOTING SPACE
- 35' CEILING FULLY EQUIPPED SOUND
- and LIGHTING EQUIPMENT . DRIVE IN FACILITIES

EASTEN FILMS INC.

Shirley Bernstein, Mgr. Dir. 334 East 74th Street, New York TRafalgar 9-4830

FOR LEN FIRESTONE

FOR LEN FIRESTONE

Much in the manner of the major motion picture distribution companies, Unity Television is staging a sales drive named after one of its sales execs in commemoration of its 10th anni. Drive, which will run during the last quarter of this year, is the "Len Firestone Drive," named after the firm's national sales manager, and it's believed to be the first for the vidfilm industry. Arche Mayers, Unity prexy, said that cash prizes in excess of \$1,000 will be awarded Unity field salesmen who bring in the largest dollar volume, the largest number of contracts and the largest single contract. He said that special packages with "incentive payment terms" have been prepared for stations, with an expanded film library plan also being offered. Firestone, incidentally, joined Unity in 1950 and became sales topper in June of 1953.

Grid a Hot TV **Celluloid Item**

football via video is on the wane, but the local and regional underbut the local and regional under-writers are hot after all things gridiron. Knowing this the vidpix syndicators are strong for gridiron celluloid. Indications of the success of foot

Indications of the success of football vidpix can be read in the 73 markets chalked up by MCA. TV's 73 markets in a month and a half for the half-hour "Touchdown" series. And as of a month ago—and with no indication of ending there—Sportsvision, the San Francisco distrib-production outfit, had promises of 115 markets for its three half-hour skeins. The three Sportsvision series and the MCA package are all built, around brief rundowns on the big games of the Saturday before.

In another way, Vitapix less

In another way, Vitapix less than a month ago threw its hat into the ring. Firm came up with 26 quarter-hours via the "Classics" route. Each in series concerns clips of the great plays and players in football and doesn't necessarily include up-to-the-week coverage on the games themselves. Nevertheless, that Vitapix stepped into the running is an indication that there's room at least for one more distrib to score via grid. Stations are scheduling the vari-

that there's room at least for one more distrib to score via grid.

Stations are scheduling the various packages on football in several places. The grid-cray midwest seems to be rife with these pix. MCA has noticed that a goodly percentage of its sales therewere made for the Tuesday or Wednesday night following the lensings. Elsewhere—in the East, for example—programmers figure that placement around any one of the NCAA games on Saturday via ABC-TV or the Saturday night or Sunday pro games via DuMont is good biz. WABC-TV, N. Y, has bought the MCA series for slotting right before each of the collegiate games, meaning that each live college game will be preceded by canned coverage on college games of the previous week. So, regardess of where the various videices of where the various videices. canned coverage on college games of the previous week. So, regardless of where the various vidpix packages are scheduled, there is ample interest to justify there being three distribs out for the sponsor dollar through football.

CKLW-TV SPONSOR'S **GRIND PIX POLICY**

GRIND PIX POLICY

Detroit, Sept. 21.

Rose Jewelers have signed to sponsor a six-hour-per-week film program, running until January, 1957, on CKLW-TV, the Windsor, Ont., station across the Detroit River, which bowed last week.

Taking a page from nabe movie exhibitors' practices, each of the feature movies will be shown three times during the week. Each will be shown three times during the week. Each will be shown Thursday and Sunday from 9 to 11 p.m. and Monday, 7:30 to 9:30 p.m.

Prexy Emil Rose said the cost of programming on this scale will be in excess of \$1,000,000.

'Cowboy G-Men' Lopped By Taystee Bread

Taystee Bread, which has been sponsoring "Cowboy G-Men" in up to 33 markets over the past year, has dropped the series. Baking outfit, via Young & Rubicam of Chicago, let its sponsorship run out in all its markets and is reportedly shopping around for a new property.

Flamingo Films, which distributes the Mutual-Telemount Productions oater, isn't particularly perturbed about the cancellation, however. It's already sold the series in seven of the markets held by Taystee, including Chicago, and points out that single-market sales in the Taystee markets will gross it far more than under the Taystee deal, which it inherited from the now-defunct United Artists Television.

\$9,000,000 Gross As 'Greeting' On TPA's First Anni

Television Programs of America this week and along with it what's probably been the fastest growth of any firm in the telepix industry. Inside of the year since its founding. TPA has launched two new network series, produced an addi-tional half-hour series for syndica-tion and acquired two other syndi-cated series plus a top feature package.

package.

Total of the business on its network entries, "Lassie" and "Halls of Ivy," its syndicated "Your Star Playhouse," "Ramar of the Jungle" and "Ellery Queen" and its package of 28 Edward Small features will give the firm a 1954 gross of \$9.000,000, according to TPA prexy Milton Gordon. Upcoming for the fall are the Bernard Prockter soap serial, "Family Next Door," and Harry Salzman's Buster Crabbe adventure starrer, "Captain Gallant of the Foreign Legion."

Production expansion through

Production expansion through next year is scheduled, and al-though TPA wouldn't talk product, it's understood that on the slate are Charlotte Greenwood in "Tug-boat Annie," "Count of Monte Cristo" series, "Robin Hood"

Cristo" series, "Robin Hood" series and several other projected properties.

On the distribution and sales side staff has been built to 40 salesmen under TPA exec v.p. Michael M. Sillerman, who predicts it will total 100 by the end of 1955. TPA claims to have sold an aggregate of 70,000 half-hours of programming to an aggregate total of 880 markets.

JOHN NEWMAN EXITS MCA-TV FOR OFFICIAL

Jehn Newman resigned as pub-licity chief of MCA-TV this week licity chief of MCA-TV this week to move over to Official Films in the new post of director of publicity, advertising and promotion. He's the seventh MCA staffer to join the firm since Hal Hackett left MCA to become Official prexy in April of 1953.

in April of 1953.

Newman will be replaced at MCA-TV by Gordon Crowe, who'll head the overall publicity-promotion operation while continuing his sales activities. Heyward Erlich, Newman's assistant at the agency will concentrate on publicity aspect of the syndicated operation, Newman's an MCA vet, having operated in the band and acts department of the agency, later in radio-tv and finally moving into the syndication arm a few months back.

LIEBESKIND'S DISTRIB ROLE

Nat Liebeskind last week joined Times Television Corp., which is the exclusive distributor for television of all films produced by the National Film Board of Canada, as general manager.

Liebeskind is a vet of the motion picture industry, having operated on the distribution end in the U. S. as well as Europe, Asia and Latin America, where he set up offices for some of the lajor film companies.

TPA's Philly Display As Springboard For Big Dept. Store Push

Television Programs of America has consummated novel merchandising tiein with Lit's Dept. Store of Philadelphia which will see most of the store's toy department taken over for two months by a "Jungle Safari Toyland" centered about TPA's "Ramar of the Jungle" series. TPA will use the display as the springboard for simi-lar setups in some 12 department stores throughout the country next

stores throughout the country near spring.

Display, which will take up some two-thirds of the store's toy department, will include models of jungle huts and "Ramar's" laboratory from the film series, along with counters featuring 30 "Ramar" retail items like a game, T-shirts, jungle helmets, etc. Kiddies will pay 25c admission, for which they'll get some Good n' Plenty candy (program's Philly sponsor) plus a chance to participate in prize drawings. On Nov. 6, Jon Hall, star of the series, will make personal appearances at the

pate in prize drawings. On Nove, of, Jon Hall, star of the series, will make personal appearances at the store and at Lit's two Philadelphia and one Trenton annex.

TPA estimates that some 150,000 youngsters will attend the exhibit, which runs from Oct. 31 through Jan. 1. In addition, it's got to guarantees for \$50,000 wholesale sales on the "Ram items, on which it collects a 5% royalty. Jerry Capp, TPA's merchandising chief, who set the deal with Lit's toy buyer. Rudy Schwartz, said similar displays will be set up next spring in such-stores as Nieman-Marcus in Dallas and Marshall Field's in Chicago.

Vidpix Chatter

New York

New York

WCBS-TV, with M. & A. Alexander distributing, gets couple of first-run" exploitable films in 20th-Fox's 1946 "Black Beauty" (Mona Freeman, Richard Denning) and 1947 "The Tender Years" (Joe E. Brown, Josephine Hutchinson). They'll run first on station's "Early Show" in November Martin Eisenberg, Guild Films' Coast production comptroller, flew in from the Coast for homeoffice huddles with Guild comptroller John Mahon on upcoming production budgets Fremantie Overseas Radio & Television prexy Paul Talbot back in N.Y. after a three-month round-the-world jaunt setting vidpix product in overseas markets.

Cheesecake

- Continued from page 25 =

The second specola on Nov. 15 has Margaret Sullavan (costarring with Joseph Cotten) in "State of the Union."

Among Liebman's other selections for later playouts are Judy Holliday, Nanette Fabray, British comedienne Jean Carson, Eileen Barton, et al., and there's still a chance that Judy Garland will be lured to the tv lanes for a Tuesday header-upper in the Berle-Hope-Raye time.

David O Selznick's first major booking for the two-hour "Light's Diamond Jubilee" coming up next month is Helen Hayes.

And then, of course, there's the vidpixer—"Lassie."

ABC Radio Pacts

Continued from page 26

short of a 52-week SRO. Package was originally started as a summer deal for Chevrolet in 1953, but now has year-round commercial expo-

was originally started as a summer deal for Chevrolet in 1953, but now has year-round commercial exposure via Admiral, Texaco, Musterole, Olds and Gilbert.

Other new business was the ordering of the full basic Canadian web for "When a Girl Marries," the morning soaper, by Carnation and General Foods, who'll split the CBS tab (Carnation sponsors solo in the U. S.). couple of closing spots on "Silver Eagle" by Rexall Drugs and O. L. Jaggers' half-hour "World Church for Sunday exposures at 6:30 p.m. starting Oct. 10 for a 52-week run.

Renewals were by Beltone Hearing Aids for "Paul Harvey and the News," Free Methodist Church for "Light and Life Hour," Billy Graham's "Hour of Decision." Healing Waters for Dr. Oral Roberts and Radio Church of God for "The World Tomogrowy."

'Fun To Reduce' **As Guild Entry**

Pittsburgh, Sept. 21.
Guild Films has bought the syndication rights to "Fun to Reduce." local daily tv show that has been local daily to show that has been a big hit here for some time on Du-Mont's WDTV. Quarter hour aimed at ladies looking to shed excess poundage has been sponsored here by G. C. Murphy Co. and on strength of program's popularity, it was taken over several months ago for possible sale in other markets by the Bill (Hopalong Cassidy) Boyd outfit.

However, when Boyd's people couldn't come up with anything concrete and their option lapsed, Guild picked it up immediately. Show's owned by several people, among them W. Craig Chambers, Pitt ad agency man, and Bill Beal, local indie producer. Margaret, Firth, who heads "Fun to Reduce" here, will also be at the helm ithe syndication series.

the syndication series.

Guild wants to film the show in Hollywood, which would force Miss Firth to fly west on weekends after doing her five programs weekly here, but Chambers and Beal are trying to persuade Guild to shoot "Fun to Reduce" locally at Mode-Art Pictures studio. No decision yet, however.

Disney Crew to N. Car. On 'Frontierland' Segs For ABC Video Trilogy

For ABC Video Trilogy
Greensboro, N. C., Sept, 21.
A 35-man crew moved into the Great Smoky Mountains last week to prepare for shooting on the three Davy Crockett films being produced by Walt Disney for his ABC-TV "Disneyland" series, which preems on the web Oct. 27. Shooting on the first of the trilogy, which will be presented under the "Frontierland" segment of the "Frontierland" segment of the show starting Dec. 8, begins next week and will wind Oct. 18 in Nashville: Trio of pix is being budgeted at a total of \$500,000.

First in the trilogy, "Davy Crockett and the Great Smoky Mountains National Park of western N. Carolina and Tennessee and will employ several hundred Cherokee Indians, some of whom were principals in the cast of the recent outdoor drama, "Unto These Hills."

Among the latter are Arsena Thompson, his son Jeff, and Richard Crowe. After some three weeks of shooting, the unit moves to Chattanoogs for "Davy Crockett at the Alamo," last of the three is filmed. Second pic will be shot in Nashville and will be tabbed "Davy Crockett Goes to Congress."

Series, which stars Fess Parker and features Mike Mazurki, Buddy

"Davy Crockett Goes to Congress."
Series, which stars Fess Parker
and features Mike Mazurki, Buddy
Ebsen, William Bakewell and Basil
Rysdale, is being produced by Bill
Walsh and directed by Norman
Foster. Creek war battle scenes ar
to be filmed at Floyd Bottoms near
the park ranger station at the edge
of the Cherokee reservation.

Actors Theatre' Telepix As Canadian Entry

AS Canadian Entry
Vancouver, Sept. 21.
Vanguard Productions, newly
formed telepix production firm
which will sell on a national basis
via New York and Toronto, has
slated two pilots for a new
called "Actors Theatre". It will
be produced locally starting Saturday (25), using local talent and
technicians. Films will be produced with an eye toward both the
American and Canadian markets.
Arnold Houghland will produce

American and Canadian markets.
Arnold Houghland will produce and Homer Powell direct the auditions, which feature Lillian Carlson, Walter Marsh and Bim Jackson in the first, "The Illusion," and Bud Slater, Stan Jones and Mary Matthews in the second, "Dark Portrait." Films are scheduled for completion by Oct. 4.

CBS Films' Memphis Office

CBS Television Film Sales has opened a Memphis office, with Jim McCormick in charge. He'll cover five southern states out of the new branch.

Prior to joining Film Sales, McCormick was southeast sales rep for Warner Bros. and Columbia Pictures.

IS SINGLE BIZ LOSING LEAD?

Pop Tunes In Doubletalk Cycle As 'Sh-Boom' Leads To 'Oop-Shoop,' Etc.

The current cycle of pop songs is showing up with a doubletalk flavor. Since the click of "Shopom," a flock of tunes have hit the market with nonsense titles, such as "Oop Shoop" and "I Need You Now," with the subtitle of "Bazoom." All of these tunes have originated from the rhythm & blues field and the titles are based on vocal phrases used by singing combos.

combos.

The bop movement had its "ool-ya-koo" password a few years ago ya-koo' password a few years ago and before that, there was Bing Crosby's "baa-baa-bae-bee" phrasand before that, there was Bing Crosby's "baa-baa-bea" phrasing which was akin to Helen Kane's "boop-boop-be-doop" and Cab Cal-loway's "hi-de-ho." What's unique about the current songs is that the doubletalk titles have become the hit feature.

doubletalk titles have become the hit feature. Current trend also spotlights once again the strength of the r&b tunes in the general pop market. "Sh-Boom" was originally written and sliced by an r&b outfit. The Chords, for the Cat label and was turned into a pop hit by the Crewcuts for Mercury. Same group doing it with "Oop Shoop," as is Helen Grayco for Label X, another pop songstress gone bluesy. Patti Page, also on Mercury, foi-

gone bluesy.
Patti Page, also on Mercury, followed Ruth Brown's "O What A Dream" side for Atlantic and the McGuire Sisters picked up an r&b number, "Goodnight, Sweetheart, Goodnight," and turned it into a pop hit. "To a large extent the invasion of the r&b tunes has virtually driven the hillbilly numbers out of the pop field.

Victor Execs Hit Road To Plug 2d Volume Of Glenn Miller Edition

RCA Victor execs hit the road this week to kick off the diskery's new Glenn Miller Limited Edition, Vol. Two, as well as the fall longhair line. Exec contingent is holding a series of regional meetings from coast to coast with distribs and field personnel.

from coast to coast with distribs and field personnel.

Victor is aiming to duplicate the click promotion on its first volume of the Glenn Miller Limited Edition. Latter was priced at \$24.95, as is the current set, and sold around 100,000 albums for a \$2,500,000 gross at the retail level. New edition consists of 60 Miller numbers taken from radio broadcast tapes during the late 1930s and early '40s. The albums consist of five 12-inch longplay platters or 15 of the 45 rpm records.

The sales of the Miller band have been greater during the past year than when the bandleader was alive. Victor put out several other Miller albums and it's estimated that dealers racked up retail sales of more than \$4,000,000 on the band.

Victor exec roster, which headed in different directions starting

on the band.
Victor exec roster, which headed in different directions starting Monday (20), includes George R. Marek, Larry Kanaga, Howard Letts, Bill Alexander, Frank Amaru, Bill Bullock, Jack Burgess, Alan Kayes, Bernie Miller, Norm Racusin, Irwi Tarr and Bob Yorke.

MGM MARKING OCT. AS DAVID ROSE FEST MONTH

MGM Records will kick off a David Rose Festival month Oct. 1 with the release of three 12-inch longplay packages. The Rose sets, which will also be issued on extended play disks, include "Nostalgia," "Love Walked In" and "Fiddlin' for Fun."
Diskery will push Rose on the dealer and consumer level with envelope stuffers, streamers and special order forms for its sales personnel around the country.

The Tuba Is Out!

Hollywood, Sept. 21.

An album of original compositions pegged to the baseball theme and tagged "World Series!" is being, prepared by jazz trumpeter Shorty Rogers. He'll. cut the sides on his return from his current tour with Stan Kenton's Festival of Modern Jazz.

Sides, to be done under the wk. Shorty Rogers and his Giants tag, include such numbers as "Batteries for Today," "Safe at Home," "Homer Was Never Like This," "You're-Out!" "I Got to First Base," "Left on Second Blues" and "Kill the Umpire," Rogers will add a tuba for umpire-razzing.

Waring's 7-Month, 200-Date Trek

Fred Waring is warming up for a personal appearance tour which will take his Pennsylvanians on a 5,000 mile trek for about 200 dates in seven months.

in seven months.

The touring season will be divided into two parts. The fall section will kick off Oct. 12 in Allentown, Pa., and will keep them on the road until their Christmas ty show on CBS, which will originate in New York. The winter section of the tour will tee off in the south Jan. 5 and will carry the group to the southwest, Coast and northwest. They're due back in New York about mid-May. About 20 college dates are included in the itinerary.

During the extended tour, Waring will originate three of his ty shows while on the road.

ASCAP EXECS HEAD FOR L. A. MEMBERSHIP MEET

ASCAP, prexy Stanley Adams, accompanied by general counsel ASSAR: pleay Stantey Adams Accompanied by general counsel Herman Finkelstein, comptroller George Hoffman and board members Bernard Goodwin, L. Wolfe Gilbert and A. Walter Kramer, are flying out to the Coast this week for-the Society's semi-annual membership meeting in Höllywood. Conclave will be held next Wednesday (29) and will be followed by a similar meeting for the New York membership in mid-October. Harry Warren, who was in N. Y. for ASCAP meetings, will return to Hollywood also with Ned Washington.

to Hollywood also with free wealington.

On Monday (20), the exec staff
and the ASCAP board marked
Hoffman's 25th anni with the Society with a cocktail party at the
Madison Hotel, N. Y. Hoffman
joined ASCAP in 1929 as a field
rep and has since worked in every
ASCAP department.

This One Was Easy; No Pact Quirks With 'Paris'

Hollywood, Sept. 21.

Arrangements for the Decca re-lease of an original soundtrack album of Universal-International's "So This Is Paris" caused less difficulty than the vast majority of filmusical packages on wax. The reason was that none of the principals had exclusive recording pacts that had to be bypassed in order to clear the Decca release of the track.

Film toplines Tony Curtis, who has just gone to work for Decca, and Gloria DeHaven, Paul Gilbert, Gene Nelson and Corinne Calvét, none of whom has recording deals. none of whom has recording deals writer of the tune, originally paid with the Kansas City Philharmonic Orchestra in Kansas City Nov. 13 at the annual free concert paid for by the Katz Drug Company in Muby the Katz Drug Company in Mubus Dorothy Fields. It's warbled in French by Miss. DeHaven. 11 1

NOW KEY FACTOR

The current fall sales pattern is underscoring the importance of the disk package business. While turnover of pop singles have not

the disk package dusiness. While turnover of pop singles have not made the sharp recovery expected in September, the packaged goods have been moving at a solid clip. The increase in this sector of the market will prove to be the most extensive, once the industry's annual sales returns are in.

On the consumer level, the price tags for the LP and EP albums, with and without discounts, are proving to be the top customer-catchers. One diskery sales execopined on the basis of the present sales picture that the industry's future is now hinged on packaged goods. Up to now, the single sales have been most important, accounting for well over 60% of the total industry sales.

Still Stable

the total industry sales.

Still Sizable

But just as the 78s gave way to the 33s and 45s, it's anticipated that the dominance of the singles will give way to the longplay and extended-play sets. Singles, which will be manufactured on the 45 speed after the demise of 78s, will always be sizable factor for selling the pop hits, but even popcustomers are becoming increasingly conscious of the bargain values in the EP and LP sets.

The current accent on deluxe

The current accent on deluxe sets at fancy prices, ranging any-where from \$12 to \$50, is indi-cative that the packaged business (Continued on page 52)

Frisco Emerging As Modern Cradle For Jazz Men & Styles

San Francisco, Sept. 21.
Resurgence of interest in jazz, which is making it a major part of the music business on and off records, and the leading role played by San Francisco musicians is being pointed out here as evidence that the Bay Area, onetime key show business center, is a vital factor in the business again.

Dave Brubeck, whose Columbia and Fantasy LPs are the hottest selling packages in the jazz record field, originated in the San Francisco area.

Gerry Mulligan, whose quartet has been a close second to Brubeck's on records and in person all year, got his first steady job with the group in San Francisco at the same spot that started Brubeck, the Black Hawk.

Heading the dixieland jazz ranks are two Bay Area products, Turk Murphy and Bob Scobey, both of whom are making their first Eastern tours this fall. Murphy, now a Columbia recording artist, and Scobey, still exclusive with the indie Good Time Jazz were the trombonist and second trumpeter with the Lew Watters Yerba Buena Jazz Band which flourished here in the '40s and is credited with being one of the major factors in the revival of dixieland.

Back in the early days of pop music as big business, the Bay

vival of dixieland.

Back in the early days of pop music as big business, the Bay Area originated such leaders as Art Hickman and Paul Ash. In later years Horace Heidt and Del Courtney got their start here and in recent years Guy Mitchell, Joyce Bryant, Rusty Draper and Merv Griffin sprang to success from the Ray Area.

Bay Area.

In the rhythm & blues field, the In the rhythm & blues field, the Bay Area has produced a number of top artists, including Jimmy Nel-son, Jimmy Wilson, Lowell Fulsom, Pee Wee Crayton, Redd Lyte, John-ny Otis and Saunders King.

Coral Buys Savoy Side

Coral Records has bought the master of the Savoy Records' slice of "Where Can You Be" by singer Jerry Martin. Pinky Herman, writer of the tune, originally paid for the date and assigned the mas-

PACKAGED GOODS | Dancery Biz Upbeat Cited By Terpery **Ops; Boff Year For Name Bands**

I Remember Mambo
Songwriters Al Hoffman and
Dick Manning are making hay
out of the various dance steps.
They came up with "Papa.
Loves Mambo" recently with
Perry Como on RCA Victor
and now the same team is riding with "I Can't Tell a Waltz
From a Tango," which Patt
Page sliced for Mercury.
Incidentally, it's still Father's
Day at Shapiro-Bernstein Music, Firm, which publishes
"Papa Loves Mammbo," had a
smash early this year with "O
Mein Papa."

Kenny Now Single; **Winds Ink Spots**

After 18 years as lead voice in the Ink Spots, Bill Kenny has dis-banded the group to go out as a singie. According to Kenny, the move was made to dispel the con-fusion arising from the flock of new Ink. Spots groups, that have sprung up during the past few

kenny claims that these new groups using the Ink Spots tag have made him the brunt of squawks from the public as well as the promoters. The groups, he says, "are launched by men who've appeared with me at one time or another, but they've taken liberties in billing, such as using 'Original Ink Spots,' and have even gone so far as to use my picture in their ads,"

In switching to a single, Kenny has pacted with Music Corp. of America and currently is negotiat-America and currently is negotiating to-ankle Decca Records for another major label. Kenny has been with Decca for the past. 18 years, during which time he hit the golden 1,000,000 disk seller mark nine times. He expects to use "Mr. Ink Spot" as his sub-tag.

MORE 'NEW' WHITEMAN PREPPED BY CORAL

Encouraged by the success of the initial release of Paul Whiteman and the "new" Ambassador Orchestra, Coral has completed a total of 16 sides which will be incorporated into a pair of albums for release next month and in November.

First album to be released will consist exclusively of old Whiteman arrangements played by a 10-piece orchestra, Eight sides will be available both on LP and as an EP album; Second Coral packaging will include some more current material,

Kaye Ballard Cuts Song Saga of Billy Bruckner

Kaye Ballard has cut for Decca The Triumph of Love," based on Mrs. Leona S. Bruckner's book Mrs. Leona S. Bruckner's book detailing the human interest saga of their 4½-year-old son, Billy, who was born without arms. Simon & Schuster published it, and it was a smash circulation-getter for Ladies Home Journal which serialized it early in 1954.

Norman Monath did the music to Mrs. Ruckner's Uric which of

Norman Monath did the music to Mrs. Bruckner's lyric which, of course, is a broadly defined faith song, for pop song purposes.

The Billy Bruckner saga, however, has been widely recognized by the President of the United States, clergy of all faiths, the press, on numerous radio-tv-shows, and the like. There is strong Hollywood interest, not only in the S&S property, but in young Billy's services to play himself since ty audiences have long recognized the youngster's remarkably laughing personality. World's Work Ltd., of London, will bring it out in the British Empire?

Chicago, Sept. 21. Most significant aspect of the current conclave here of the National Ballroom Operators Assn. is that it spotlights a definite upis that it spotlights a definite up-beat in dancery biz over recent years. Morale among NBOA mem-bers is probably the highest ever, and the convention is having one-of its healthiest turnouts in its six-year history, with some 200 at-tending. Threeday meet, which began yesterday (Mon.), has orch leaders participating for the first time along with BMI, with which ops recently consummated a licens-ing agreement.

ing agreement.

Other signals of a lush dancery semester is the announcement of several new ballrooms going into construction, notably one by NBOA prexy Tom Archer, At present meet, too, there's an encouraging lack of wailing over biz conditions, which confirms the open remark made by orch leader Les Brown that name bands have had one of most prosperous years i recent times.

ing agreement.

Woody Herman submitted that Woody Herman submitted that college dates are multiplying, indicating greater interest in dancing among youth. Other orch leaders participating were Eddy Howard, Dan Belloc, Leo Peepers, Shoopee John, Larry Faith and Barold Loeffelmacher. Bands of Raw Anthony, Ralph Flanagan. ld Loeffelmacher. Bands of Anthony, Ralph Flanagan, (Continued on page 52)

Toscy's Old NBC Orch In 1st Disking, at Midnight, Without Any Conductor

Symphony of the Air, formerly the Arturo Toscanini-conducted NBC Symphony Orchestra, made its first recording last night (Tues.), when it took over Carnegie Hall, N. Y., at 11:30 p.m. for a two or three hour disk session. Press was invited. Four works were recorded three hour disk session. Press was invited. Four works were recorded for one LP, music being played without a conductor—to dramatize the position of the orch since Toscy left it and NBC dropped, it, that it's still alive. Works were "Roman Carnival Overture," "Meistersinger," "Prelude," "Nutcracker" selections and "Afternoon of a Faun."

noon of a Faun."

Recording will not be sold, but will be issued non-commercially to those who make contributions to the orch, to keep it going. After the NBC-Toscy vamp, the musicians made determined efforts to keep intact and afloat. Outfit formed itself under name of Symphony Foundation of America, with Don Gillis, who used to produce the NBC orch airers, as prez. Orch is reported 85% intact, with Daniel Guilet concertmaster. He filled that post the last two years of the Toscy regime. First years of the Toscy regime. First concert of the orch is tentatively set for Oct. 27 in New York, with a conductor, of course.

STARR TO VICTOR ON 10-YEAR, 600G PACT

Deal for Kay Starr's moveover from Capitol Records to RCA Victor was finally consummated early this week. Thrush inked a 10-year pact with Victor (five-year initial term with a five-year option) calling for a guarantee of over \$60,000 a year.

Jocks, Jukes and Disks

By MIKE GROSS

Four. Aces. "It's A Woman's Suns interpretation. It's commerworld"-"The Cuckoo Bird In The Pickle Tree". (Decca). The Four Aces continue their disclick stride with "It's A Woman's World," from the upcoming 20th-Fox pic, "Woman's World." It's a slick pop item both melodically and Iyrically and the boys belt it with their familiar harmonious shuffle beat. Headed for a big payoff on all levels. Reverse side is a trite little novelty with slim spinning chances.

Patti Page: "I Can't Tell A Waltz From A Tango." The Mama Doll Song" Mercury). This is a two-sided moneymaker for Patti Page with the slight edge going to the wry and rhythmic "I Can't Tell A Waltz From A Tango." Tune's bright litt and neat lyric get an ingratiating reading. "The Mama Doll Song" belongs in the "Doggie" on the Capitol label. Herman's confusing arrangement limits its commercial appeal. "So me day

Best Bets

FOUR ACES
(Decca)
PATTI PAGE
I CAN'T TELL A WALTZ FROM A TANGO . The Mama Doll Song (Mercury) EDDIE FISHER Count Your Blessings

HEY THERE (9)

SII-BOOM (10)

THIS OLE HOUSE (4)

I'M A FOOL TO CARE

NEED YOU NOW (3)

LITTLE SHOEMAKER (12) LITTLE THINGS MEAN A LOT (21)

SKOKIAAN (4)......

4. HIGH AND THE MIGHTY (6).....

5. IF I GIVE MY HEART TO YOU (2).

IN THE CHAPEL IN THE MOONLIGHT (10).....

FANNY

In The Window" school—so any-thing can happen.
Eddie Fisher: "Fanny"." Count Your Blessings" (Victor). The past couple of Eddie Fisher releases have automatically jumped into the big-seller bracket and this coupling of a legit musical tune, "Fanny, and a motion pic tune, "Count Your Blessings," won't change the pace. "Fanny," title song from the Harold Rome legituner, is a pleasant ballad entry with a couple of ingratiating musical phrases that'll help keep it on the deejay tables. "Count Your Blessings," out of Irving Berlin's "White Christmas," is a warm ballad that'll nab a good share of the spins.

The McGuire Sisters: "Muskrat' You'll Be Sorry" features Armstrong's growling vocal' and little else.

The Chordettes: "I Don't Want Soe You Crying" heat provide water to Soe You Crying" to stand and "Hernando's Hieleaway" so now he's experimenting with new sound gimmicks on this Chordettes' coupling. On "I Don't Want to See You Crying" he has interpolated a percussion with the christmas," belyer himself is credited with "playing knees." Gals, incidentally, manage to come through okay on both sides. "Sandman" is a breezy item, even without the knee." In The Window" school—so anything can happen.

Eddie Fisher: "Fanny" "Count Your Blessings" (Victor). The past couple of Eddie Fisher releases have automatically jumped into the big-seller bracket and this coupling of a legit musical tune, "Fanny," and a motion pic tune, "Count Your Blessings," won't change the pace. "Fanny," title song from the Harold Rome legituner, is a pleasant ballad entry with a couple of ingratiating musical phrases that'll help keep it on the deelay tables ant ballad entry with a couple of ingratiating musical phrases that'll help keep it on the deelay tables, is a warm-ballad that'll nab agod share of the spins.

The McGuire Sisters: "Muskrat Ramble". "Not As A Stranger" (Coral). Most of the major labels are inopping on the "Muskrat Ramble" and Coral has a solid contender with the McGuire Sisters workover. Their rousing delivery makes it a coinbox natural. They handle "Not As A Stranger" with okay harmony techniques and the jocks should give it some spins.

Arthur Godfrey: "Count Your Blessings." "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings" "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings". "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings". "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings". "Laży Bones" (Columbia). Arthur Godfrey has a lot of tough competition on "Count Your Blessings". "Laży Bones" (Columbia). Arthur Go

VARIETY 10 Best Sellers on Coin-Machines



LAWRENCE WELK

CHAMPAGNE MUSIC

Appearing CORN PALACE Mitchell, So. Dak Returning to Aragon Ballroom Santa Monica, Calif., Sept. 27.

Rae not to come through with a different interpretation.

Percy Faith Orch: "The Bandit"-(Rainfall" (Columbia). Percy Faith has put a lot of instrumental excitement together for this coupling. Both "The Bandit" and "Rainfall" move at a fast and furious pace and both have the Faith trademark of richness and color. A two-sided bet for jock and juke spins.

Betty Johnson: "I Want Eddie

bet for jock and juke spins.

Betty Johnson: "I Want Eddie Fisher for Christmas". "Show Me" New Disc). Marriage and engagements have spoiled a lot of things for a lot of people and now it's spoiling a pretty saccharine song idea. If Eddie Fisher goes through with his nuptial plans with Debbie Reynolds, there won't be any teenage femmes requesting or buying "I Want Eddie Fisher for Christmas." Perhaps they're better off. "Show Me" makes more sense and Betty Johnson gives a "good account of herself on the brisk rhythm item.

Album Review

Album Review

Annie Cordy: "Moi, J'aime les
Hommes" (Angel). First U. S. disk
of the Belge-born French nitery,
pix and revue singer is a very engaging, appealing album. Eight
tunes, most of them of strongly
rhythmic, swingy style, are a welcome switch from the heartache,
heartbreak, sombre school of Gallic song. Chanteuse has a strong,
nasal, but pleasant and clear voice,
and an uninhibited, bold, open
style of song. Gay approach fits
the gusty, swingy beat of most of
the numbers, and in the comedy
tune, "Leon." a rumba, she let's
herself go giddily, with falsettos,
vodels and gimmicks, like a Gallic
Gracie Fields. Sexy quality to her
singing is also pronounced and an
asset.

Rosemary Clooney Sammy Davis, Jr.

Ralph Marteri ... Four Lads ... Bulawayo Band Ray Anthony

Victor Young LeRoy Holmes Johnny Desmond Les Baxter

Doris Day Denise Lor Connce Boswell Dinah Shore

Rosemary Clooney

Eddie Fisher

Kitty Kallen

Kitty Kallen

Crew Cuts Chords

Columbia

Mercury

... Mercury . Columbia

London ... Capitol

...Decca ...M-G-M

Capitol

Columbia Majar Decca Victor

Columbia

... Decca

Victor

Longhair Disk Reviews

Verdi: Falstaff (RCA Victor. 3
LP: \$17.85). Toscanini-NBC Symph
celebrated 1950 broadcast of the
witty music-work, just released on
disks, is a honey — a bolsterous,
brisk, deft version of the famed
opera. Choruses and ensembles are
lively and well-schooled, and orch
is topgrade. Guiseppe Valdengo is
a sturdy, resonant Falstaff, Herva
Nelli, a lovely though sometimes
a little unsteady Mistress Ford, and
Nan Merriman a dependable Mistress Page. The maestro is the
guiding genius.

Dvorak: Symphony No. 5 (Angel;
\$4.95). Fine performance of the
"New World," lusty and lush,
along bold lines, though with sensitive approach, by the Philharmonia under Alceo Galliera.

Rimsky-Korsakov: Symphony No. 5

& Breiter Stately Westwiston.

nia under Alceo Galliera.

Rimsky-Korsakovi Symphony No.

2 & Russian Easter (Westminster;

55.95). "Antar" symphony is a lush,
languorous but lovely work; played
with tonal splash. "Russian Easter"
has the same rich quality, more
refined. Excellent performances by
the London Symph under Hermann
Scherchen.

Mescrit. Symphanica, No. 25, 20

Scherchen.

Mozart: Symphonies No. 25, 29
& 33) (Vox; \$5.95). Fine Mozart
selection, the pensive, restless No.
25 (G Minor); gay, joyous No. 29
in A, and amiable, choice No. 33
(B Flat), all deftly played by the
Vienna State Philharmonia under
the persuasive baton of Jonel Perlea.

in a variety of Schubert and two poignant Schumann songs. Choice disk.

disk.

Starlight Copeert (Capitol;
\$5.70). Eight light classical faves
("Finlandia," "Valse Triste;
"Pomp & Circumstance," etc.)
played lushly but sensitively. by
Hollywood Bowl Symph under
Carmen Dragon.

Show Pieces For Orch Vol. 2
(Decca; \$5.85). More familiar, appealing pieces by Chabrier, Smetana and Berlioz ("Espana," "Mol,
dau," etc.), engagingly played by
the L. A. Philharmonic under Af
fred Wallenstein.

Bron.

Philly Orch Extends School for Stickwavers

School for Stickwavers
Philadelphia, Sept. 21.
Philadelphia Orchestra's third
conductors' symposium will draw
30 batoneers from community and
college orchestras to the Academy
of Music for five-day workshop
sessions, starting- Oct. 4. Symposium will again be presented as
a cooperative project by the American Symphony Orchestra League,
the Philadelphia Orchestra Assn.
and the American Society of Composers, Authors & Publishers under
the supervision of Eugene Ormandy.

Vienna State Philharmonia under the persuasive baton of Jonel Perlea.

Schubert, Schumann Recital During study sessions each of During study sessions each of participants will conduct full Philadelphia ensemble twice, under the guidance of Ormandy. Guest maestrestly, untimely deceased Kathleen Ferrier. British contraito shows power, vibrancy and musical taste choice.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coyerage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of September 10-16, 1954

Cara Mia	Feist
Cinnamon Sinner	Raleigh
Cinnamon Sinner Count Your Blessings— "White Christma	s" Berlin
Goodnight, Sweetheart, Goodnight	, Arc
Green Years	Harms
Happy Wanderer	Fox
Heaven Was Never Like This	Famous
Green Years Happy Wanderer Heaven Was Never Like This Hernando's Hideaway—*"Pajama Game" Hoy Thera—*"Pajama Game" Hoy Thera—*"Pajama Game"	Frank
High And The Mighty-i"High And The I	lighty" Witmark
I Could Have Told You	United
I Need You Now	Miller
If I Cive My Heart To Von	Miller
If You Love Me (Really Love Me) .	Duchess Peer
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Im A Fool 10 Care In The Chapel In The Moonlight Little Shoemaker Little Things Mean A Lot	Bourne
Little Things Mean A Lot	Feist
Lonesome Polecat	Robbins
Love, You Didn't Do Right-i"White Chr	istmas" . Berlin
Make Her Mine	BVC
Man That Got Away	Harwin
Sh-Boom	Н & R
Smile	Bourne
Sway	Peer
That's What I Like-†"Living It Up"	Chappell
Sway That's What I Like—†"Living It Up" They Were Doing The Mambo	Mayfair
This Ole House	Hamblen
This Ole House, Three Coins In Fountain-†"Three Coins In	Fountain". Robbins
Wedding Bells (Are Breaking Up That Old	l Gang)Mills
When You're In Love	Robbi

Top 30 Songs on TV

(More In Case of Ties)

Baudies, Bangles And Beads-*"Kismet"	. Frank
Goodnight, Sweetheart, Goodnight Green Years. Hernando's Hideaway—*"Pajama Game" Hey There—*"Pajama Game" High And The Mighty—†"High And The Mighty"	. Arc
Green Years	. Harms
Hernando's Hideaway-*"Pajama Game"	Frank
Hey There-*"Pajama Game"	. Frank
High And The Mighty-i"High And The Mighty"	Witmark
norse Play	. Zennvr
I Need You Now	Miller
In The Chapel In The Moonlight	. Shapiro-B
It's A Woman's World	. Robbins
Kiss Me Once	. Witmark
Let's Try Agai	. Feist
Little Shoemaker	. Bourne
In The Chapel In The Moonlight It's A Woman's World Kiss Me Once Let's Try Agai Little Shoemaker Little Things Mean A Lot Make Her Mine Man That Got Away Muskrat Ramble	. Feist
Make Her Mine	.BVC
Man That Got Away	. Harwi
Muskrat Ramble	. Simon
Papa Loves Mambo	Shapiro-B
River Of No Return-"River Of No Return" .	Simon House
River Of No Return—"River Of No Return" Secret Love—""Calamity Jane"	Remick
Sh-Boom	. H&R
Skokiaan/	. Shapiro-B
Some Day	. Famous
Skokiaan/ Some Day Stranger In Paradise—*"Kismet" Sway	. Frank
Sway They Were Doing The Mambo	Peer
They Were Doing The Mambo	. Mayfair
This Ole House	. Hamblen
Three Coins In Fountain-†"Three Coins In Fountai "	Robbins
Whither Thou Goest,	. H & R

· Legit musical.

Second Group

WHAT A DREAM FORTUNE IN DREAMS THEY WERE DOING THE MAMBO GOODNIGHT, SWEETHEART, GOODNIGHT I CRIED HOLD MY HAND SMILE THREE COINS IN THE FOUNTAIN I UNDERSTAND JUST HOW YOU FEEL

Les Paul Mary Ford Capitol Capitol. Vaughn Monroe Victor McGuire Sisters Sunny Gale Patti Page Mercury Don Cornell . .Coral. Nat (King) Cole. Capitol Sunny Gale Victor Four Aces Decca Four Tunes Jubilee June Valli Victor

Gaylords Mercury Hugo Winterhalter Victor

in parentheses indicate number of weeks song has been in the Top 101 **************************

Rival Factions Among N. Y. Tooters Kick Off Battle for Local 802

The blennial fight for control of New York's Local 802, biggest unit of the American Federation of Musicians with over 20,000 members, broke out last week as the major factional groups began taking shape. Elections for top officers have been set for the first week in December.

At the present time incumbent Local 802 prexy Al Manuti will head the Unity ticket, while Charles lucci, the local's secretary, will oppose him as head of the Bue ticket. Latter group had a longstanding supremacy in the union until Manuti upset them in 1952.

Bue ticket. Latter group had a longstanding supremacy in the union until Manuti upset them in 1952.

Bue ticket. Latter group had a longstanding supremacy in the union until Manuti upset them in 1952.

Bue ticket is expected to be leaded as a strictly instructive understite and the latter was a longstanding supremacy in the union until Manuti upset them in 1952.

Manuti's ticket is expected to be strengthened by several important defections from the Blue group. Among these will be Max Arons, member of the local's exec board and reputed to be the top votegetter in the union. Sam Suber, whom Manuti deposed as prexy two years ago, will run on the Jucci sale as member of the exec board. The situation may be complicated this year by the appearance of a third ticket. Both factions have been apprised that another ticket will come into the field although no spokesman for such a group has as yet made an appearance. Manuti's ticket is expected to be

Another Sellout Tour Looms for Liberace In 10-Show Fall Trek

In 10-Show Fall Trek

Hollywood, Sept. 21.

With the first date one month away, advance ticket sales already indicate another sellout tour for Liberace. Fall concert tour of 10 performances in nine cities starts oct. 22 at the 8,000-seat Memorial Field House i Huntington, W. Va.

Liberace and his group leave here Oct. 15 and will appear on the Ed Sullivan "Toast of the Town" teleshow in New York before starting the trek. After Huntington, pianist plays the 10,000-seat Montgomery Coliseum in Nontgomery, Ala., Oct. 25; the 5,800-seat Marion Arena in Atlanta Oct. 27; 7,200-seat Vanderbilt U. Auditorium, Nashville, Oct. 30, and 6,500-seat Grand Rapids Stadium in Grand Rapids, Nov. 2.

Pianist plays two nights, Nov. 2.

Pianist plays two nights, Nov. 56, at the 3,700-seat Vanditorium, 11,000 seats, in Buffalo, Nov. 8; the 12,000-seat Rhode Island Auditorium, Providence, Nov. 10, and winds the tour Nov. 12 at the 14,000-seat Soston Garden.

As usual, in addition to his brother George, who conducts, Liberace will be accompanied by assolate conductor Gordon Robinson; concertmaster Walter Borsella and sidemen Truman Boardman, Allen Reuss, John Graas, Bob Manners, Bob Sande, Merrlyn Hecht and Norbert (Knobby) Liederbach, who form the basis of the big orchestras which back the planist. Other sidemen are recruited i the Individual cities.

Tour manager Seymour N. Heler accompanies the group to rep

Tour manager Seymour N. Heller accompanies the group to rep International Artists Ltd.

TAX-EXEMPT OUTFITS CAN HIRE BANDS ON %

Washington, Sept. 21.

A tax-exempt organization does not lose its exemption when it pays talent on a percentage basis for intertaining at an affair, so long as the percentage is reasonable. Internal Revenue Service has just handed down this ruling in a case where a tax exempt organization hired a big name band to play a dance. The contract called for the band to receive 60% of the proceeds with a minimum guarantee of \$1,000.

Reason for the clarification is that the law states the primary condition for exemption from the admissions tax is that all proceeds go to the exempt organization.

admissions tax is that all proceeds go to the exempt organization. "The term 'all the proceeds' means all the net proceeds of the regular admission charges or excess charges, as the case may be, after payment of actual and reasonable expenses incurred in presenting the event," reads the new ruling. Revenue Service did not disclose the name of the organization nor the band.

To 'Contessa' Theme

To Contessa' Theme
Tin Pan Alley is still hot for
tieups with pic background themes.
Latest pic theme acquisition was
made last week by Chappell Music
on "The Barefoot Contessa," upcoming United Artists release.
Tune, which was penned by Italian composer Mario Nascimbene,
currently is being shown to the
diskeries under "Tire Song of the
Barefoot Contessa" tag. It's being
peddled as a strictly instrumental
item now but it's understood that
Chappell is prepping a lyric version. Pic, which stars Humphrey
Bogart and Ava Gardner, preems
in New York next week.

DECCA EXPANDS EPs WITH CATALOG FAVES

Deca Records is coming up with a major EP program this fall by packaging 50 of its requested albums on the 45 rpm speed. It'll be the first time that the diskery has dipped into its catalog for EP sets. Company is making available special metal display racks to dealers on quantity purchases.

Forget It

Everybody in the music business apparently just has to have a slogan. Even the Cornell University Records division of Cornell University Press, which has a flock of albums out that can best be described as "esoteric."

University lists one of these packages as "Voices of the Night: The Calls of 34 frogs, and toads of the United States and Canada." The listing adds that this is "Music to Remember."

Col, Apollo Settle Tiff Over Mahalia; Singer Set for 50G, 5-Yr. Pact

Set for 50G, 5-Yr. Pact

Hassle between Columbia Records and the indie Apollo label over who has Mahalia Jackson will be ironed out this week, with the thrush moving over to Col for a five-year term. Dispute flared up a couple of months ago when Col began dickering for the spiritualist thrush against Apollo's claim that she was still under its wing. However, after several weeks of bickering both Col and Bess Berman, Apollo prexy, came to a mutual agreement on the moveover.

Miss Jackson's pact with Col calls for a minimum \$10,000 a year guarantee for the next five years. She'll be etched by diskery's pop artists & repertoire head Mitch Miller. Thursh also begins a new radio series over CBS next week.

N.Y. Philharmonic in Red for \$251,914 In '53-'54; More, Bigger Losses Seen

MGM Preps Kidisks For Xmas Season

MGM Records already has its eye on the Christmas sales season. Diskery expects to hit the market shortly with a group of six special kidisks pegged for Yule buying. Kidisks, slated for Oct. 8 release include five new "Tom & Jerry" platters and a single extended play disk in the "Johnny Jet" series.

RCA PREPS EARLY BOW OF NASHVILLE STUDIOS

Now that recording sessions in Nashville for country artists have become a standardized procedure for all diskers, RCA Victor is prepping an early opening for its studios in that hillbilly capital. It'll be the first major company to operate its own studio in Nashville

ville.

Steve Sholes, Victor's country & western chief, is heading to Nashville this week to ready the studio. Ann Fulchino, who handles poppublicity for Victor, will also head south and will help Sholes plan for promotion around Eddy Arnold's 10th anni with the company.

The N.Y. Philharmonic-Symphony, in a statement issued yesterday (Tues.), had an operating deficit for 1953-54 of \$251.914.50 as against a deffect in '52-53 of \$235,845.41, or a hike of \$16,069.14. Deducting contributions of \$92,-168.93 and income from investments of \$35,540.20, left a final net deficit of \$124,205.42. Increased costs also leads management to expect another operating deficit for '54-'55 of over 300G, and final net loss of 200G to 225G.

Total ticket receipts last season

final net loss of 200G to 225G.
Total ticket receipts last seasom increased from \$579,693,65 to \$600,427.94, although subscription sales for concerts in N.Y. declined slightly. Management cited a steady increase in maintenance costs since World War II. Total orch salaries, including extra payments when Sunday broadcasts were commercially sponsored, rose from \$338,779.50 to \$569,931.80. Minimum weekly salary went up from \$60 to \$145. Minimum payment for a two-hour recording session went from \$28 to \$38.50, and extra salaries for recording jumped from \$16.633 to \$89,136. Tour per diem allowances jumped from \$7.50 to \$12.

jumped from \$1.50 to \$12.

To meet the 1953-54 net deficit of \$124,205.42, some 3,642
"Friends of the Philharmonic" contibuted \$121,182.93, leaving a balance of \$3,022.49, which was charged against a "Friends of the Philharmonic Special Gifts Reserve." A year ago 3,426 contributed \$110,678.19.

Wanna Top Accompanist For a Song? New Platter Series Set for Singers

Disk project being launched this fall, aimed for professional singer as well as voice teachers and students, is being eyed with interest in the longhair trade. This is a series of five 12-inch LP hl-fi platter, tagged Proficiency Records, issued by the Murlyn Recording Co., N. Y. (Outfit has Chase National Bank and American Express Co. coin behind it, with Muriel Wiggin Selden. prez and sparkplug).

plug).

Disks offer a half-dozen longhair and semi-classical concert selections, sung by top talent with piano accompaniment. Original ginmick is that, following each number, the accompaniment is replayed without the singer's rendition, so that the pro or student of voice may sing the selection himself, along with the music.

Protect's appeal is that a singer

mig the selection nimself, along with the music.

Project's appeal is that a singer can familiarize himself with a song, a top artist's style and, interpretation of it, then use an experienced, expensive accompanist's services to study and emulate the artist. Young singers who can't afford firstrate accompanists, or for longer than limited periods, can especially benefit. Selling points to schools are that the disks enable a teacher to simplify his teaching procedure; give a student opportunity to make progress between lessons, and save time when no qualified accompanist is available.

Series presents Met Opera bari-

able.

Series presents Met Opera bartone Herbert Janssen, Met tenors Giulio Gari and Sydney Rayner, Met soprano Laura Castellano and Chi Opera and musical comedy soprano Evelyn Herberteach singing six songs on separate disks. These include opera arias, lieder and folksongs; in several tongues. Accompanist on all disks is Sally Leff, vocal coach and composer, who has accompanied many Met stars in recitals. Disks will sell at \$8.95 each.

AUDIVOX'S 1ST OUTSIDE PACT, WITH HURRICANES

In the first step of its expansion program, the indie Audivox label has picked up four masters cut by a new male quartet, The Hurricanes. This marks the first time that the label has inked outside talent. Heretofore, all Audivox neleases featured Dorothy Collins and Raymond Scott exclusively.

and Raymond Scott exclusively, Scott operates the Audivox label, independently. The Hurricanes' initial Audivox release will be a coupling of "I Keep Crying" and "Teardrops."

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Sheet Music Coin Machines Retail Disks

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

	POSI	TIONS	2.13.2.2.1 1 2	
	This Week	Last Week	ARTIST AND LABEL	TUNE
	1	1	ROSEMARY CLOONEY (Columbia)	{Hey There }This Ole House
,	2	2	CREW CUTS (Mercury)	(Sh-Boom . {Oop-Shoop Crazy 'Bout You, Baby
	3.	5	RALPH MARTERIE (Mercury)	Skokiaan
	4.	4	KITTY KALLEN (Decca)	(Chapel in the Moonlight Little Things Mean a Lot
	5	3	GAYLORDS (Mercury)	Little Shoemaker
	6	7	EDDIE FISHER (Victor)	I Need You Now
	7	8	DORIS DAY (Columbia)	If I Give My Heart to You
l	8	6	VICTOR YOUNG (Decca).	High and the Mighty
	8 9	e e	DON CORNELL (Coral)	Hold My Hand
	10	9 :	McGUIRE SISTERS (Coral)	Goodnight, Sweetheart Lonesome Polecat
l			TUNES	

	10	9:	McGUIRE SISTERS (Coral)	Lonesome Polecat
			TUNES	·
		TIONS	(*ASCAP. †BMI)	
		Last Week	TUNE	PUBLISHER
j.	1	1	*HEY THERE	Frank
	2	3	*HIGH AND THE MIGHTY	Witmark
	3	2	†SH-BOOM	
	4	5	*SKOKIAAN	Shapiro-B
	5	4	*LITTLE SHOEMAKER	Bourne
	4 5 6	7	*IF I GIVE MY HEART TO YOU	
	7	6	*IN THE CHAPEL IN THE MOONLIGHT.	Shapiro-B
	8	10	*I NEED YOU NOW	Miller
	9	8	†THIS OLE HOUSE	Hamblen
	10	9	*LITTLE THINGS MEAN A LOT	Feist

op Record Talent and Tunes

		FORAL BOWKH	is:	м	ná j	es :	8 8	9 E-	.j oo j	9	2 15	20	-	행 [야	शन	3	99.1 1	(55.4	ا 100 ا	9 199	F. F.	110		ė (sė,	(00 (0	100	ן מון	10 J	# (63	m	100	m 10	101	න :න	100 1	
The control of the co	٦	MAŽUS COGA-WALL-SSIL LEKS CILY	8 23	5 21	2 17	1					1	2					m m		2	2 62	. l°	. 2	2					_								
The control of the co							9													1:																
THE PROPERTY OF THE PROPERTY O	-		1.			ji.									1				Ī																	
	WES		1										1													1			1					-1		
THE COLUMN TO THE PROPERTY OF	2		17/		11		ြို		9	3	1			-					1		1	: :		1					1			. 10	8	1		
The control of the co	Y.	Bill Ballance MNX Hollywood	12	7		9	: 6	3 4		: 1	8								: "	3	8	: 2		:		: :					3			1		
THE PARTY CONTRACTOR SHOWS A STATE OF THE PARTY CONTRACTOR SHOWS AND		Al Rades—KFRE—Fresno	-	1	8		4 .	1:	$ \cdot $: 0	•		:	7				2	: 0	: ۱		: :		:		: :		1	1:		2	9		$: \mid :$:
		Dick Gilbert-KTYL-Phoeni	S	က		1	-	ြက	2	: 6	•	9					: :		:	7	∞	: :		:		:			:[:			: :		: :		
THE PROPERTY OF THE PROPERTY O		Robb Thomas—WEMP—Milwaukee	-	:	2	:	: 4	1					- 0	7 00					j.	$ \cdot $: :	. 0		ω	1			: :		:					
THE PROPERTY OF THE PROPERTY O		Rudy Erds-WTOL-Toledo	9	4	1	∞							-	. 6		8										٠.										
The control of the co				2	_	4																			1				1			6				
The control of the co			1			_	1	Γ			1.		1											1					1.							
THE PROPERTY OF THE PROPERTY O	EST		1									1														1										•
Company Comp	₹			<i>-</i> -							:			-			. 4		٦					1		1			1:			1		5		
TOTAL	3	Wayne Stitt-WHB-Kansas City	-	9	2			18	-	. 0			7	: :			: 4		. ;		6	:				: :		3	1:			: 00		: :		:
TO DISCUSS THE PROPERTY OF THE	I	Carl Shook—WilM—Lansing	ıc	8	7		4	٥	. (7	:	6	7	: :			1		1		2	: :	-:	:		: :			: :	$ \cdot $	8			: :		
The control of the co		Don Meleod-Wibk-Detroit		9	-	3			2	-						4	: :			: :		: :		:	0	: اد		œ	: :			:		o :		1
The property of the property o		Sandy Singer-RORG-Cedar Rapids	3	7	4	1	: -	4 :	2	· lu		:	20	: :		:		œ	:	:[:]				: :		:			:		9					
The control of the co		um milis—Wind—Chicago		6	2	:	:	:	4	-			1	:1:			$\cdot \cdot $:	:	$\cdot \cdot \cdot \cdot \cdot$			9	: :	21	1		~	:			1		. 4		
The control of the co	+			8				9			2		1			_	-						1			.[.										,
The control of the co					2	,	1						1	-		اي																		Ĭ		1
The control of the co										1			1				1				1		1			1			1	1		À	1			
Comparison of the Comparison	_		4	7		3 °	7		6		-			10	18									: 0					: :	1:					1	
A CAPTER Committee Commi	5	Jerry Kay—WTIX—New Orleans	:		:	9	° 6	12		1		:	1	:[7	4		: :	2		:		۳)	1	:	F	:			: ;	1:		$ \cdot $		7	: :	1
	0	John Wilsley-WSAV-Savannah	23	-	8	4	: -	9		:	:			: :			:			: :	5		: •	: اه				:	: :	: :	:		: 3			
		Bob Watson-WQW-nostsW dod	67	-	7		4 0	음	9	:		∞	:	: :	က		: :		: 4	:	:	: 1		-	:	: :			:	: :			: :		: :	4
A County State Co		Pas Chamburs—WFLA—Tampa	н	2			4, rč	:		:					9		: :			. 6		:		2							,	∞ .				
APPLICATE DISK JOCKET POLL		Johnny Fairchild-WORZ-Orlando	-	9		4	1	.					J	1		- c	N .							: .		: :							$\ \cdot\ $	1.		8
APPLICATE DISK JOCKET POLL	7	A TOTAL AND THE STATE OF THE ST	2	1	8		0	4				0				- 6								6												
Committee Comm										1	1			1																1		M				
The Company of the country regional to the country region to the country region to the country regiona	-		, :	- 2			1			٦,		m		1			1	1				1		: :				1		100			: :			;
Comparison of the State Comparison of th		Elliott V. Gove-WSYR-Syracuse	7	1	4		9	2		: 6	8	2	9	: :		. ;	:		1	1		: ;		: :					1	1:				: :	: :	:
The Computation is distinged to indicate these record rights in the computation is distinged to indicate these record rights in the computation is distinged to indicate these record rights in a computation is distinged to indicate these record rights in the computation is distinged to indicate these record rights in the computation of		ron Barlic-WKAL-Rome	4	10	- 1	~	: 4	, IC	:	3	: 🗂	67	:	:			: :	8				: :	- 1	:		1	1		:	: :	:		4		100	:
The computation is designed to indicate flower region of the politic for a first on the politic for a		Ed Mesth—WHEO—Rochester	က	1,	٠	١	+	4	6	:	: ∞			: :		:	: ا۳		:					: 0		-			:	: :	:	:	: 3		: :	:
Partial Computation is designed to indicate those records rising in the large of the position of the positio		Estl Becktel-WMID-Atlantic City	67	4	-	٥	:	: :		:	: :		6	: :		: 1	٠ :	:	: t					2 :						1:			1.		. @	:
The formy between the points of the presence o		Dick Smith-WORC-Worcester	-			5		. ∞	1:1	١				4		:	0 :		7.							. 6			00]]			:
Committee Comm	S	Gordie Baker-WSPR-Springfield	-			0	-	. 67		. 0		П											12	. ∞			2			: :	4		Ad			
Committee Comm	-	Jack McDermou-WLYN-Lynn			-				4														8						2) 6							
Compilation is designed to indicate these records rising the many compilation is designed to indicate these records rising the advanced to indicate these records and not one point. Wherever possible, only received with two or we mentions called an advanced to the country regionality. The comprehensive process than those which receive only one mention. Cities and comprehensive process than those which receive only one mention. Cities and comprehensive process that the country regionality. Process than those which receive only one mention. Cities and comprehensive process that the country regionality. Process than those which receive only one mention. Cities and comprehensive process that the country regionality. Process than those which receive only one mention. Cities and comprehensive process that the country regionality. Process than the country regionality. Columbia right where the country regionality. Columbia right where the country regionality. Salaine Picker.			از											1																				1 1		:
Committee Comm		,	3	"	1		1													1									1	1		1			1	
Compilation is designed to indicate those records rising in the compilation is designed to indicate those records rising in the compilation is designed to indicate those records rising in the of ten points for a flow in the compilation to the compilation of		Howie Leonard WPOR Portland	2	4	3	: '	ع ا			:			4				: :		8	: ;		: :	- 0	" :					1	: :	:		$ \cdot $		1:	1
The Comment of the state of the		Eddie Gallaher-WTOP-Washington	-	-	Ü,	20	1	9		: 0	4		:	: :			: 67	:			8	:		: :					: 1	: :		10		-:[·	:	:
The Content of the country regionally. The State of the country regionally. The completion is designed to indicate those records visit two one country or at these on top. Ratings are computed on the sist of ten points for at 0.1 mention, mine for a flow as on the cease than those which receive only one mention. Cities and sees will set only from used, to used to present a comprehensive less in cease than those which receive only one mention. Cities and a ASCAP. ASCAP. The country regionally. I shall marketie. I shal	1	Eq Keilly-WBRY-Waterbury	ဖ	N	e .	∞	:	:	2	-	:		:	:	4		:		2		:	2 :		: :	:	:[$ \cdot $:			: :		: :	1
Property of the country regionally are computed on the few servings are lated, seen though their total points are also, seen though their total points are lated, seen though their total points are lated as on the cases than those which receive only one mention. Cities less in the cases that there with receive only one mention. Cities less in the cases that the country regionally. ASCAP I BMI of country regionally. Label Samp of the country regionally. Label Samp of the country regionally. Label Artist Label. Researay Coonee. Label Mercury. Signitian 100 B Eddie Fisher. Victor C. Med Vou Now 7 B Eddie Fisher. Victor C. Med Willed Mental to You 100 B Eddie Fisher. Victor C. Majar. Heart to You 2 Connell Mercury. Signitian 100 B Eddie Fisher. Victor C. Majar. Heart of You 100 B IN Kitty Kallen. Decca. Hear There B IN Kitty Kallen. Columbia i'This Ole House 100 B In Les Barker. Columbia i'This Mental You 2 I Researay Connell. Columbia i'This Ole House 100 B In Les Barker. Columbia i'This Ole House 100 B In Les Barker. Mercury. Signitian 100 B In Les Barker. Columbia i'This Mental Inchesion I Inches		George E. LeZotte-WAVZ-New Haven	63		67	2	:	: :		:	P :		:	- :	: :	: 6	ກ :	:	: 1			: :	; •	· :	:		æ			: :	$ \cdot $	ءِ .	: :		:	:
Property of the points for a designed to indicate the records right in identify a well as these on top. Rathus are consequent of the points for a No. 1 monthly, the forth points or a not a first of the points for a No. 1 monthly, the forth points are less to the consequent of the points for a No. 1 monthly, the forth points are less to the country from used. Victor of all sectors of the country regionally. Pros. No. 2 male of the country regionally a comprehensitie which is been at least weeks at the thick which is the country regionally. Pros. No. 2 male of the country regionally a comprehensitie which is been at least weeks at least weeks a feet of the country regionally. Pros. No. 2 male of the country regionally a comprehensitie which is been at least weeks a feet of the country regionally. Pros. No. 3 Crew Cuits Mercury. Shebom 2 1 3 Crew Cuits Mercury. Shebom 2 1 1 12 Resemary Clooner. O'lutton o'ly Need You Now. 11 12 Les Baxter. O'lord o'ly Need You Now. 11 12 Les Baxter. O'lord o'ly Need You now. 11 12 Les Paul-Mary Pord. Capitol. 'High and the Mighty. 13 Bon Cornell. O'lord o'ly Need You Country o'ly Need You Country o'ly Need You Country o'ly Need You Country Shebalan o'ly Need o'ly Need You Country o'ly Need You Coun		Bill Silbert—WMGM—New York	:	:	10	F .	-	: :	4	m	2	.		: :	: :		: :	2				6		: :	:	: :				: .	.					:
his compilation with the property of the prope			:				2	=		8	10			1					: 3	3	00		his	:[:	ė	: la			: :	: :	:		AO.	ile.		1
his compilation with the property of the prope		r i se	:	;			20 4	n ig		5	3						ıt v			4	Mam		T e	2	am	edd	way	ıty.		À			P.	east		nliel
his compilation with the property of the prope		So So Wwo wwo wwo wwo wwo wwo wwo wwo wwo was a				*	Migh	Mo	-	eart	eart la	Care	Se		nne		Migl	Me		2	ng		1	2	S	X	dea	Migi	E .	Awa		Poot	Eve	E de	Ker	Moo
his compilation with the property of the prope		Tris		40		Ž	Y H	the state	Han	E C	HA	2	릙.	rear	Si		the	E		20	O S	1	ever		Blū	at M	H S	the	£ .	Cot		ű	Girl	y or	ema	the
his compilation with the property of the prope		ords reput 2. 2. 2. 2. 2. 2. 2. 2. 2. 2. 2. 2. 2. 2	E	her	an	2	ve M	5	My	e v	ve Ve	F00	e].	ner e	mon	Mia	nd a	Je,		la la	Were	an	Z	_	nis		ndo.	nd	Kan hoor	lat	P	i h	ery	To	Sho	9
his compilation with the property of the prope		com com ords pointio	Bo	Y T	pkia	leed	و اق	ape	2	5	3 3	[e	is	hat	nna	ra,	gha	2	nile	okia	ey	okia	ave	eam	2	0 T	rna	gh a	nu,	F	E.	ile P	Ev	n I a	e e	ape
his compilation with the property of the prope		ose are or a record	S	*He	Š		1	Į	#He	#1	#	-	Ē.	H A	Ç	Ç	H#	T.	*S	*S	*Th	Š,	H.	ā	*St	M.	#He	H.	. K	*Ga	7	S.	L.	*Pa	Ę.	Ş
his compilation with the property of the prope		the factor of th	1	bia	2	3:					pia	-	pia	2	ibia	Ę,				Ē		ibia	b 1	: :	×	×	9		ומנו	12	Š	-10	piqu	٦.		-
his compilation with the property of the prope		Lab	erct	olun	ercu	ctor	ecca	ecca	oral	ajar	olun	apite	I I	ecca	olun	ond	- S	icto	ictor	onde	ictor	olun	ictoi	ecca	abel	a pe	ader	oral	ercı	apit	ercı	apite	olun	apit	icto	apit
his compilation with the property of the prope		ind ind ssibl ugh ve o ve eek	Z	ŭ	Z	5	٦	À	Ŭ	Σį		Ö	۱۲	2 ≥	Ŭ	H)	ΣĎ	^	> 4	בׁוֹב	2	Ö	> 0	٩	1	1 ≥	Ö.	Ö	≥اد	Ü	Σ	Ö	<u> </u> [0]	ح ت		C)
his compilation with the property of the prope		to to poem men men men men men men men men men m		A								ord				in.			:							اه			:[:	;						
his compilation with the property of the prope		med on ven ven ven ven ven ven ven ven ven ve		one	je		ie.			1		Y	oone	5		Ttov	8			nd	10e			:[:	à			non	303	8		ole			talte	v
Property of the property of th		lesignose in Nose in N	S	Ü	irter	sher	Bos	llen	ell			Mai	ฮี ;	Javi	nnet	Ma.	ung		ale.	Ba	Mon	ıls.	sher		Malt	Sett	leye	Desn	ts.	natr	ė	Sist	Ray	II O	iter	iehr
Property of the property of th		is to a till stee in the state of the state	Ö	lary	Ma	Ĕ	2	Ka	E	1	a a	an	Jary	A Pag	Be	ield.	ž	Val	S	ayo	In sele	Lac	E	Aces	2	an	B	l l	5 5	Si	Pa	Kin	ē	Star	Wir	X
Property of the property of th		Art BM	A.	Sen	lph	ddie	ounc	TEX.	Ę	enis	oris	d Sa	osen	it;	ync	hiti	ctor	ne ne	unn	ulaw	augl	i i	ddie	i	icha	E	rchi	hun.	anne rew	ank	att	at Co	ğ	ay .	ogn	1110
This compared to the propulation of the down to form down		s boundary sillath se boundary s		×	ä	ğ	ರ	×	ă	à C	P	1	ď.	ă a	F	=	i i	5	S	4 m	>	1	E .	4 2	2	z S	F	ř	∔ ರ	E	a l	ZZ	۲	X Q	H	É
Prints of population to population to down to		Me de la company of the company of t	2	12	2	2	=	13	9	9	4	12	-	00	- 6	9	6 G	2	67 6	2	= •	0 10	0	1/2	67	4 -	12	2	2 61	9	-	4 2	4	2 4	13	-
Pos. P. 17 J. 17 J		SC. SC.	1	1	2	1	1		6	9		11		. a			- 6			1		- 4	-	. 6		, o	6	1	4 100		ایرا		1. 1		1	
		The True of the control of the contr			1	- 1	1					1 1	A 2		1.	1				4 1	A S	4	1	1			A	2								ď
		The same of the sa	-	100	60	4	4 0	0	00	0			2	2 2	112		2 5	2	21	23	2 2	26	22	9 8	80	2 2	18	8	3 8	18	80	8 8	13	3 3	14	4

A Special Edition of

VARIETY

Celebrating the
40th Anniversary of
The American Society of
Composers, Authors & Publishers
will be published next month



Through the title-pages, ideas and publications of the ASCAP membership, since its founding in 1914, there has been reflected a panorama of the American scene, as interpreted through the treasury of American popular music, which is unique in its individual and collective import and impact.

Like films from Hollywood, automobiles from Detroit, tractors from the midwest, aviation production from the west coast, along with such indigenously American trademarks as chewinggum, Coca-Cola and baseball, nothing — but nothing—better reflects the American tradition than American popular music. It sets the world to whistling, humming and dancing to what is affectionately, if somewhat inaccurately, la-

belled "Yankee jazz." American music has and makes friends globally.

Name byliners from the ASCAP membership of writers and publishers — along with other trained show biz observers — will make this special 40th Anniversary Number of ASCAP an unusual special issue for readership—and preservation. Its circulation will be extended by the Society itself into offbeat channels, as well as within the amusement industry. It will reach an important echelon of opinion-makers and news interpreters, as well as the utilizers of the vast fountainhead of music that constitutes the performing rights organization known as the American Society of Composers, Authors & Publishers.

Inside Stuff—Music

After taking cracks at the pop album liners on Capitol. Vanguard and Norgran (and praising those of George Avakian for Col and Victor's on "Inside Sauter-Finnegan"), George Frazier, writing in Saturday Night, Toronto weekly concludes, "In all the literature of album lines, nothing is quite so appalling as the mess of misinformation accompanying the forthcoming second volume of the so-called Glenn Miller Limited, Edition."

He then explains that Victor asked him for a rough, indicative draft, which he dashed off in an hour and submitted. They told him he was on the right track and they'd send him the record to hear he was on the right track and they a send that the record to hear before starting the job. The records never arrived; and now he hears his rough draft "is being published as part of a \$24.95 album. As for the RCA-Victor employee who allowed this to happen; he has left the company to accept an appointment on the Dartmouth faculty. Daniel Webster may have been right when he said, 'Dartmouth is a small college, but there are those who love her,' but the poor s.o.b. whose byline appears over what he wrote essentially as a memorandum is not among them. I say that without fear of contradiction. I, you see, am the poor s.o.b."

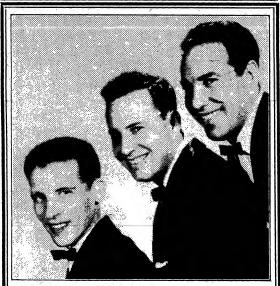
Straightening out that "Bernie's Tune" situati , it was written by a Washington, D. C. jazz musician named Bernie Miller, who's now deceased. It has been played by jazz groups for some time, but was first recorded by Gerry Mulligan for Pacific Jazz and credited to Miller. It was recorded as a mambo first by Cal Tjader for Fantasy on an album issued this summer. The recording was made in Hollywood last spring, using Eddie Canos, the pianist from the Tony Martinez band. Martinez also cut for RCA Victor. Tune is published by Skyview Music. Billing on the Ted Heath slice for London Records is incorrectly attributed to Mulligan. rectly attributed to Mulligan.

Decca wax biog of Bing Crosby, "Bing," will get an unusual two-hour showcasing on NBC Radio next Sunday, Major portions of the album will be played on the program, which will also have taped greetings from show biz personalities who figured in Crosby's career. Among these will be Paul Whiteman, in whose band Crosby started as a singer; Irving Berlin, Johnny Mercer, Connee Boeswell, Bob Burns and his son, Gary, who recently debuted as a solo wax performer for Decca.

Rival diskeries don't often work hand in hand, but this time the cooperation of Coral Records cleared the way for RCA Victor release of the original soundtrack album of Otto Preminger's film version of "Carmen Jones." Coral permitted the use of Pearl Bailey's voice although she is under exclusive to that company. Of the other stars in the film, Harry Belafonte is a Victor contractee and Dorothy Dandridge is not tied to any waxery.

Pointing up the importance of a disclick, the Crew Cuts, who are riding on the crest of a 1,000,000 disk seller, "Sh-Boom" (Mercury), recently broke three straight records in three one-night stands last week. Dates were at the Riverside, Spring Lake, Ill.; The Riviera, Lake Geneva, Wis., and the Les-Buzz Ballroom, Green Bay, Wis. Quartet is slated to make its New York nitery debut next month at the Boulevard, Queens.

Although Johnny Mercer is still on Capitol Records' roster, he's doing a one-shot vocal with Les Brown's orch on Coral Records. Mercer will sing "Doodle-Dee-Doo," a new tune which he wrote. Capitol okayed the assignment.



THE VOICES THREE

Devil Lips

Does Your Heart **Beat For Me**

MGM 11793

RECORDS



Best British Sheet Sellers

Week ending Sept. 11)
London, Sept. 14.
Things Mean a Lot. Robbins
Coins in Fountain. Feist
Cara Mia Robbins
Gilly Ossenfeffer. Spier
Happy Wanderer. Bosworth
Story of Tina. Macmelodies
Little Shoemaker Bourne
Smile. Bourne
My. Friend. Chappell
Never Land. Keith Prowse
Wanted Harms-Connelly
Sky Blue Shirt. Wright
Second 12
Secret Love. Harms-Connelly

Second 12
Secret Love. Harms-Connelly
West of Zanzibar. Bluebird
Young at Heart. Victoria
Idle Gossip Bron
Heart of My Heart. F.D.&H.
Friends & Neighbors . Reine
I Get So Lonely Morris
Sway Latin American
Black Hills. Harms-Connelly
Must Be a Reason. Connelly
The Book Kassner
Wait For Me Darling. Lafleur

'Ramble' Hitting Revival Trail With an Avalanche Of Varied New Waxings

The 28-year-old Dixieland fave, "Muskrat Ramble," is hitting the revival trail via a record company avalanche. There are currently eight new waxings of the tune on the market and a steady string of diskeries is hopping on the "Ramble" bandwagon.

"Ramble" bandwagon.

Tune was pushed into the comeback picture a couple of months ago when the Matys Bros. cut it for the Indie 20th Century label. When it began to stir up deejay attention in Phila delphia, Dave Miller bought it for his Essex label to give it nationwide distribution. Rival diskeries were then tipped off to the "Ramble" excitement and began to rush through their own instrumental, vocal and mambo versions. Already on the market are Rusty Draper (Mercury); McGuire Sisters (Coral); Louis Armstrong (Decca); Joe Bonnemere (Roost); Woody Herman (Capitol); John Gorty and Al Romero (Victor).

The "Ramble" melody was

The "Ramble" melody was penned by Kid Ory and Ray Gil-bert added lyrics to the tune about four years ago. It's published by George Simon.

Hizzoner's Move Averts St. Loo Orchestra Fold

St. Loo Orcnestra Fold
St. Louis, Sept. 21.
Worst financial crisis in the history of the St. Louis symph orchestra has been met by a committee named by Mayor Raymond R. Tucket. Group not only raised \$60,000 to assure a full 1954-55 season, but continuing its work to but the organization on a sound son, but continuing its work to put the organization on a sound financial basis.

financial basis.

Danger that the orch would have to disband in mid-season was averted after Hizzoner stepped into the picture. Committee headed by Edwin J. Spiegel made no general solicitation for the emergency fund, but civic biggies and wealthy patrons of the arts kicked in the necessary coin.

Lester Lee's Scores

Lester Lee's Scores
Lester Lee is in New York from
Hollywood to arrange for publication in book form of the score and
libretto which he wrote for Warner
Bros. "Jack and the Beanstalk,"
with Abbott & Costello and
Charles Laughton. Book will be
distributed to educational institutions throughout the world, including schools and colleges. Warner
Bros. Music Co. and its subsidiaries now control the rights involved." volved.

Lee's score and libretto for "Captain Kidd" is now being distributed to educational institutions by E. H. Morris & Co.

Wein Course at Boston U.

Boston, Sept. 21.
George Wein, local jazz pianist and operator of Mahogany Hall and Storyville, has been named lecturer on the history and evolution of jazz at Boston University's school of fine and applied arts.

Wein, a graduate of BU, directed the Jazz Symposium at the 1954 Arts Festival and produced the Newport Jazz Festival last July.

Jasper, Ind.—Edward J. Lorey, mayor of Jasper, has sold his Calu-met Lake and dance pavilion to Eddie Rees, 22-year-old Jasper orchestra leader.

Song Shark Ring

The prosecution contended that the trio encouraged Bay Area amateur songwriters to invest thousands of dollars in the promotion of their songs through 20th Century Music or through two firms in Hollywood operated by Wald—Wald Music and Sherwynne Music. Wald maintained he had merely been hired by Erickson and co. in an advisory capacity to review songs professionally and was paid \$5 per song by them.

Bilked Songwriters

A list of 18 amateur songwriters The prosecution contended that ie trio encouraged Bay Area

A list of 18 amateur songwriters who allegedly were taken by the trio was presented by the D.A.'s office with amounts they lost ranging from \$302 to \$7,700.

ing from \$302 to \$7,700.

Major record companies entered the case when Joseph Zerga, administrative head of the Capitol Artists & Repertoire department. In Hollywood testified that songs promoted from here had never been considered by his firm. Rainbow Records was: also mentioned in the case, one victim, Mrs. Betty Champlin of Brookdale, Calif., testifying that Wald and Erickson told her her song, "Willie Boy," had been recorded by Rainbow, but it was claimed Rainbow never heard-of the tune.

heard-of the tune.

Erickson was characterized by the D.A.'s office "as a fast talking salesman," and was the hustler for the firm, talking the amateurs into investing more and more money. Wald's firms were represented as being American Society of Composers, Authors & Publishers affiliates and he as a legitimate song publisher. Displayed prominently on the wall of the 20th Century Music office in Oakland was a letter from Wald making 20th an accredited ASCAP firm.

Also displayed on the office wall

credited ASCAP firm.

Also displayed on the office wall were signed photographs of singers and bandleaders, all recording artists, autographed with personal messages to Wald, Leoni and Erickson. The D.A.'s office introduced Sherwood Merrill, handwriting expert of the State Criminal Identification and Investigation Board of Sacramento, who showed that in at least five cases the autographs and messages were written by Wald and messages were written by himself.

'Confidence' Props

'and were used !

'Confidence' Props
These props were used by Erickson and Leoni to instill confidence in the amateur songwriters. One of the victims testified that when he spotted Better Business Bureau and Chamber of Commerce. signs on the wall, he thought the business was legitimate.

The way the swindle worked as

ness was legitimate.
The way the swindle worked, according to the District Attorney's office, was this: 20th Century, acting as agents for the novice writers, contracted to work on tunes, improve them where necessary, play them over station KRE, Berkeley, and ultimately try and place them in the hands of reputable publishers. Fees for this ran from \$58 to \$150. These promises were carried out and are not designated as criminal. activities, the D. A.'s office says. office says.

office says.

Then the writers were told that the Wald or Sherwynn companies had accepted the songs. The next step was to tell the songwriters that they couldn't say when anything was to be realized on the song and a recording session would have to be setup with Wald. This involved the payment of up to \$304 a song for Wald to hire musicians and pay other expenses. Some of the amateurs had several songs. A definite release date was given for the records, five or six months in the future, but, the D. A. says, "there never was a release and no song was ever placed on the market by a publisher or record company."

In some instances, the song writers were given checks for \$304 postdated to the release date of the song and, in one instance, the check was made good and, in another, it bounced and after legal Then the writers were told that

une and over Berkeley fadio sta- action was threatened, Erickson tion KRE.

In another aspect of the case, several local disk jockies were questioned because Erickson alleged money had been paid them to publicize the recordings of some of 20th Century's songs which were leged money had been paid them to publicize the recordings of some of 20th Century's songs which were made on Horizon Records, an independent label with only random distribution, which the trio operated. A number of tunes by the victims were recorded on Horizon, all by union musicians and all paid for legally, and a certain amount of promotional work for the records was done by Kenny Burt, leader of an instrumental trio, which accompanied singers on the disks. The songwriters paid the expenses for these recording sessions and sometimes four separate songwriters would pay the full expenses of the same session.

Publicity releases concerning the songs' acceptance by Wald's companies and their recording on Horizon would be sent to local columnists adding to the shill material used to impress new victims. The investigation has been underway for over a year, headed by District Attorney Inspectors Charles Young and Lloyd Jester who found it very difficult to get many of the victims to talk because of embarrassment.

Miriam Stern, executive director of the Songwriters Protective Assn., on the Coast to set up a branch in Hollywood, flew to San Francisco to aid in the case, providing background information on the song publishing business for the D. A.

None of the disk jockies, record dealers or distributors involved in the proceedings, the D. A.'s office says.

The trio will be taken into custody in the next week and ar-

The trio will be taken into custody in the next week and arraigned with a trial date set at that time.





Styne and Cahn Music Co., Inc.





Band Reviews

TURK MURPHY BAND (6) Childs Paramount, N. Y

For the past couple of years the Coast has been the most fertile spot in the country for blooming jazz groups, cool, progressive and even dixieland. The indie labels even dixieland. The inde labels:
there have helped most of the
groups blossom into nationwide
vistas. In the past year such Coast
names as Gerry Mulligan and Dave
Brubeck have begun touring
around the country for solid

around the country for sond around the country for sond scores.

Latest Coast group to hit Gotham is Turk Murphy's. San Francisco Jazz Band. At Child. Paramount, Murphy gets a good chance to show the jazz buffs what all the shouting has been about. His is a driving dixieland outfit with some modern interpolations that bring a new gusto to the originals. Arrangements are pegged for listening and dancing and Murphy wins strong aud approval in both departments.

Instrumentation consists of Murphy, trombone; Everett Farey, trumpet; Wally Rose, piano; Bob Helm, clarinet; Bob Short, bass, and Al Lyon, banjo, Murphy sparks the group with his solid trombone licks and gets a hefty assist from

SIX TOP

ALBUMS

STUDENT PRINCE

Mario Lanza

Victor

LM 1837

MUSIC, MARTINIS

AND MEMORIES

Jackie Gleason

Capitol

his sidemen, especially Farey, Rose and Helm.

He's got a big and varied book that can keep the tablers and terpsets interested for hours. All the arrangements are inventive, and when he or his sidemen take off on a solo lick, the numbers really move. During the sets caught, Murphy belted "Birth of the Blues." "Ragtime Dance." "If You Could Shimmy Like My. Sister Kate," "I Wish I Was In Peoria," "When My Sugar Walks Down The Street," and "Silver Dollar," among others. All were delivered with a free-wheeling beat that was hard to resist. Murphy also does a fair job on a couple of vocal stints.

Orch stepped into the bigtime via the Goodtime Jazz label and is now waxing for Columbia Records, with a strong sales rackup on its aboum releases.

HAL GRAHAM ORCH (5)

HAL GRAHAM ORCH (5)
Village Barn, N.Y.
For a five-piece band, the Hal Graham crew lays down a lot of danceable sound. Graham, a comparative youngster in the band biz, has played intermittently at this Greenwich Village barn and has become practically synonymous with the Tarleton chain (Lake Tarleton Club, N. H., and the Lord Tarleton, Miami Beach) but hereto-

VARIETY

fore has not been recorded in Variety's Band Review file.

In these days of top tooter salaries, nitery bonifaces and hotel room impresarios are continually prowling small orchs in an effort to keep the nut down. If there were more orchs like Graham's around, it would be easy hunting for the band buyers.

Graham makes no pretentions

for the band buyers.

Graham makes no pretentions about his assignment, He's on the podium to lay down a beat for the terpsters and that's just what he does. Without any frills, he sets a pleasant potpourri of tempos that run the gamut from sweet to mambo with a sprinkling of dixieland thrown in for good measure. His 20-minute sets keep the floor jammed and that's what he's up there for.

The orch is made up of a prenist

Jammed and that's what he's up there for.

The orch is made up of a planist, who doubles on organ and solovox; a saxophonist, who doubles on clarinet; a drummer, a bass and the maestro, who splits 'his licks on trumpet, mellophone, flute, vibes and plano. This instrumental versatility helps give the orch a rich, colorful sound on the slow-tempo dance numbers and lots of volume when it switches to the mambo or dixleland groove.

Orch's a good bet for big hotel

'Jazz at Philharmonic' Kicks Off **New Season With Peak 23G Gross**

Tony Curtis on Disks

Hollywood, Sept. 21.
Next Universal-International film star to debut as a platter personality will be Tony Curtis, who cut his initial sides for Decca last week. Disking will be released around mid-November.

Curtis was backed by the Page Cavanaugh Trio on the two sides, one pop tune and one standard.

CHILDS' JAZZ POLICY **PAYOFF WITH MURPHY**

PATUFF WITH MUKPHY
TURK Murphy wound up his first
week at Childs Paramount, N. Y.,
Sunday (19), outdrawing any attraction since the room converted
to a jazz policy more than a year
ago. According to Childs' exces,
Murphy and his San Francisco
Jazz Band hit a clip that topped
the previous week, when a straight
dance band policy was being run,
by more than 100%.
Murphy's Childs stand runs for
another three weeks. He'll then
take off on a four of campus dates,

As usual. Norman Granz' "Jazz At The Philharmonic" troupe blew up a storm at Carnegie Hall, N. Y. last Saturday night (18) for an auspicious kickoff of the jazz concert season in this sometimes longhair auditorium. For two performances at 8:30 p.m. and midnight, at a \$4.75 top, Granz grosses \$23,000, a high for JATP in this spot. Athough the tyne of music pre-

000, a high for JATP in this spot. Athough the type of music presented in these concerts is more or less standardized, this current troupe is among the most exciting put together by JATP. The old standbys, such as Ella Fitzgerald, Flip Phillips, Roy Eldridge, Oscar Peterson Trio; Ben Webster and Bill Harris, have been supplemented by Buddy DeFranco, Dizzy Gillespie, Louis Bellson and Buddy Rich, who returns to this troupe after a year's absence. They add up to a well-rounded group of jazzmen with a big dash of showmanship.

ship.

One of the high spots of the Carnegie Hall date was the one-shot appearance of Lionel Hampton, who's currently playing at the Basin Street nitery! Hampton joined with DeFranco, Rich and the Peterson trio for a couple of numbers on the vibes and then broke it up with "Flying Home," with challenge stint on the drums with Rich. Latter showed off his incredible speed on the skins with a long solo before the finale jam session on "Perdido."

Miss "Pitzgerald also was in every short appearance of the skins with a long solo before the finale jam session on "Perdido."

session on "Perdido."

Miss Fitzgerald also was in excellent form and, for a departure, she mixed up some current pops with the oldies. She clicked on a hoked-up version of "Hernando's Hideaway" and straight ballad renditions of "Hey There" and "The Man That Got Away" She also did "That Old Black Magic" and a couple of her trademarked scat numbers to keep the gallery happy.

Traditional in these concerts is

a couple of her trademarked seat numbers to keep the gallery happy. Traditional in these concerts is the whistling and stomping from the kids, who seem to go off into their act at the signal of a repeated riff. Phillips apparently knows what buttons to push best and he sets them off most consistently. Peterson, with Roy Brown on bass and Herb Ellis on guitar, also gets them stomping with his driving keyboard style, also registering with a couple of solid vocals.

Bellson, another fave with the kids, obliged with some fancy drum solo work in addition to backing up the main group of sidemen. In this group, Gillespie, playing his newly-designed trumpet, Harris on trombone and Webster on sax, were excellent. DeFranco, playing with a small combo, also scored with some intricate, double-time clarinet figures.

Granz handled the emcee assignment in straightforward effective style, letting the music speak for itself.

Kenton \$12,600 for 2 In Frisco; Oakland \$6,400

San Francisco, Sept. 21.
The Stan Kenton Festival of Modern American Jazz grossed \$12,600 net after taxes in two shows at the RKO Golden Gate \$12,600 net after taxes in two shows at the RKO Golden Gate Theatre Saturday night (18). Ticket sale was slow during the week and a heavy last-minute rush sold out the 8:30 p.m. show and came within a couple of hundred tickets of selling out the 11:30 p.m. show in the 2,859-seat house.

This was the third performance of the Kenton concert. It broke in Sept. 16 in San Diego and played Los Angeles the night before San Francisco.

Sunday night (19) at the Oaklan Francisco Bay, the show netted \$6,400 after taxes the 6,406 seat hall where the advance had been heavy on Friday and Saturday.

McGrane's 8-Week Stand In Mpls. Now 2 Yrs. Old

In Mpls. Now 2 Yrs. Old
Minneapolis, Sept. 21.
Back in September, 1952 Don
McGrane came to this town's
swankiest supper club, the Hotel
Radisson Flame Room, booked by
Music Corp. of America for an
eight-week engagement.
McGrane and his musicians are
still there. They started their third
year this month, the longest holdover of any traveling band in local
amusement history. No end of the
engagement is in prospect.

		RETA	IL		DI	SI	K	B	E	57		S	E	L	E	R	5	\vdash		ښخه	···			
sellers tained 21 cit parati	vey of retail disk be so based on reports of from leading stores it its and showing conve sales rating for the use week. Artist, Label, Title	b. in n- is	New York-(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	m-(Loveman's, I	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio-(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco-(Columbia Music)	Denver-(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TO TALL POLY
1	ROSEMARY CLOON "Hey There"		. 1	.1	1	2		1		3	2	1	2	6		4	1	3	1	2	1	1	2	163
	RALPH MARTERIE "Skokiaan"	(Mercury)			<u></u>	0.0	.,	2	7		4 .	5	7		2	3				-				116
2	CREW CUTS (Mercu "Sh-Boom"	ry)						-	••••	1		2		•	6	1		1	5.		2	3	1	
3	GAYLORDS (Mercur "Little Shoemaker".	y)	27				9					4			•			6	4	8		2	- 7	8
7	EDDIE FISHER (Vic	tor)				••	,		4						5		8			10				6
	DON CORNELL (Cor "Hold My Hand"	4-11	7-,-			71			- 17							14	,	••	1	1.1	-	•	7	-
	ROSEMARY CLOON	EY (Col.)			• •		- 1	-	••	•	-	÷		••		7	•••		• 61.	1	÷	5	-	4
12	"This Ole House" KITTY KALLEN (D "Chapel in the Moon			7.7	Ç	<u></u>	1.	6.	1 -		5			••	3	6	,+:1	•••	<u> </u>	<u>. • • · ·</u> .a	••	•••	5	4
- 10	VICTOR YOUNG (D	ecca)			••	4	6		••	·	7	-			<u></u>	**	4		10	-	••	-6	<u></u>	3
5	"High and the Might KITTY KALLEN (D "Little Things Mean	2222					-									8			2	••	1		6	3
	Leroy HOLMES (M	I-G-M)									**		•••	••-	(glas)	• 44,	2	··-	7	<u> </u>	-04-0	8	8	30
19	"High and the Might DORIS DAY (Colum	hial		-	,	-			• •		:: -	3		••-	••	•••	···	7	<u>···</u>	• •	4	4	7 N	3
11	"If I Give My Heart SAMMY DAVIS, JR	. (Decca)						•••	••/	100	• • ,	9	··-		4	••	9	•••	···	<u></u>	8	••	<u></u>	2
22	"Hey There" DENISE LOR (Majar	4				٠.	-		· · ·	••	••-	- 17	••	•	les.	<u>··</u>	•••	•••	·:-	3	44	• • •	٠	2
13	"If I Give My Heart CREW CUTS (Merc	ury)									-	•	1		•	-	<u></u>	•	••	-	<u>•/</u>		· ·	2
19	"Oop-Shoop"	nhia)					-								••					<u> </u>	···	-:-	4	2
18	"Skokiaan" McGUIRE SISTERS		. 8	••	6	• •	4		ليند	••			••	••		•;		••		7	<u>بب</u>	30.44		_1
A	"Lonesome Polecat" NORMAN PETTY T							••	3		150		•••	5	٠		· · ·	9			···	<u></u>	<u>.;</u>	1
B 17	"Mood Indigo"					•••	<u>,.</u>	•••				•	٠.	••	1.			5					<u>-:-</u>	_1
Α	VAUGHN MONROR "They Were Doing t	he Mambo"	\. •••••		4.	6		1.1	.4/*	4.	8		.,		• •	, (4)	7		9				2	1
В	PATTI PAGE (Merc	ury)				•••		3		•	•••	4. 5) 	÷.	5				•••			yv	1
Α	"Smile"	(Capitol)			5			44	10	-		3		10				8						1
В 8	McGUIRE SISTERS "Goodnight, Sweeth	(Coral)	ا او و دلاو			10				9		To .	,i.	• * • • •	å;	1			6	7.03	7			1
C 15	BILL HALEY (Decc "Shake, Rattle and I	a)				.5		·		•		7	. 9	.,		9	2	2	· .	1.1				. 1
D	DEAN MARTIN (C "Sway"	anitol)	-	10.7	-							174					5	•	•	5	10	•		1
	DRIFTERS (Atlanti	c)				9	* *				•					<u> </u>	_ <u>`</u>	-					1	- 1
•••	"Honey Love"		:-	2	***	8	1:	4	3	-			•••		3	_	÷	5		-		•••		_

SWING EASY

Capitol

H 528

Frank Si

PAJAMA GAME

Broadway Cast

Columbia

ML 4840

SEVEN BRIDES FOR

SEVEN BROTHERS

ilm Soundtrack

M-G-M

E 244

MUSIC FOR LOVERS ONLY

Capitol

H 352

NOW! RCA VICTOR CREATES AND BRING



MASS MARKET FOR HIGH FIDELITY INTO YOUR STORE!

Cash in on the brilliant, new "Hearing Is Believing" Campaign... the promotion that brings
High Fidelity to the masses!

Here it is... the new, profit-building record all America will soon be talking about. "Hearing Is Believing"—the exciting record that demonstrates High Fidelity in terms the common man can understand and builds a profitable new mass market for you.

LISTEN: RCA VICTOR LETS YOU IN ON THE SECRET

OF HIGH PIDELITY

AND VILLE HAW PLY ALEM

OF HIGH PIDELITY

AND VILLE HAW PLY ALEM

OF HIGH PIDELITY

OF HIGH PIDELITY

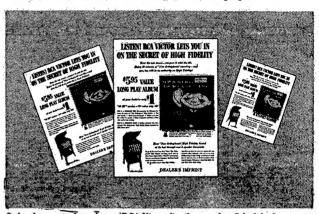
OF WIRE DOS PRE ALEM

OF WIRE DO

Here are the smart, hard-hitting ads that will bring customers into your store in droves. Two-color, eye-catching, double-page spreads in some of the nation's biggest magazines: The Saturday Evening Post, Esquire, Look and Better Homes and Gardens.

On one side, it's a dramatic demonstration of the difference between old sound and "New Orthophonic" High Fidelity. On the other, selections from 9 just-released "New Orthophonic" albums. The amazing price? Only \$1 for the Long Play version (\$5.95 value); and 35¢ for the "45 EP" version (\$1.58 value).

It can't miss making thousands of new customers for High Fidelity. And to make doubly certain, RCA Victor has readied the most powerful promotion ever prepared for a single record. Read the details here. Get set to tie-in with our tremendous, traffic-building national ads... order mats for your own local campaign... get in-store aids through your distributor. Above all, order plenty of "Hearing Is Believing" albums. Don't get caught short on this sure-fire, mass-market high fidelity campaign.



Order these mats through your RCA Victor distributor today. Schedule them to run in local newspapers at the same time factory-placed ads are appearing in big-circulation magazines. This way you get double the impact—and valuable identification with high-cost, high-powered national ads.



PLUS these powerful selling aids...

available now through your RCA Victor distributor

WALL HANGER. Just what you need to do a bang-up selling job in windows, on walls and in listening booths. Two colors, 12" x 36".

COUNTER CARD. Mounted, easel-backed reprint of the two-color "Hearing Is Believing" national ad. Use on counters, in windows, on aisle units.

PRINTED TAPES. Put these hard-selling tapes up all over your store... they'll stick on any surface. Use them and watch your sales go up!

LAPEL PINS. Make sure every one of your sales clerks wears one of these eye-catching pine. Don't wait... order a good supply of pine today.

IMPORTANT: "Hearing Is Believing" was produced for the millions who are not acquainted with modern high fidelity sound. Your regular high fidelity customers will be more interested in RCA Victor's "An Adventure in High Fidelity" (LM-1802). An expert salesman for only a mere fraction of the cost . . . a colorful pennant set that will really sell. String up several in your store in heavy traffic positions where they can't be missed. Order through your RCA Victor distributor right now!



Prices suggested list, incl. Fed. Excise tax. Add local tax

ŝ.

polis-(Schmitt Music)

On The Upbeat

New York

New York
Tunesmith Frank Ferkins penning a column for deejays tagged "Notes About Manhattan"...
Richard Hayman's orch will be featured at the Statler Hotel with Vaughn Monroe in a six-week stand beginning Oct. 8... Joni James into the Boulevard, Queens, Sept. 24 for three days... Abbey Albert's orch winds up a two-weck stand at Buffalo's Hotel Statler, Oct. 3 and planes to Washington to open at the Statler there the following night... The Filly May orch, headed up by Sam Donahue, began a week's stand at the Jersey City Gast night (Tues.)... Kitty Kallen guests on CBS-TV's "Strike It Rich" today (Wed.).

City Garden, Jersey City, last ingin (Tues.). ... Kitty Kallen guests on CBS-TV's "Strike It Rich" today (Wed.).

Charles Hasin, MGM Records, distribution chief, became a grandfather last week ... Len Smith, Albany distrib for MGM Records, in town last week ... Mike Hall handling press for Sarah Vaughan ... Karen Chandler, Coral Records thrush, sct for a weekend stand (Sept. 24) at the White E.ephant Club, Syracuse, N. Y. ... Thrush Verna Leeds hitting the midwestJoj uojnououd Asip Builpurg upseg Appng ... SAEfeap u.J.
Kathryn King.

Society maestro Joe Ricardel in his 20th week at the ShcratonCarlton Hotel, Washington ...
Marvin Levy and Gordon Morris penned the special material for thrush Didi Douglas' new nitery act ... Norman Goodwin, of Ray Thomas Co., Columbia Records' Coast distributor, won the diskery's sales performance contest and was feted by Col in Gotham for a week.

Chicago

Chicago

Bob Scobey orch debuting at Blue Note on Oci. 13 for two weeks

Dan Belloc set for school date at St. Ambrose College, Central Missouri College, and Fort Hayes State College after playing Homeromings at Illinois, Notre Dame and Purdue Universities; new band is getting exposure this way

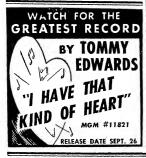
Spike Jones on midwestern concert dates in October and November

Commanders, playing niters in midwest for first time last month, made 15 stops in this area, nine of which have bought band back for October dates.

Crew Cuts, playing Casa Loma ballroom in St. Louis with local band; broke all time record at terpery Sept. 10.

Pittsburgh

Al DiLernia Trio back into the William Penn Hotel again after a summer layoff ... Frank Blaudi's Park Schenley restaurant converting its downstairs banquet hall into the Club Room for weekend dancing and has engaged Whitey Scarbo orch. Outfit includes Tommy Mandrus on drums, Francis Hill on bass, Tom Valerio at piano and Scharbo on trumpet ... Herb Conrad, or-



ganist, has returned to Devonshire in Oakland following warmweather engagement at Gorley's Lake near Uniontown . Tommy Carlyn, the bandleader, has sold his club in Brentwood, and the new manager is Cass Castrodale, who has renamed it the Bali-Kea. Norman Granz's "Jazz at the Philharmonic" will open the jazz concert season at Syria Mosque Oct. 1 . Billy Catizone returns to the Nixon this year as conductor of the legit house's pit orch . . The Three Suns are booked for a return engagement at the Horizon Room in November . . Roy Hamilton set for the Copa week of Nov. 1 . Dodo Marmarosa, pianist, was tapped by Uncle Sam last week and went into the army.

Omaha

Omaha

Stan Kenton's "Festival of Modern American Jazz" slated for two shows at Paramount Theatre here night of Sept. 28. Sharing billing with maestro are Art Tatum Trio, with Slam Stewart and Everett Barksdale; Charlie Ventura Quintet, with Mary Ann McCall; Shorty Rogers and his Giants, with Shelley Manne; Johnny Smith and Candido. Don Glasser orch weekended at Peony Park (18-19). Twenty-three bands will participate in Ak-Sar-Ben Electric Parade tonight (Wed.) through downtown Omaha Eddy Haddad and Eddie Sosby orchs played Centennial Costume Ball here.

Scotland

Scotland

Frankie Laine now set to top vaude at Glasgow Empire Oct. 25, additional to his dates at Edinburgh Empire (Sept. 27) and onenighter in Caird Hall, Dundee (Oct. 8) . . Kitty Kallen's 'Little Things Mean A Lot'' (Brunswick) still topping Scot bestsellers, with second slotting held by Frank Sinatra's "Three Coins in the Fountain' (Capitol) . Diana Coupland, ex-Geraldo chirper, set for week's cabaret at Piccadilly Club, Glasgow, Nov. 1 . . Ken Mackintosh orch clicked at Eldorado, Leith . . Buddy Logan, brother of American-educated jazz chirper Annie Ross, mulling disk sessions in London.

Birdland Into Carnegie With Headliner Bash

Birdland, New York jazz spot, moves into Carnegie Hall Saturday night (25) as sponsor of the Hall's second jazz concert of the season. Norman Granz kicked off the jazz package season with his "Jazz At package season with his "Jazz At the Philharmonic" bash last Sat-

The Birdland concert will fea The Birdland concert will feature the top stars who have headlined at the club during the past year. Among the performers will be Sarah Vaughan, Count Basie, Lester Young, Charlie Parker and Bill Davis Trio. Only ringer in the show will be Billie Holiday, who never had a Birdland gig.

Cadence Cops Dane

Cadence Records has added Swedish crooner Chris Dane to its roster. Dane, who was an Arthur Godfrey Talent Scout Show win-ner, returned to Sweden recently.

His first release, which will hit the market this week, is a coupling of "Stella by Starlight" and "Love You Didn't Do Right by Me."

RETAIL SHEET BEST SELLERS

DuMont

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP | BMI

National

Tea o	****		-		1 =	1-3	[hn	1 22	1 ==	1 24	07	1 3	1 64	I >-	1 60	
This wk.	Last wk.	Title and Publisher	New	Boston	Philad	San A	Chicag	Indiana	Detroit	Minnea	Kansas	St. Lou	Clevela	Los A	Seattle	N T S
1.	1	*High and Mighty (Witmark).	4	9	2	1	1	3	2	1	3	1	2	2	i	111
2	2	*Hey There (Frank)	3	3	4	2	2	1		4	1	3	1	1	4	103
3	3	*Little Shoemaker (Bourne).	5		3	3	6		7	5	5	4	3	6	3	71
4	5	*Chapel in Moonlight (S-B),.	9		8	4	3	8	3	7	8	. 2	4	7.	5	64
5	4	†Sh-Boom (Hill & Range)	10			. 5	4	5	٠.	2	2	5	5	-1,	10	51
6	6	*If I Give My Heart (Miller).	1	2	1	9			1			10		5	٠.	48
7	7	*Skokiaan (Shapiro-B)	6		6	10	8		5	3			6	9	7	39
8	8	†This Ole House (Hamblen)	7			8	10			10	4	8	9	4	2	37
9	8	*Things Mean a Lot (Feist)				_6	7	٠.		6	6	6	7			28
10A	10	*Hernando's Hideaway (Frank)		8		7		2		8	9	9	8			26
10B	12	*I Need You Now (Miller)	2	6	5		•	6	-:				٠.	10	٠.	26
12		*Hold My Hand ((Raphael)		1	٠.									3		18
13	11	Goodnight, Sweetheart (Arc).	. :	٠.			5					7	10	٠.	6	16
14	12	*Doing the Mambo (Morris)	8	4					٠					8	٧.	13
15	14	†I'm a Fool to Care (Peer)						7			7				8	11

RCA Sets Up Separate Radio-Phono Districts

Camden, N.J., Sept. 21.
Organization of a field sales force devoted exclusively to radio and phonograph merchandise to operate out of eight regional districts for nationwide coverage, was announced by Louis J. Collins, sales manager of the RCA Victor radio and phonograph division.

Field sales force initially con-

Field sales force initially con-Field sales force initially consists of 14 reps. Previously product had been handled in conjunction with tv receiver line. The appointments include William J. Cummins and Thomas J. Grady, northeastern region; Bruce W. Bragg, George O'Brien, eastern; J. William Costello, central; Edward M. Keating, William G. Frick, east central; Bernard C. Tucker, James R. Booth, southwestern: Raymond central; Bernard C. Tucker, James R. Booth, southwestern; Raymond J. Schmit, William R. Tucker, southern; Donald C. Goins, John H. Guy, western, and G. Lee Smith, west central.

Dance Biz

Continued from page 43;

Tommy and Jimmy Dorsey, Buddy Morrow and Jimmy Palmer were repped by their managers.

Opening day (Mon.) sessions centered on general domestic ball-Opening day (Mon.) sessions centered on general domestic ball-room problems and betterment of operation — danceband relations. Warning went out that ASCAP, which is due to issue new contracts Jan. 1, may hike its rates owing to a sharp decline in the licensing company's take since 1946. This may lead to a hot tiff, but NBOA's controversial name band reporting service shapes as the top topic. Confidential reports circulated by dancery ops on how name bands service them have been a sore spot among bookers, who feel they're often unfair. On slate for remainder of the conclave are sessions on the new Fedeval tax revenue law and customary promotional programs.

Single Biz

is coming into its own. The Benny Goodman 1938 Carnegie Hall Concert, packaged by Columbia Records a few years ago at an \$11 tag, grossed well over \$1,000,000 and set the format for future packages in the pop and jazz field. More recently, RCA Victor's Glenn Miller Limited Edition, at \$25 per set, sold over \$100,000 while Decca's wax biog of Bing Crosby, at \$27.50, is expected to top that mark.

Diskery execs see the full flowering of the packaged goods market to come with the elimination of 78 rpm machines and the widespread circulation of phonos equipped to play the slower speeds. The 45 and 33 speeds lend themselves naturally to the album format, both in the planning stage and in the display racks for customer perusal.

Tobias Renews & Places 12 New Ones With Mills

Henry Tobias, songwriter and show producer for the Totem Lodge, upstate N. Y. resort spot, placed a dozen new songs with Mills Music a couple of weeks ago in addition to renewing some old copyrights. Sidney Mills, general professional manager of the publishing firm, handled the deal while at the resort and collaborated on a tune, "You Know What," with Tobias.

at the resort and collaborated on a tune, "You Know What," with Tobias.

Tobias headed for the Coast last week on family business. While there, he'll talk with Eddie Cantor about joining the latter's Ziv project.

Raphael Dickers Album On Documentary Film

On Documentary Film
Coast music publisher Fred
Raphael arrived over the weekend
to dicker a major record album for
his projected kidisk package,
"Mrs. Hazard's House." Album
will be based on the documentary
film of that title produced last
spring by Prudential Life Insurance as a public service and which
has been seen by more than 2,000,000 persons since it was shown at
the Cleveland Film Festival.
Raphael secured title rights
after lengthy negotiations and has
already signed writing talent to
clef a score.

MGM Buys 4 Masters

Mim Buys 4 Masters

Hollywood, Sept. 21.

MGM Records will take over four sides recorded independently by Esther Williams and her husband, Ben Gage, and market them in conjunction with the forthcoming nationwide nitery tour pair has set. Deal is strictly a one-shot and does not involve any further recording contracts.

Miss Williams warbles on two sides and Gage, a former radio baritone, on the others. MGM campaign will tie the disks and the nitery tour to the campaign on "Jupiter's Darling." her recently completed Metro film.

IVY BENSON'S PITCH TO BATON IN THE U.S.

Ivy Benson, who has her own allgirl band in England, has arrived in New York from London to confer with James C. Petrillo, American Federation of Musicians top-per, concerning an exchange of or-chestras or the possibility of her leading an American crew here.

acaung an American crew here.
Femme batoneer returns to London at the end of this month when she will take her femme band to Germany to entertain British troops there.

Martin's Dixieland Beat Hollywood, Sept. 21. Capitol has plans for a new dixieland beat for Dean Martin. Singing half of the Martin and (Jerry) Lewis team will cut an album of the two-beat stuff withithe next few weeks.

Final decision on material will be made this week at a huddle be-tween Martin and Capitol pro-ducer Lee Gillette.



WILL OSBORNE

AND HIS ORCH. Now 27th Week New Golden Hotel, Reno Mgt. MILTON DEUTSCH



The Mightiest Little Band in the Land LENNY HERMAN Just Concluding 16 WEEKS ROOSEVELT HOTEL, NEW YORK Starting 14 WEEKS Starting 16 WEEKS, Sept. 27 WARWICK HOTEL, PHILA.

ASSOCIATED BOOKING CORPORATION JOE GLASER, Pres.

New York 745 5th Ave. PL. 9-4600

Chicago 203 No. Wabash

Hollywood 8619 Sunset Blvd



PERRY COMO'S

Great new mambo : hit

PAPA LOVES MAMBO

THE THINGS I DIDN'T DO

20/47-5857

A "New Orthophonic" High Fidelity Recording





Vaude, Cafe Dates

New York

Low Mindling, of the Chi office of the William Morris Agency, in New York for a two-day quickle ... D'Arc & Gee are added starters at the Latin Quarter, N. Y. Seven Ashtons resumed at that spot after several weeks filling other commitments... Dlack haven signed for the Celebrity Club, Philadelphia, Nov. 5 ... Joyce Bryant will play a date at the Sans Souci, Miami Beach, in January ... Vivian Blaine pacted for the Last Frontier, Las Vegas, Oct. 4 Jerri Winters pegged for three-

Dorothy Shay goes in there Dec. 6 ... Rosita Serrano, currently filling dates in Madrid, being brought back to the U. S. by the Kenneth Later Agency in January.

Jessel's Package

Hollywood, Sept. 21.
George Jessel will headline some of the dates for Lee Soble's "International Parade of Stars" package, opening Friday (24) at the Long Beach Municipal Auditorium, Unit has been set for a total of 39 dates in California, Arizona and Oregon thus far

in California, Arizona and Oregon thus far.

Jessel will play San Diego in addition to the Long Beach date and negotiations are now going on for other appearances with the package. Appearing with him on the Long Beach date will be Patricia Lynn, Igor Dega & Mimi and the Black Bros.

72G Agam For Mich. State Fair

Detroit, Sept. 21.
Although attendance at the Michigan State Fair Coliseum stage show was down this year, the net take was slightly greater because of the 10% reduction indmission taxes, However, the Grandstand gate and gross were up sharply.

admission taxes. However, the Grandstand gate and gross were up sharply.

Coliseum headliners were Patti Page, the first four days; Bill Darnell, on the eighth day, and Nat (King) Cole the closing two days. On the fifth, sixth and seventh days of the fair, the 7,500-seat Coliseum was turned over to livestock judging. Featured during the seven days of stageshows were the Four Lads, Three Suns, Billy Ward's Dominoes, Clark Bros., Georgie Shaw and Salt City Five, Bunny Paul, Goofers, Treniers and Terry Gibbs Combo.

Total gross this year was \$79, 891.40, compared to \$87,852.36 last year. Admission both years was \$1.20 for adults and 60c for children. There were three shows daily. The first four days with Patti Page drew 36,672 admissions for a gross of \$43,553.30 (\$39,730.46 net).

In the 12,000-seat Grandstand, the Cisco Kid and Pancho, with Col. Selby's Rodeo, rode to a \$38,014.80 gross (\$34,390.56 net) on 32,602 admissions. Scale was \$1.80 and \$1.20 for adults, 60c for children. Last year, with variety circus acts, Grandstand grossed only \$28,713.10 (\$24,031.25 net) on 25,585 admissions.

Lynch Hauled in At Raid On Philly Private Club

On Philly Private Club

Philadelphia, Sept. 21.

Police raiding party of five crecked-down on a midtown cafe and a private club late Friday night (17) and arrested 58 persons, including Jack Lynch, nitery impresario who had just returned that day from Las Vegas.

Lynch was one of 44 men and women patrons at the swank Poquessing Country Club, afterhours spot in the Rittenhouse Sq. sector, who were arrested as disorderly frequenters. They were later discharged at a magistrate's hearing. Harry Bass, 47, acting manager of the Poquessing, and two bartenders were held in \$400 bail for court charged with sales to nonmembers and sales after closing time.

to nonmembers and sales after closing time.
Police interrupted the dance of Jacqueline Duval, 30, at the Holiday Minor, just as she reached the peak of her performance. Miss Duval was allegedly giving an indecent performance. Proprietor Paul Hildebrand, 54, was charged with running disorderly place and a bartender, Jack Webster, 44, was held for sales to visibly intoxicated persons. All were placed under \$400 bond for action of the Grand Jury.

25-Year-Old Community Circus to Sell Out

Fort Worth, Sept. 21.

The Gainesville Community Circus, threatened here by fire and mishaps that sent two of its performers to the hospital, presented what may be its final performance here last Wednesday (15). 'The show will fold after this, its 25th year, according to Morton Smith, program director. The show's \$80,000 worth of equipment will be leased to a professional circus.

Given as reasons for disbanding are increasing competition from the big indoor circuses and rising

New 100G Midway Mark at Ky. Fair

Louisville, Sept. 21.
The 1954 Kentucky State Fair closed Saturday (18), setting a new attendance record of 345,237 going through the pay gates (60c) admiss during the nine days of the Fair. This was 6,467 above the previous record of 338,770 set at last years Fair. This year also had the highest single-day attendance in the 5-year history of the Fair, when 62,619 went through the gates Sunday (12).

Paul Olsen

Paul Olson, owner and manager of the Amusement Co. of America which had the midway, said the gross take from shows and rides his firm operated along the midway would be well over \$100,000. Previous high was about \$80,000 in 1951.

Previous high was about \$80,000 in 1951.

A bangup promotion and publicity_campaign to sell the Fair, plus outstanding special events, are credited with the record attendance and excellent financial record. Policy of free grandstand proved popular. Barnes and Carruthers provided the sports and outdoor show, with Hank Hansen, ski jumper; Bill McClellan, Florida alligator wrestler; Belouquin Log Rollers and canoe tilters; The Gauchos, sharpshooting act; Haushalter's Golden Retrievers, dog act, making up the grandstand show. Special events drawing capacity houses to the Coliseum were the Kentucky-Indiana All-Star basketball game; wrestling, headlining Lou Thes; horse show, climaxed by the five galted stakes Saturday (18), fiddler's, gospel singers and numerous other contests sponsored by various farm organizations. Jan Garber's orch appeared two nights in the Coliseum.

2-BAND MAMBO SETUP FOR PHILLY EMBASSY

Philadelphia, Sept. 21.

The Embassy Club, which has operated almost continuously with a floorshow and line for the last 18 years, has bowed to the current mambo trend and launches two-band policy at the fall opener tomorrow night.

Sharing the bandstand are Co-lumbus Cortez and his orchestra and Chi Chi and his mambo out-fit. Hilde Simmons plays the piano

Donn Arden to Direct 2d Moulin Rouge Show

2d Moulin Rouge Show
Hollywood, Sept. 21:
Donn Arden will produce and
direct "Ca C'est Paris," which will
open Oct. 7 as the second revue at
Frank Sennes' Moulin Rouge. Arden also produced and directed
"Voict Paris," the initial floorshow
revue for the theatre-restaurant
which opened last Christmas.
"Voici Paris" will run through
the end of this month. After completing the second revue, Arden
planes to Paris to begin rehearsals
for a new show he'll put together
there for the Lido nitery.

PADDY WING

CHI-CHI CLUB

Palm Spri , Cal.

.: JIMMIE HUSSON AGENCY. 119 W. 57th St., New York

MISS NAOMI STEVENS

"Chants With a Chuckle

Held Over SHERATON CARLTON HOTEL
Washington, D. C.
(Thanks Jimmy Nichols and Al Banks)

Dir.: JIMMIE HUSSON AGENCY 119 W. 57th St., New York

dorothy kramer

AND HER DANCERS featuring JIMMY KIRBY



Spike Jones Develops Own Brand Of Showmanship to Spark 1-Niters

one night attractions will have to develop their own brands of Portland Latin Qtr. showmanship to maintain steady business in a tightening entertain-ment economy, Spike Jones be-lieves. As a result, his "Musical Inpieves. As a result, his "Musical Insanities of 1954," which teed off its tour in Phoenix Monday (20), has inaururated a new type of advance exploitation and publicity. Vance Colvig, otherwise known as "Nutsy the Clown," is on the road ahead of the show to steam up excitement for the Spike Jones troupe.

Colvig's trek is part of a scheme to make sure that the advent of "Musical Insanities" doesn't get verlooked around the country.

"I feel, we have a particular roblem." Jones explains, "since in many cities and towns we are in on a one-night promotion for some organization or service club. Frequently, the chairman of the entertainment committee looks over the

quently, the chairman of the enter-tainment committee looks over the books, finds we did good business for the club last year, and decides that all he has to do is mention to the papers that we are coming and then sit back and collect money." If has never been that easy, the battoneer points out. And it gets tougher each year. Current

(Continued on page 56)

Atlantic City Season At End in Steel Pier Close

Atlantic City, Sept. 21.

Atlantic City, Sept. 21.

Steel Pi last big spot of the summer season, closed all attractions excepting its boardwalk picture house after Sunday's (19) shows. George Hamid, pier operator, brought in Esther Williams and husband Ben Gage for a shot at the mid-September convention and late vacation crowds, and did better than anticipated, despite not too good weather. too good weather.

All seasonal spots are now boarded up until next July.

Has to Change Its Name

Portland, Ore., Sept. 21. Portland, Ore., Sept. 21.
The Latin Quarter nitery here opened in the Nortonia Hotel several weeks ago with a floor show policy. Recently, bosses Jerry Pingeree and Paul Blanchard got notice from LQ owner, Lou Walters, in N.Y. to change its name.

Spot has been menamed to the Latin Room and will feature Ralph Grandoly ampteurs.

Granado's amateurs.

Chi's Edgewater Beach Slated for Facelifting, Shift in Show Policy

Chicago, Sept. 21.

Marine Dining Room of the Edgewater Beach Hotel is heading for a complete facelifting in midfor a complete facelifting in mid-November, according to present-plans, and may subsequently un-dergo a radical shift in entertain-ment policy. North wing of the showcase is being walled off cur-rently for the construction of an adjoining restaurant and cockfail bar, and when that is ready for op-eration the Marine Di ing Room-will shut down for refurbishing. Management is mulling two or

will shut down for refurbishing.

Management is mulling two or
three schemes for a new approach
to show-practices. In past years,
house has spotlighted family entertainment with name attractions.
It's understood, however, that business has not been exceptional and
that the house budget has necessitated a search for names at moderate pric.

In the hopper, at present, are

In the hopper, at present, are plans to install a permanent Hawaiian show to go with proposed Cantonese cuisine. But this is no more definite at present than the proposal that the room become merely an orchestra showcase.

Proser's New La Vie Set for Nov. 1 Preem

Monte Proser is set to open his new La Vie en Rose in the Shel-ton Hotel, N. Y., around Nov. 1.

Proser, who has been operating the Bucks County (Pa.) playhouse during the summer, had to get out of his previous location because of occupancy by building's owner, who converted the nitery to a

You Can't Win Vs. **Gambling Laws**

Washington, Sept. 21. It's getting tougher to beat the Federal gambling laws.

Consider the guy who figured a gimmick to get exemption from the \$250-a-year U. S. tax on slot machi Since the law specifically stated "coin-operated devices," his angle was to have the sucker pay an attendant, who then set the wheels spinning without insertion of any coin.

Internal Revenue Service has just officially ruled the gimmick is okay and does eliminate payment of the \$250 license tax per ma-

of the \$250 license tax per machine, but...

The "but," says the Revenue. Service, is this another section of the law provides that those who receive wagers must pay an occupational tax of \$50 a year, each. In this instance, the attendant who accepts the money is subject to the bite. What's more, still another section of the Revenue Code imposes an excise tax of 10% on any wager placed in a lottery conducted for profit. for profit.

for profit.

Hence, says Uncle Sam, any slot machine owner who ducks the \$250 tax, must pay an occupational tax of \$50, plus 10% of the gross wagered on how the bells, lemons and oranges in the machine turn up. Coin-operated devices are exempt by law from the 10% excise.

Serious Setback to AGVA as Marion Joins Jones in New Rival Group

Agent Sues Quartet For Only 1% of Gross

San Francisco, Sept. 21.

A suit demanding 1% of estimated earnings of \$500,000 has been filed against the Taylor Malds, femme singing and recording act, by San Rosey, San Francisco agent who claims he originated the name for them in 1950.

Rosey said he managed the girls for a while but they asked for a release and he gave it to them.

The Taylor Malds, have nade.

release and he gave it to them. The Taylor Maids have made numerous radio and iv. appearances in the past four years and have recorded several sides. Suit was filed in Superior Court in San Francisco with Martin Field representing Rosey. The suit was filed in the girls original names of Pat Stirnus, Patti Taylor, Virgi ia Long and Beverly Tobiason.

Disk-Book Promotion For Champions Set In Coast-to-Coast Tour

In Coast-to-Coast Tour
Hollywood, Sept. 21.
The dancing Champions, Margeand Gower, blosson out as book
and disk personalities' Nov. 1 in a
music-literary promotion keyed to
their two forthcoming films and
projected coast-to-coast legit tour
in "Three for Tonight" under the
Paul Gregory banner, "Tonight"
trek of 77 cities gets underway
Oct. 28 and field men repping
Gregory will begin to receive material next week for tiens on the
promotional campaign.
Highlighting the drive are a
book, "Let's Dance with Marge
and Gower Champion;" a similarly
titled Columbia Records album;
sheet music publication of a new
tune, "The Champion Strut," and
introduction of the dance of that
(Continued on page 56)

(Continued on page 56)

The American Guild of Variety Artists this week received a serious setback with the resignation of Armand Marion, organizer of the Montreal branch, together with members of the staff in that city. It's believed they are joining Dick Jones, AGVA's former eastern regional director, in his new organization, Actors International Union.

regional director, in his new organization, Actors International Union.

Step came as a complete surprise to the N.Y. office, inasmuch as Jack Irving, AGVA's national admit istrative secretary, had queried Marion about a month ago regarding rumors that he would resign and form an indie setup. Marion on Aug. 23 wired that he was not resigning, regardless of any rumors in circulation. He followed up with another wire that he was completely loyal to AGVA. Irving was reported bitter about this turn of events, saying that while being under pay to AGVA Marion had been negotiating with "enemies of the union."

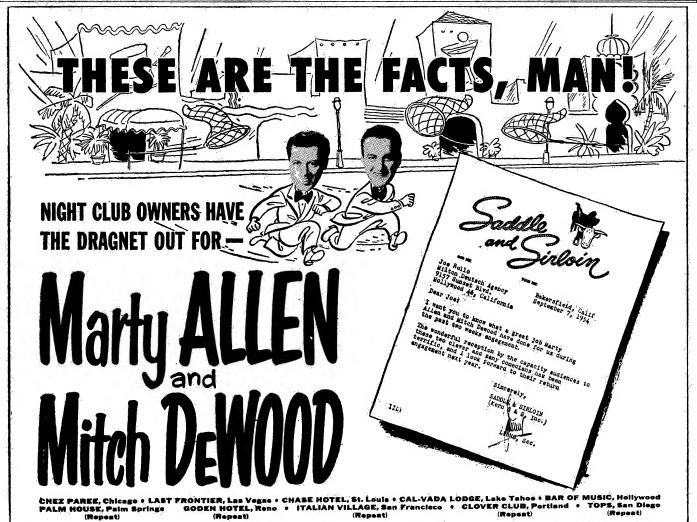
The new turn puts a serious crimp in AGVA's plans, since it indicates that the Jones-Marion group will now attempt to make peace with the American Federa-(Continued on page 58)

(Continued on page 58)

Count Bismarck's Decor For Hotel Ambassador

For Hotel Ambassador
The Ambassador Hotel, N.Y.,
will open a new nitery room, the
Embassy, some time in October as
a replacement for the Trianon
which will now be reserved for
private functions. New room will
open with a magyar orchestra
batoned by Jani Sarkozi working
until 11 p.m., and after that hour
a dance crew headed by Chauncey
Gray takes over.

Col. Serge Obolensky, inn's
prexy, who took over the hotel
some time ago and wh formerly
headed the nearby Sherry-Netherland, had Count Edward Bismarck,
nephew of the German chancellor,
design the Embassy room.



Ice Reviews

Ice Capades of 1955

Ice Capades of 1955

John H. Harris production with Donna Atwood, Bobby Specht, Old Smoothies (2), Larry Jackson & Bernie Lynam, Rosemary Henderson, Alan Konrad, Mullen & Raiche, Forgie & Larson, Dougherty & Stevenson, Rosemary & Bobby Maxon, Silvia & Michel, Don Bearson, Willie Kall, Johnny Lettengaver, Helen Davidson, Eddie Runyon, Jeri Mayhall Orch. Choreography, Ron Fletcher and Dench & Stewart; costumes, Billy Livingston, executed by Celine Faur and Henry Weiss; scenery, Floyd, Parrish; recording director, Ralph Valentin. At Madison Square Garden, N. Y., Sept. 15; \$5 top.

Ice shows have been maintaining their boxoffice even at times when virtually every undertaking in the live talent field has been losing live talent field has been losing ground at the wickets. The basic appeal of this type of show, especially "Ice Capades." which opened its run at N. Y.'s Madison Square Garden last Wednesday (15), may lie in the fact that it's family entertainment. This is one layout that has been built for the entire household and has long been promoted as an ideal spot for a family indoor picnic.

John Harris' latest edition is

indoor picnic.

John Harris' latest edition is probably one of the best in the 15-year history of that venture. The production has that "budget-bedamned" look. It's estimated that at least \$500,000 went into the making of this show, with costuming taking up the major portion of the cost. The glitter, color and spectacle are more evident than usual in this edition.

One of the phenomena of "Ice

usual in this edition.

One of the phenomena of "Ice Candes" lies in the fact that it doesn't rely on names to draw the customers, although there is a somewhat belated attempt to cash in on Donna Atwood's popularity, which has been building, principally through her long association with the show. She may retire at the end of this season. end of this season.

the end of this season.

Miss Atwood, topping the show, has been dancing with Bobby Specht for any years. They've become one of the better teams around, each season seeing some more maturity in their work. Their choreography is imaginatively designed and with sufficient commercialism to rate plaudits. In her solo work Miss Atwood exhibits savry and shows markood pand shows work worthy of top mittings.

However, Harris has devised

Harris has devised

COMEDY MATERIAL FUN-MASTER

THE DRIGINAL SHOW-BIZ GAG FILE (The Service of the STARS) First 13 Files \$6.00—All 35 issues \$25 ly; \$1.05 per script.

• 3 Bks. PARODIES, per book \$10 • MINSTREL BUDGET ... \$25 • 4 BLACKOUT BKS., ea. bk. \$25 • BLUE BOOK (Gags for Shags) \$50 • HOW TO MASTER THE CEREMONIES \$3.00 GART CLASSIFIED ENCYCLOPEDIA OF GAGS. \$300. Worth over a thousand No. C.O.D.'s

200 W 54th St., New York 19-Dept. V Circle 7-1130

WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk Avery & Washington Sts.

JOHNSON and MADILL

Currently (Sept. 16th)

RADIO CITY MUSIC HALL

other gimmicks that mean accelerated boxoffice for "Ice Capades." The innovation of a few years ago, a tab version of a musical comedy, has apparently built itself into a big item. This year's condensation is a variation of the legiter. "Wish You Were Here," with the locale moved from the Catskills to Lake Placid where an ice carnival is in progress. It's a well-staged affair with a tape carrying the voices and tunes. There's still a little too much book in the piece, but the extra length seems worth it in view of the fact that the story makes sense. The tunes are excellently taped and the words and libretto are mimed well by the participants. Miss Atwood and Specht skate the romantic leads, while other roles are assumed by Helen Davidson, Rosemary Henderson and Herb Cowman. Rosemary Cowman.

Cowman.

Harris has also put in a few more innovations, major one being an ice version of "Dragnet," with Jack Webb doing a taped commentary. Webb has recorded a different speech for each town so that local police chiefs and other bits peculiar to the particular city in which the show is playing can be mentioned. It's a lively piece, with a few comedic overtones, and lush costumes.

The show has also gone in for

costumes.

The show has also gone in for another bit of name-dropping in its production number, "Les Patineurs," suggested by the Sadler's-Wells Ballet. The costumes are sumptious in this sequence. Another concession to the arts lies in its other selling point, "An American In Paris," which has been given a big treatment. Solo parts by Miss Atwood and Specht are on par with the other pieces.

The show has anyte a big number.

par with the other pieces.

The show has put a big punch into its opening sequence, "Celestial Ballet," in which it actually achieves an out-of-world quality in its props, which have clouds emanating from a towering structure. The costumes do not suggest that the participants are earthlings. Another production number is the usual Latin-motif "Tropicana," which has okay choreography by Dench & Stewart.

Aside from the two principals.

which has okay choreography by Dench & Stewart.

Aside from the two principals, the rest of the cast has competent skaters, although not in the name brackets. All have tasteful routines, with Helen Davidson starting off on a graceful number showing good spins. Rosemary Henderson works along the same vein for some excellent results. However, the strongest single seems to be Alan Konrad, who punctuates his frappe work with some excellent acrobatics, including butterflies. Johnny Lettengarver similarly gets a hot mitt for his solo work, but the shadow skating bit with Don Bearson is considerably weaker. The Eddie Runyon conception of a straw man fails to realize its full potential.

Jackson & Lynam's comedy work

a straw man fails to realize its full potential.

Jackson & Lynam's comedy work hits good laugh returns with a Mack Sennett spoof and a ballet number. Another good comedy bit is by Willie Kall, who ribs an ice ballerina. Acrobatics by Ken Muhen & Ed Raiche gets over well and the badminton game by Hugh Foreie & Stig Larson is by now a standard in ice circles. The Doggie number by Dougherty & Stevenson is well received. The hound designer rates a salvo.

Two teams new to local audiences are Silvia & Michel, who combine the technicalities of skating with the dance and have come up with a delightful turn, and Rosemary & Bobby Maxon, a likable pair of youngsters who seems to be skating for the sheer joy of it. They make a deep indent on the mob. Of course, The Old Smoothies Orrim Markhus & Irma Thomas) perform with their usual assurance and bring down the house.

a livelier gait through the elimination of unnecessary encores. It's a fast-moving display with a lot of glitter put in by the imaginative costuming of Billy Livingston and the choreography by Ron Fletcher. Jeri Mayhall showbacks excellently.

Ice Follies of 1955

Los Angeles, Sept. 16.

Los Angeles, Sept. 16.

Shipstads & Johnson presentation of ice show in two acts (19 scenes) directed and choreographed by Francis Claudet, Mary Jane Lewis, Stanley D. Kahn. Music by Larry Morey, conducted by George Hackett, costumes by Helen Rose; props and settings by Fernando Carrere. Cast: Richard Duyler, Betty Schalow, Mr. Frick Sonja & Franz, Marie Crimmins, Ginger Clayton & Jack Boyle, Frances Dorsey, Florence Rae, Sad Sacks, Scarecrows, Walter & Irene, Kernnond Bros., Pat Shanahan, Pastor Tuins, Georgianna Sutton, Marlene Jackson, Carol Caverly, Phil Skillings, Ole Ericksen & Dick Mershon, The Henrys and Ice Folliettes. At Pan Pacific Aud., Los Angeles, Sept. 16-Oct. 10, '54.

It gets tougher every year, but the Shipstads and Johnson manage to keep coming up with topnotch ice entertainment annually. The newest version is no exception and the imaginative productions, eyefilling costuming and lighting gimmicks added to the far above average blade work add up to a solid two and one-half hours of entertainment. As usual, the moppet appeal is stressed to guarantee hefty matinee business in addition to the nighttime potential, and the 1955 edition is a cinch to return a hefty profit on its investment of approximately \$375,000.

Most of the old favorites are

approximately \$375,000.

Most of the old favorites are back this year in a glittering succession of numbers of varying musical beats. Even the mambo is included, with a cantankerous hoss, the newest creation of Ole Ericksen and Dick Mershon, clomping to the south-of-the-border beat.

sen and Diek Mersiani, Compine to the south-of-the-border beat.

Among the production standouts are the colorful "Danza Del Fuego," a glittering Spanish routine complete with gay costumes, toreros, imitation fire and some breathtaking bladework by Florence Rae; "Planet G." a science fiction fantasy in which the Icefolliettes are clad in clear plastic uniforms complete with neon tubing and provide a background for Betty Schalow's excellent fancy-skating routines; "Picnic in Podunk." which blends humor, color and the skating of the twins Jean and Joan Pastor; and the opening Christmas routine in which Marie Crimmins shines as a Snowball.

Beyond that there's the usual

Crimmins shines as a Snowball.

Beyond that there's the usual peak work by Richard Dwyer, who gets better annually; the humor of Mr. Frick, who has worked out a fine new solo act since the retirement of partner Frack; the dance work of Walter and Irene, and some fine new imports in the acrocomedic Kermond Bros. from Australia and Sonja and Franz from Germany.

Moppets particularly will appre-

Germany.

Moppets particularly will appreciate the work of The Henrys, a father and six-year-old son whose acrobladic work is unmatched. The youngster has the makings of a fine trouper. And Frances Dorsey shines in a "dance moderne" segment of the swing waltz number. The Sad Sacks do a precision comedy routine, reminiscent of Willie West & McGinty, that keeps the chuckles coming.

Production credits are of a high

Production credits are of a high order, particularly choreography and direction by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn and Helen Rose's glittering costumes.

In addition, "Ice Follies" has a In addition, "Ice Follies" has a couple of plug tune potentials in Larry Morey's or riginal music, notably "It Always Rains at a Picnie" and "Somewhere." These and other tunes are skillfully handled by the bladeshow orch under George Hackett's baton.

Production layout indicates a greater investment this year than before, but the payoff potential is there. It should draw top business, both from regular adherents and from new fans whose interest is aroused by good word of mouth.

Kap.

Hirsch to Fla. Agency

Miami Beach, Sept. 21.

Jerry Hirsch, former Miami Beach and New Orleans organizer for the American Guild of Variety Artists, has joined the Sid Harris Agency here.

During the past season, Hirsch managed the Beachcomber for Norman Schuyler during the Mar-tha Raye engagement.

Miss Grayco's Cafe Bids

On the heels of her disking of "Oop Shoop" for Label X, Helen Grayco (Mrs. Spike Jones) is being dickered for club dates at the Mocambo in Hollywood and Mapes Hotel in Reno.

Miss Grayco, however, is already committed to play with Jones' "Musical Insantites" troupe and will not okay any nitery work until December.

REAL VS. KINE ROTH JAMS SHAMROCK ROOM

Houston, Sept. 21.

The Shamrock Hotel's Shamrock Room successfully introed tele-vision during the run of Lillian Roth, when a special projector was set up to show Miss Roth on "This Is Your Life," a repeat of a pro-gram Miss Roth had done earlier.

Special showing was followed by appearances of KPRC-TV, Houston, execs in the room and reading of congratulatory telegrams.

Business was heavy at the hotel and there were many turnaways, brought on by the fact that the previous commitments forced Miss Roth to work in the smaller of the hotel's public rooms. She closes tomorrow night (Wed.).

AGVA Dickers Turnover Of Philadelphia Office

Philadelphia. Sept. 21.

Negotiations are now under way Negotiations are now under way for the surrender of the Philadelphia offices of the American Guild of Variety Artists to representatives of the parent organization. Dick Jones and Charles Garvey, now in pozession of the Jayout, are reportedly making a deal with Lou Smolove, who was sent in by the AGVA office in New York.

Basis of the deal now under ne gotiation is whether Jones is entitled to two-weeks' vacation money as he claims, according to AGVA spokesmen. Surrender of the keys, furniture and records is involved in the deal.

Jones, former eastern regional rep of AGVA, has set up his own organization, the Actors International Union. It's the second time he organized a union in opposition to AGVA. In 1947 he set up a rival organization after being fired.

Book Promotion

Continued from page 55

name by music teachers around the country

the country.

Biggest phase of the promotional campaign is the book, penned by Associated Press Hollywood correspondent Bob Thomas who gets "as told to Bob Thomas" cover credit for the tome which Grosset & Dunlap will publish. The text traces the career of the dance team and features special layouts on every type of dance including the new "Champion Strut."

Book's color cover will be re-

"Champion Strut."

Book's color cover will be repeated on the Columbia album which was recorded over the weekend under the supervision of the label's Coast recording director, Paul Weston. Disk package contains 10 tunes which the dancers have chosen for the fox trot, rhumba, waltz and other dance styles. Other two in the package are the "Strut" and "Let's Dance," which will also be available as aingle 78 pairing and a 45 rpm disk. "Strut" sheet music will be published by Cromwell Music.

Tieing in directly with these

published by Cromwell Music.

Tielng in directly with these items will be the press campaigns by Metro on "Jupiter's Darling" and Columbia on "Three for the Show." By mid-December, too, the original soundtrack albums from these films, released by Mercury, and Decca respectively, will give the Champions an added exploitation peg on which to hang their various activities.

Tieun effected by the Arthur

Tieup effected by the Arthur Jacobs flackery includes possible syndication in newspapers around the country of segments of the book to tie in with the personal appearance.

Spike Jones

Continued from page 55 =

tour will be the 14th for the Spike tour will be the 14th for the Spike Jones troupe, and since it is classed, as family entertainment, its advent means a big chunk out of the week's budget for the average family of four. Mere advance no-tices are not enough, Jones be-lieves, to convince the public that the expenditure will be worth while.

while,

"It's a problem that needs special handling," he points out. "The advance man can't do the whole job in the limited time at his disposal. He gets into town, contacts the papers, talks to radio or television station execs, checks to see how the house is scaled, has a hurried conference with promoter or entertainment committee chairman, and then is off in a rush to make the next town. All he has time for is the routine job—and routine jobs no longer sell as many tickets."

To meet the situation, Jones purchased a fire-engine red Nash station wagon, equipped it with a sound system and hired Colvig to make the trip with advance man Bill Tostevin. They make the jumps together, planning their assault on the next town. On arrival, Tostevin handles his regular duties while "Nutsy the Clown" goes to town.

Colvig is making radio and tele Colvig is making radio and television appearances, personals at stores and civic functions where they can be arranged, does impromptu shows around town and and distributes heralds which Jones "Ambassador of Fun" and it's figured his street antes alone will guarantee considerable newspaper attention, including art, in addition to the impact on the general public. general public.

general public.

"It's an investment that's a cinch to pay off," Jones insists. "I don't have to fill many more \$3.60 seats to make up the slight difference i expenses—particularly since this method of traveling and the doubling up on hotel accommodations and other costs is only fractionally more than what it would cost for the advance man to be out on his own doing his usual job."

There's nothing new to the idea.

own doing his usual job."

There's nothing new to the idea, Jones points out, since it's a form of ballyhoo once extremely popular with touring shows of all ki ds. He figures that it's a necessary revival and one which will become standard operating procedure in th years to come.



The Puppet Masters

NICOLI and PHILLIP KNIGHT

APOLLO, NEW YORK (Thanks WILL MASTIN TRIO)

DICK HENRY, INC. 1733 Broadway, New York 19

When in Buffalo Stop at the ROANOKE APARTMENT HOTEL

An Apartment for the price of a Room Complete Cooking Facilities M. Lenchner, Mgr., 206 So. Elmwood Av.

THE SATISFIERS

VOCAL QUARTETTE

VAUGHN MONROE SHOW . . . NBC . . . TUES. & THURS., 7:30 P.M. CHEVROLET "ON STAGE" WBZ-TV, BOSTON, MONDAYS, 11:00 P.M. Personal Mgt., Eddie Hellman Direction, Williard Alexander, Inc.

Thanks: RUSSELL MARKERT HATTIE ALTHOFF

Esther Williams Vande Tour Cited As Bait for More Headliners

Only a sampling of the vaude time that can be made available ith name talent is seen in the McLaughlin Rejoins route lined up by Esther Williams and her husband, Ben Gage. At this point the turn has about 10 weeks, with more in the offing should they care to remain out a bit longer. Houses that haven't had any

stage activity in years have been lighting again because of the availability of a headliner package.

Talent agencies are using the Talent agencies are using the case of Miss Williams as an example to other names. They are scanning the "lists of Hollywood toppers who have played Las Vegas spots and are trying to sell them on the idea of going out as the head of a package. Right now the percenters are sticking to the Las Vegas vets nearly exclusively, because of the fact that these have already invested in an act and have already been sold on the idea of making appearances.

Mae West, for example, after

of making appearances.

Mae West, for example, after
making the initial outlay has gone
in for niteries and is getting some
fancy coin. Most of Miss Williams'
dates are on a guarantee and percentage basis, and it appears that
she'll be able to hit some tall takes.

she'll be able to hit some tall takes. Another factor that makes the agencies feel that they have a chance on getting some of the filmsters lies in the fact that many theatres will change running times, number of shows and other long-established customs in an effort to lure the names. For example, the Capitol, Washington, for two shows instituted a twice-daily policy. In other towns they'll be able to get lucrative weekends, and lay off the rest of the time. In other words, operators can virtually be guaranteed to be accommodating. The agencies are now heavily

The agencies are now heavily engaged in making pitches and hope for results within a short

Wirtz's Blade Revue

Wirtz's Blade Revue

Chicago, Sept. 21.

Andra McLaughlin will rejoin the Arthur Wirtz "Hollywood Ice Revue," which goes on tour shortly. Miss McLaughlin was with Wirtz two seasons ago, but quit the show in the middle of the Madison Square Garden, N.Y., run because of a billing dispute. Miss McLaughlin had charged that contract called for billing on the marquee, When Wirtz didn't change the canopy lettering, Miss McLaughlin, after consultation with American Guild of Variety Artists officials, walked out.

Weeper Wows 'Em Down Under

Sydney, Sept. 14.
Johnnie Ray hit the boxoffice and popularity jackjots on his debut here Sept. 11, pulling a mob of around 16,000 on two shows at the

here Sept. 11, pulling a mob of around 16,000 on two shows at the Sydney Stadium under the Lee Gordon management.

Prince of Wails worked for about 45 minutes on each show and had 'em yelling for more. Hit the top spot with "Walking My Baby Back Home," "Somebody Stole My Gal," "Taking a Chance of Love," "Jubilee" and "Cry."

Ray, following his Sydney shows, wowed the payees in Melbourne, with police escorts necessary to protect him from teenage admirers. Singer will pull down for his own about \$23,000 on this swift but profitable date.

Associate artists Peggy Ryan, Ray McDonald and Dave Barry, together with Wally Norman's local band combo, all went over solidly with the payees. Ray is timed to do (Continued on page 58)

HOLZFEIND SOLE OWNER **OF CHICAGO BLUE NOTE**

Chicago, Sept. 21.

Chicago, Sept. 21.
Frank Holzfeind, manager and booker for the Blue Note since its beginning, is buying the jazz head-quarters outright from Harold Wessel for an undisclosed sum. Holzfeind will take over the reins on about Oct. 1. He'd previously owned a small stake in the room, estimated at about \$5,000.

estimated at anout \$0,000.

It's known that friction was growing between Holzfeind and Wessel ever since the showcase reopened in new quarters last January. The pair had originated the Blue Note, now the jazzmost spot in Chicago, in November, 1947.

EMA, Chi AGVA **Come to Terms**

Chicago, Sept. 21.

Chicago, Sept. 21.

Longstanding enmity between two Windy City vaude organizations ended abruptly last week, as American Guild of Variety Artists chapter here and the rebel Entertainment Managers Assn. came to "fair and equitable" terms. Matter was settled in a showdown powwow. EMA withdrew its \$3,000,000 damages suit against 'AGVA from Federal District Court, and its members were deleted from the AGVA unfair list, where they had been affixed these past two years. As result of the settlement, EMA

hern affixed these past two years. As result of the settlement, EMA members will work under same terms and conditions as other principal agents throughout the country. Impasse had been the AGVA welfare and insurance fund, which tapped midwestern agents for \$1 per performer per club date and only 40c from eastern agents of the Artists Representative Assn. It's understood that this fee was better standardized in last week's negotiations, which brought Chicago indie agents back to the AGVA rolls. Henceforth, bookers are committed to using only performers who are in good standing with AGVA or some other duly recognized union.

Chicago Theatre to Drop Vaude **During Long Run of Garland Pic**

Probers Get After Dip In Ohio Fair Grosses

Columbus, Sept. 21.

Cölumbus, Sept. 21.

Investigations loom after attendance at the Ohio State Fair dropped 14% below last year's.

Final tabulation of the gross and exact attendance figures has not yet been made but fair manager Sam Cashman said at the close of the eight-day exposition that paid attendance totaled 237,658, as compared with 277,681 in 1953. Gatereceipts amounted to about \$199,000, as against \$235,000 last yeer.

Last week seven members of the Ohio Legislature's 11 member County Fair Study Commission voted unanimously to request a study to be made of the failing Ohio State Fair. Rep. Elton Kile (R., Madison County) directed the heaviest fire at the fair claiming the agricultural-minded exposition is being made into a "gigantic midway festival," relegating Ohio industry and agriculture to a secondary role.

Gypsy's Aussie **Vaudate Trek**

Hollywood, Sept. 21.

Hollywood, Sept. 21.

Gypsy Rose Lee will be the next top American performer to make the trek Down Under for a vaudate, teeing off a new surge of live entertainment activity in Australia. She leaves this week, to open a two-week stand at the Palladium in Sydney Oct. 1.

Harry O. Wren, theatre's exec, has been conducting trans-Pacific telephone discussions with local agencies seeking acts to follow in what apparently will be a steady stream of talent. Miss Lee may be followed by the Ink Spots.

Chicago Theatre, Chicago, sole major vaude outlet in Chicago, will drop stageshows for duration of the run of the Judy Garland starrer, "A Star Is Bonn." The dropping of stagers will leave the second city in the country without a stageshow outlet. The theatre recently obtained relief from the Jackson Park decree, which limited Chi firstruns to two weeks. Consequently, it's expected that the run may even go into the Yule season.

son.

Chicago Theatre, booked by United Paramount Theatre's Harry Levine from New York, is probably the most consistent user of vaude acts in the country. It's the only house that still goes i for names on a year-round basis and is regarded as the most important stageshow stop in the country. At this point, vaude is expected to resume when "Star's" run is over.

Last time house relinquished.

ver.

Last time house relinquished vaude was in 1943 for "This Is the Army," another lengthy pic, but at the time several other houses maintained stageshows.
Only other vaudfilmery in the city is the Regal Theatre in southside Negro district which, only on rare occasions, hypos biz with stage presentations. None, however, is in the offing during the Chicago's vaude layoff, making the absence of onstage talent in town complete for the period.

Dance Policy Reopens Belmont's Glass Hat

The Glass Hat of the Belmont Plaza Hotel, N.Y., is reopening tomorrow (Thurs.) on a dance policy. Spot had been a straight eatery for the past two years with sporadic attempts at trade with various disk jockeys.

Some years ago, the Glass Hat had been a fullscale nitery that frequently had name entertainment. Reopening will have the Al Castellanos Orch, and a champagne hour on Wednesdays.

GRIF

The Singing Humorist THE COLONY London



September 4th 1954.

Wally Griffing

I do not normally write congratulatory letters to Cabaret Artistse, but I particularly want to make an exception in your Dear Wally Griffing

case, as the results have by far exceeded expectations. In consequence, I am delighted to advise you that I

extended your engagement at the Colony Restaurant for a further two weeks which will make six weeks in all. This is an unusual proceedure on our part, as our present policy is to present an artists for four weeks Our patrons have really taken to your act, and we have heard many

remarks that you have a Danny Kays quality. I hope that I shall have the pleasure in presenting

you again at the Colony Restaurant in the near future.

Harry Morriso



success . . . breezy sense of humor . . . shrewd knack of timing . show biz savvy comedy gab."

"Griffin ... a likeable young man with a refreshingly original style, has a slick act and is a natural for the Palladium."

—Arthur Helliwell, The People.

"Griffi , a bright new line in comedy, is such a hit that his engagement is extended and he is wanted for a West End show."

—David Lewin, Daily Express.

. a brilliant performer . . . "—The Musical Express. "This boy is sensational . . . funniest lyrics I have ever Record-Mirror. heard.



Thanks NORMAN PAYNE and JOCK JACOBSEN and of course, HARRY MORRIS.

New Acts

Fenton
Songs, Dances
60 Mins,
Hotel Statler, Hartford

Hidegarde & Jack Whiting's 'New Act' break-in at the Hot-1 Statler marks three firsts. It's the first time the chanteuse has given equal billing to anyone else; first time on the nitery circuit for. Whiting, a star of the musicomedy field, and also the debut of the Terrace Room of the new Statler Hotel, Latter room seats 300.

Two-day break-in preceded the eight-week booking for the duo at the Hotel Pierre commencing. Tuesday (21). Terrace date was to iron out rough spots and improve pacing, etc. Sandpapering need as in evidence at the act's getway.

way.

Hildegarde intersperses her new material with the old as she continues to project her standard socko showcasing. An easy seller of songs and personality, chirper splits her time with vocals, patter and 88 playing. Her selling is both visual and auditory. She even does fake softshoe routine with Whiting. She's on for a major portion of the hour-long stanza.

As usual, her manager and long-

of the hour-long stanza.

As usual, her manager and long-time associate, Anna Sosenko, is responsible for production and direction of the divertissement. The strikingly gowned chanteuse, aided and abetted by her trademark upweep hairdo, works easily and warms the mitt palmers effortlessly. Gets away her varied repertoire with "Say Yes to Life," accounted by her arranging team of toure with "Say Yes to Life," accomped by her arranging team of Gene Bone & Howard Fenton. One works the piano while the other chipps. Hildegarde follows with "All This Is Mine," a spiritual bit that reaches homeplate with the pew purchasers. Accomps self at the 88's on this offering.

the 88's on this offering.
Following this she seques into a novelty bit, "Take It All In Your Stride." after which she leaves the black-and-whites for the floor and warm patter with aud, A comic number, "Vodka, Don't Give Me Vodka," and an oldie arrangement, "Merrily, Merrily," lead her into table hopping and customer ad libbing and the bowoff intro to Jack Whiting.

Latter, a star of "Golden Apple"

Ming and the obworr intro to Jack Whiting.

Latter, a star of "Golden Apple" and "Hazel Flagg," making his first nitery appearance, is well composed and gets off to a selling sendoff in top hat and cane. Whiting reprises a brace of songs with which he was musicomedy associated. Included are "All Alone." "Everything I've Got Belongs to You." "Cream In My Coffee." Intersperses his numbers with some softshoe routines. His style of projection, his flashing smile and warm personality, aid him in getting across his material. His 12 minutes solo on the boards is solid entertainment.

entertainment.

One offering, "Mayor of Your Town" scores a bullseye. A vocal "Cousin From Milwaukee" brings back Hildegarde for more chirping and patter with Whiting. Both waltz and softshoe together.

Windup has Hildegarde reprising



MAURICE SEYMOUR

PHOTOGRAPHER PL. 7-1527

1619 B'way (at 49th) BRILL BLDG., NEW YORK

HILDEGARDE & JACK WHITING songs from earlier on the program. With Gene Bone and Howard Choice of Whiting as her equal-billing partner is an excellent one and makes for a neatly wrapped piece of merchandise. Eck.

EILEEN BARTON
Comedienne
29 Mins.
Copocabana, New, York

Eileen Barton is one of those second-generation performers who, in all sympathy, must make their parents look hasbeens in spase. in all sympathy, must make their parents look hasbeens in spase. Such has been the progression of show biz standards, Gloria De-Haven, Donald O'Connor, Nancy Walker come to mind, and off course there are others. Should their forebears be needlessly sensitized it might be observed that almost any chorus linester today dances better than Marilyn Miller and she, too, would have trouble in today's show biz circles, if trying to peddle whatewas hot stuff 20 or

and she, too, would have trounier it oday's show biz circles, if trying to peddle whatewas hot stuff 20 or 30 years ago.

Back to Miss Barton, fille of Elsie & Ben Barton, the latter now operating head of the music pubbery bearing his name, which in actuality is an outlet for Frank Sinatra's Tin Pan Alley activities as publisher. Her Haiold Arlen tribute, save for the occasionally over-accented lypical flights as to the ASCAP prowess of that justifably famed songsmith, is a tour-deforce, almost in the Judy Garland tradition.

Coming on to mixed impression

land tradition.—
Coming on to mixed impression—somehow that new brunet iff seems to have "aged" her beyond her years, for she's still very much in the ingenue league—she is naturally fanfared by "Bake a Cake," her yesterseason disclick—and thence into "Moment On" and "Hey There."

However not with impression of the state of the

However, not, until the Arlen tribute does she wham 'em, and from every moment on—not the song of the same name two laps ago—sh is an arresting personago—ality.

song of the same name two laps ago—sh is an arresting personality.

For one thing, even show bizites must have been impressed by Arlen's succession of clicks. Even within th trade there are tendencies to forget identification; sometimes it's a case of one collaborator eclipsing another, so that many a song has been mentally earmarked as "a Johnny Mercer" tune, when actually he did the wordage to Arlen's melody. If it isn't that, then it's the interpretation. Ethel Waters and "Stormy Weather," Billy Daniels and "Old Black Magic," Judy Garland "Over the Rainbow," Sinatra and "World On a String," Lena Horne and "Blues In the Night," Tony Martin and "Let's Fall In Love," Harry Richman and "I Love a Parade"—these are other manifestations of a current "sponsor identification with songs and singers which, like the lack of product identification too often in radio and ty, finds the listener/looker ignorant of the true identity of who and what makes it all possible.

It's this surprise impact, in a measure, that figures largely in making Miss Barton's salute to Arlen pay off so rousingly.

And to cap, it, with the traditional makeup suitcase, adorned by Elsie & Ben Barton & Co.—"I was the company," she observes —the young comedienne dons the cork and whams 'em with two blackface impressions of Jolson doing "Swanee" and "Tootsie" that gives the impression that the new Copa show really didn't start moving until Miss Barton's act. (This despite a pretty good average hors d'ouvres of an entertainment building up to her, and she cick of large proportions at the

ment building up to her, and sneas entr'acte to the star, Joe E. Lewis).

Miss Barton is undeniable click of large proportions at the Copa, a stature she has never heretofore attained. In her public tributes to pianist-accompanist Bobby Kroll and "Milton Berle who made it all possible," she has established a new milestone in her personal career. She's set to scale those Las Vegas heights now, unquestionably and unequivocally. There's a solid chunk of stardust flaked around her current 29-minute stint at the Copa. Abel.

FOUR JOES

VARIETY

FOUR JOES
Rhythmic
15 Mins.
Copacabana, New York
Male vocal-rhythmic quartet are in the modern idiom of eccentric stylizations of sounds, vocal and instrumental. In this instance the latter are an accordion and guitar, with the four grouped around the like for their slapdash splurge of songaloging, that opens with "Lady, Be Good," "Ain't Got A Barrel of Money," "Perfidia," If Get So Lonely," "Oh, How I Miss You Tonight," and "Tiger Rag."
All are done in the same idiom, whether fundamentally a ballad, at Latin serenade or a rhythmic novelty. All fall with the same impact on the ear. All four seem to have been scared by any of the diskery freaks who have suddenly come into fleeting prominence, if not durable fame, on the strength of one or another platter, and who variously might be billed as the 4 Lads, the 4 Aces, the 4 Coins, the 4 Tunes, the Crew Cuts, the Gaylords or kindred professionally identifying tags.

As cafe acts, in the so-called "modern" idiom, the 4 Joes are little different from the 4 Toms, Dicks or Harrys, or the 4 Anythings.

In justice to the quartet, this is their first big leaves hocking. They

Dicks or Harrys, or the 4 Anythings.

In justice to the quartet, this is their first big league booking. They were pressed into the occasion when an abscessed throat condition kayoed the previously booked Billy Williams and his quartet. Eddie Fisher had them audition in the early a.m. and they were booked pronto. Group are ex-GIs who were with Fisher. In the service, and he has been mentoring them since; in fact at the premiere dinner show he was present to introduce them and participate in one ensemble number. Abel.

OTHELLA DALLAS

Songs
10 Mins.
Apollo, N. Y.
Othella Dallas, an American per-Othella Dallas, an American performer who has worked on the Continent for several years, is making a return on her home heath with her appearance at the Apollo. Negro songstress is a young and well-built, with a sheath-like tight-fitting gown that permits her only a mincing step. Her tunes show considerable Continental influences with a repertoire that includes Callie chansons. Latin litts and a with a repertoire that includes Gallic chansons, Latin lilts and a

pop tune.
All this should make for a well-All this should make for a well-rounded repertoire, but somehow Miss Dallas misses for the spots south of 125th Street. Miss Dallas works in the pattern of other expatriate performers who return to the U.S. The audience generally feels that the singer can parlez English without an accent. The Frenchified talk seems quite phoney and, in her case, the Continental manners seem to belong to someand, in her case, the Continental manners seem to belong to someone else. Songwise, Miss Dallas has makings, but a purer essence of her own self would give the customers a better chance to pass on her merits.

NICOLI KNIGHT PUPPETS (2)

NICOLI KNIGHT PUPPETS (2)
11 Mins.
Apollo, N. Y.
Nicoli Knight Puppets, comprising a man and woman in the manipulation spots, have a well-worked out turn. There are some imaginative moments by the ofay turn on otherwise all-Negro bill. There's a good horse bit, and a closing dog and fireplug sequence that has a surprise ending. The manipulations are frequently in genious with the femme doing the majority of the work, while the lad provides an offstage voice and gives his partner all-around assistance.
One piece, in which a sexy femme comes out of a coffin and a devil follows her in, has some questionable moments. The song heard during this bit has long ago lost its freshness having been on juvenile catalogs for many eyears, and some business at the end should be eliminated for family audience. These bits are not merely suggestive, but dirty.

PEARL CARR

PEARL CARR

Songs
14 Mins.
Empire, Glasgow
Radio chirper is a slender but
virile thrush with top song potential and a modestly warm personality. Chooses current pops for
repertoire, and strings the tunes
together with right amount to gabbing, which she keeps to a minimum.

Her best tunee is a topical comedy piece, "Let's Fall in Love." in which she stresses that even headline-hitting names happen to fall in love like lesser-publicized mortals.

Gord,

LAURIE SISTERS (3)

Mercury Records, are a goodlooking combo with a zestful delivery. The team hasn't much vocal polish, but that doesn't seem to hurt these

but that doesn't seem to hurt these days in the pop market. So even if these girls are inclined to have a metallic sound, they still could go far if they come up with a lucky disk hit.

Opening special material number by this group should be dropped. It's too long an intro about themselves, especially since they can do only two more songs, "Three Coins in the Fountain" and "When You're Smiling." Trio also has to learn more choreographic tricks with which to frame their tunes on a rostrum.

PAN VILLEN TROUNDE (4)

tunes on a rostrum. Herm.

PAN YUE JEN TROUPE (4)
Acro-balancing
8 Mins.
Empire, Glassow
Quartet of one male and three femme Orientals offers an entertaining stanza of acro and balancing chores, and seems okay for most visual media.
One femme is the pivot of act. getting an ovation for a backbend while balancing three plates and one glass on body and bearing weight of the male balanced atop herself. Then two of the femmes rotate Jap voyos on pieces of string, and male does the conventional spiralling-the-ribbon routi Final wind to act has novelty appeal, with the talented femme climbing a tall ladder, throwing away one side-buttress of the ladder steps, and having the male partner balance on three sections of his stomach at top of the ladder. Groupings in balance work, with which they finish, is of a high standard.

TEDDY JOHNSON

TEDDY JOHNSON

Songs 25 Mins.
Empire, Glasgow
Youngish male singer, already
w.k. through his disk-spinning
cheres, seems an attractive proposition for vaude and, on basis of
act offered, would qualify to rival
at least some American counterparts.

parts.

He adopts an easy, friendly style at the microphone. Opens with "Lady of Spai," then into "Story of Tina," and so through the current pops and ballads. Singer makes a particular hit in a let's-be-kids-again routine, switching dignified evening dress for a bonnet and comfortable old trousers.

Gord.

A. C. Claridge Switch

Atlantic City, Sept. 21. Ownership of Hotel Claridge, wank 400-room hostelry on the

ownership of Hotel Claringe swank 400-room hostelry on the beachfront in mideity, last week passed to the family of Anthon P. Miller Sr., resort contractor suburban banker and former principal stockholder.

cipal stockholder.

The Miller family took over from the Claridge Hotel, Inc., Matthew B. McCloskey, Philadelphia contractor; Thomas H. Munyan, Iocal attorney, and William Meyer, with McCloskey being the largest stockholder with 235,170, shares.

McCloskey last month sold his interests in the Atlantic City Transportation Co. to John M. McShain, another Philadelphia contractor. Munyan at the same time resigned as counsel for the company.

Weeper Wows

Continued from page 57

three additional shows here Sept. 17 and 18 prior to planing back the States.

With the success here of Artie Shaw, Gene Krupa and Ray, i dications point to a major upbeat in bigtime importations. Gorr.

Sky-Way Up With Ray
Cleveland, Sept. 21.
Eddie Sindelar's Sky-Way Club,
after a summer of low-priced
shows; is hiking its entertainment budget considerably in inking Johnnie Ray for four days commencing Oct. 20. It will be one of singer's first mid-western nitery dates after his return from Austra-

lia.

Sky-Way got into its pre-winter stride last week with Lou Monte, followed by Al Morgan topping current lineup. Harry Belafonte comes next Sept. 27 for six days, with Alan Dean and Four Escorts due Oct. 6 for four days. Mindy Carson is committed to a three-day visit starting Oct. 14, with Frankie Strasek continuing as house maestro.

Claridge was exected in 1939 of

Songs
10 Mins.
Palace, N.Y.
Laurie Sisters, a genuine sister trio who have cut several sides for Closkey, Miller group.

'Ice Capades' Hits Hot 250G at N.Y. Garden: Pitt Stand at 1656

"Ice Capades," which opened at Madison Square Garden, N. Y., last Madison Square Garden, N. Y., last Wednesday(15), running far ahead of last season's take there. For the first week which ended last night (Tues.) the John H. Har-ris production took in a very strong \$250,000.

So far, indications point to a heavier gross during the second part of the run. Show closes Sunday (26) and advance fairly heavy.

Record in Pitt

Record in Pitt

Pittsburgh, Sept. 21.

Premiere engagement here at
The Gardens of John H. Harris,
1955 "Ice Capades" was biggest in
history for the show locally. In
11 shows played ine days,
skating extravaganza played to
SRO, and grossed upwards of
\$165,000.

Rochiter of

Booking had to be abbreviated on account of N. Y. date at Madison Square Garden, but "Ice Capades" comes back to Pittsburgh Monday (27) for four additional performances before moving on to Cleveland Friday (1) to launch tionwide tour which will wind up i Hollywood next May.

Mitchell's Orient Tour

Mitchell's Urient lour
—Tour for Guy Mitchell is being
planned for the Orient, starting
sometime in October, Itinerary
would include Australia, Hawaii,
Japan and the Philippines, thence
back to the U. S.
Mitchell, currently in Europe,
expected back in the U. S. sometime this month.

Renault's Carnegie Date

Francis Renault has scheduled another recital at Carnegie Recital Hall, N. Y., Oct., 10, It'll mark his 11th season of concerts at this spot.

Femme impersonator has signed former filmactress Nita Naldi and Robert Verbeck, dancer ventriloquist, for this show.

Serious Setback

= Continued from page 55 ==

tion of Musicians, which is tiffing with AGVA in Canada.

It's also believed that agreement with the AFM would also lessen the likelihood that the American Federation of Labor would take action against the insurgent group. However, the AFM would hesitate considerably before making any tieup with the rump group, because the union could be accused of sabotaging a sister AFL union.

The new alliance also means that the October national board meeting will have its hands full and it may vote to ask the Associated Actors & Artists of America to step in. If this happens, it could conceivably mean that all those aligned with the new outfit would be relegated to continual playing of small time, since the other 4A affiliates control the jobs in television, films, legit as well as the better niteries in the U.S.

KUMAR Of India

October 2-7

FRESNO DISTRICT FAIR Fresno, Calif.

Management: ROBBINS BROS. 67 West 44th Street New York, N. Y.





CAB CALLOWAY

HELD OVER AGAIN-FOURTH WEEK **HOTEL SAHARA**

LAS VEGAS

Mgt. BILL MITTLER, 1619 Broadway, New York

Music Hall, N. Y.

"Autumn Album," with Gil
Johnston & Mike Madil, Don
Farnworth, Marlene Dell, Eric
Hutson, Marylin Murphy, William
Upshaw, George Sawtelle, Rock
ettes (dances by Russell Markert),
Glee Club (Raymond Paige, director; Ralph Hunter, associate),
Corps de Ballet (Margaret Sande,
director), Symphony Orchestra
(Paige, conductor; Leon Zawisza,
John Dosso, associate conductors),
Joseph Tekula, Anthony Makas;
produced by Markert, settings by
James Stewart Morcom, costumes
designed by Frank Spencer and executed by Louise Bayer, lighting
by Eugene Braun; stage manager,
John Jackson; production assistant,
Nicholas Daks; assistant to the
Rockette director, Emilia Sherman;
Symphony Orch performances
staged by Leon Leonidoff; organ. Rockette director, Emilia Sherman; Symphony Orch performances staged by Leon Leonidoff; organ, Ashley Miller, Raymond Bohr, Cecil Bentz; "Brigadoon" (M-G), reviewed in Variety, Aug. 11,754.

Short and snappy are the words for the Music Hail's autumn revue It's a colorful, sharply-paced menu that, though neither as well-stocked and as super-sensational in effects as most of the theatre's shows, is

as most of the theatre's shows, is frothy all the way through.

There's no dominant theme to this one, unless it be the Symphony Orch's opening, "KoJ Nideri," commemorating the Jewish High Holy Days. It's faithfully rendered musically, with the Music Hall Glee Club doing a fine choral job, Joseph Tekula playing a warm and moving cello and the Raymond Paige-directed orchestra providing a rich background. Leon Leonidoff staged the number with taste and dignity. Other onstage overture is a lush version of the "Bacchanale" from "Samson and Delilah," at the conclusion of which the orch is moved down to its customary pit position.

opsition.

Opening number is a beautifully staged and costumed choreographic rendition of Rachmaninoff's Second Piano Concerto, featuring solo dancers Don Farnworth and Marlene Dell, the Corps de Ballet and Anthony Makas at the piano. Number is staged on two long ramps, with the soloists pretty much confined to moving up and down the ramps. This is the ballet corps' number, made spectacular via a costuming arrangement in varying shades of gray with choreography mixing them up for top effects.

Glee Club and singers Exic Victorian Control of the control of

Glee Club and singers Eric Hutson as the professor, Marylin Murphy as a model and William Upshaw and George Sawtelle as Upshaw and George Sawtelle as students, whip up some pleasant nonsense in a "School for Love" number that includes pleasing renditions by the soloists of such standards as "Blue Moon," "Paradise" and "Our Love," along with some nonsense lyrics executed in Martyn Green style by Hutson.

Martyn Green style by Hutson.
Gil Johnson and Mike Madill follow with the only feature act on the bill, a fast-moving combination of dancing and acro work. Johnson is tops with a "music box" soft shee executed atop a piano, and both score in a "Drum Boogie" rendition that has them playing a couple of big drums in time with the music as they spin around the drums. A hat and cane number and some sharp acro work round out their pleasing turn.
Rockettes are on for the windup.

out their pleasing turn.

Rockettes are on for the windup, and in a socko parade number that sees them moving through dozens for intricate formations without a hitch. Their marching would put any crack army unit to shame. They're joined by the ballet girls for the closing moments to make an impressive stageful of marching, countermarching and wheeling femmes.

in okay style and the team winds and in a socko parade number that sees them moving through dozens of intricate formations without a litch. Their marching would put any crack army unit to shame. They're joined by the ballet girls for the closing moments to make an impressive stageful of marching, countermarching and wheeling femmes.

Everything about the production is topnotch, without a hitch seen anywhere.

Casino, Teronto

Toronto, Sept. 17.

Diosa Costello, Roberto & Alicia, Caballeros (2): Don Ray Nolds, Dani Crystal, Archie Stone House Orch; "Impact" (UA).

Billed as "The Brazilian Brevities," but also announced by the emcee as a "Caribbean" revue, this is a brisk 55 minutes of rhythm, dance and song, all very high class in the Latin tradition and leavened by the comedy patter of Dani Crystal. In a stage style new to most Casino customers, this stint is hefty on lots of dance gyrations, with plenty of hell-stampings and pivots to castanets accompaniments and plenty of percussion effects from the pit, and the ejaculated "oles" from the dancers who take an evident delight in their work.

Opens in full stage with The Caballeros, two litched has been every detail.

To okay style and the team winds up with comedy duet on "It's Delovely."

Preceding this act, Little Jack in the leveloup of the poyang in the heyday of ra tittle, one of the top names in show biz during the heyday of ra title, one of the top names in show biz during the heyday of ra title, one of the top names in show biz during the heyday of ra title, one of the top names in show biz during the heyday of ra title, one of the top names in show biz during the heyday of ra title, one of the top names in show biz during the heyday of ra they day that they used to be, the notating about the projects with savey and makes good use of his schmaltzy bips aren't what they used to be, the notating and makes good use of his schmaltzy bips aren't what they used to be, the notating and makes good use of his schmaltzy bips aren't what they used to be, the notat

finger-snapping gyrations in Latin tempo as buildup to easing on of Dlosa Costello, a shapely bruner looker in white, for Latin warbles, noted chiefly for husky shoutstyle, with the lads continuing their dancing as background. Miss Costello, with her bouncy hipswinging and hot contraito delivery, has no trouble at all in scoring, even though the payees don't understand the Latin lyrics.

understand the Latin lyrics.

Don Rey Nolds, handsome young baritone, trails for a songlog in English of "I Got Rhythm," a ballad switch to "Together" and a new arrangement of "All or Nothing at All, with the set over nicely on delivery and volume. Miss Costello is back in native costume for her singing of "The Peanut Vendor" and then into gypsy dancing, with The Caballeros back with her in some swift jitter-bugging and a hilarious Charleston finish. Roberto & Alicia also colorfully

and a hilarious Charleston finish.
Roberto & Alicia, also colorfully
costumed, follow for flamenco
work, plus the castanets, and areover big in two story-dance numbers. Miss Costello is back in the
Bloody Mary role from "South
Pacific" for the grasskirts sale
pitch to the sailors and then into a
fine "Bāli-Hi" that draws an ovation, heightened when she doffs
the wig and wipes off the grotesque
makeup. makeup.

makeup.

The comedy in this otherwise unusual package is provided by Dani Crystal, who also acts as amiable emcee throughout. In his patter, burlesqued imitations of musical instruments and some impersonations of pop singers, Crystal has a lot of fun kidding himself, a form of sincerity that clevely communicates itself to the audience. He is also a very funny comedian and gains the top applause honors of the evening.

McStay.

Palace, N. Y.

Two Kanazavas, Laurie Sisters (3), Oldfield & Ware, George Kirby, Helene & Howard, Little Jack Little, Maxie Rosenbloom with Bobbie Martin, LaFlotte Duo, Jo Lombardi House Orch; "White Fire" (Lippert), reviewed in Variety Feb. 10, 1954 Fire" (Lippert), rev RIETY, Feb. 10, 1954.

Current lineup of Palace acts makes for one of the most solid packages to be presented in this Broadway vaudery for some time. Top turns, most of which have appeared here before, are spotted throughout the bill, which plays through its 75-minute running time at a fast, varied clip.

time at a fast, varied clip.

In the topline next-to-closing slot, Slapsie Masie Rosenbloom returns for another click comedy bout with his femme partner, Bobble Martin. Since his initial appearance here a couple of years ago, the ex-pug has played most of the top nightspots around the country and his act bespeaks the additional experience. The timing is sharper and material has been pruned, for this stand at least, into a succession of boffs. With Miss Martin working in the boxes as a heckler, Rosenbloom battles his way through several funny stories, adroitly told, and also scores on a special material song in addition to handling the repartee with his partner. Miss Martin delivers "Take Me Out to the Ball Game" in okay style and the team winds up with comedy duet on "It's Delovely."

Preceding this act, Little Jack Little Cane of the team ware in

Apollo, N. Y.
Will Mastin Trio, featuring Sammy Davis Jr.; Dyerettes (5), Othella Davis, Nicoli Knight Puppets (2), Rusty Bryant. Band (5), Leonard Reed, Earl Warren Orch; "The Hitch Hiker" (RKO).

Hitch Hiker" (RKO).

Frank Schiffman, Apollo's operator, after refurbishing the house, has seen fit to invest in more production and greater name value in an effort to make Harlem more conscious of this emporium. Artistically, the Apollo's shows are probably the best they have been in a long time. Unfortunately, the boxoffice hasn't reflected to any great degree, the upped expenditures and the greater effort that goes into the shows. However, each bill seems to have building power, and name bookings seem to be building towards a cumulative effect.

The house is able to get a more representative roster of headliners. Part of the reason lies in the fact that colored performers seem to have a sense of responsibility to this large Negro community. For example, in the current headlineact, Sammy Davis Jr. tells that he asked Schiffman to have him play this house. In this case, it's a sense of responsibility, and the vanity of a hometown boy coming to his native heath after he has made good in the bigtime. In some cases, it's still a week's playing time. Whatever the reason, the Apollo's entertainment values are considerably on the will Mastin Trio with the

tainment values are on the upbeat.

The Will Mastin Trio with the Davises Sr. and Jr., and Mastin, are making their first appearance here since they hit the upper show has the

Davises Sr. and Jr., and Mastin, are making their first appearance here since they hit the upper strata. Indeed, this show has the aura of a homecoming, as the trio played this theatre some years ago when they were merely an act. In this atmosphere, the junior Davis, the mainstay of the turn, gives what is probably the most relaxed performance of his career.

He is at home and at ease, and seems to be enjoying his work. His lines frequently have the quality of ad libs which give the entire proceedings a fresh turn. After his rendition of "This is My Beloved," there were actually cheers at the show caught. Rapport between Davis and the audience is further continued with his musical work. He plays the drums and trumpet in a creditable manner. The audience seems loathe to let Davis go and he doesn't like the idea of breaking away either. But after a half-hour or so, the trailers come together on the closer of one of the best shows seen in this flagship.

There are other contributing fac-

together on the closer of one of the best shows seen in this flagship.

There are other contributing factors to the all-around excellence of this show. A major item is the work of a five-girl line, The Dyerettes, who dress up the show considerably, besides offering a lot of entertainment on their own. The girls are young, fresh and talented. They dance well and in a second number have a choice assortment of acrobatic routines. They get a solid salvo.

The Rusty Bryant Band, a small group comprising Bryant at the tenor sax, plano, drum, guitar and bass, has a good brand of music. Their stuff is easy to dig, having a style that is carefully restrained and on the literate side. Three numbers net them a big mitt.

Emceeing the proceedings is

numbers net them a big mitt.
Emceeing the proceedings is
Leonard Reed, who does a good
job. He gives the acts a graceful
entrance and on his own does a
spot of clarineting. Earl Warren
does the showbacking. Another factor contributing to the generally
better quality of the Apollo layout
is the fresher looking sets. Othella
Dallas and the Nicoli Knights Pupets are under New Acts. Jose. pets are under New Acts. Jose.

Glasgow, Sept. 14.

Teddy Johnson, Peter Cavanagh, Pearl Carr, Canfield Smith Pan Yue Jen Troupe (4), Downey & Daye, Lorraine, Conway & Day, Bobbu Dowds Orch. Bobby Dowds Orch.

audience raised considerable noise for Canfield Smith, U.S. vent, who makes a lifelike character out of his dummy Snodgrass. Perky doll talks back to its master in droll witty style, their "Road to Manda-lay" routine being particularly slick.

sick.

Pearl Carr, English chirper, shows benefit of experience in show biz since she was a kid, in her well-rehearsed songalog. Distaffer already has a sizable radio, reputation, and proves she's, likely to gain one of equal dimensions through a stage turn, Teddy Johnson, former Radio Luxembourg deejay and now a w.k. recording singer in Britain, adopts a friendly, almost informal style in his tune's presentation, and scores well. Usual competent job of show-backing from the Bebby Dowds orch.

Rank Gripe

Continued from page 11

dependent on local conditions but Rank felt that they could achieve their objective with a modest thea-tre holding.

In all its essentials, the Rank group report and accounts repre-sents a success story. The trading profit, at \$21,571,400, is a new high pront, at \$21,571,400, is a new high in the annals of corporation and has encouraged the company to announce a 15% gross distribution on ordinary stock. Increased taxation and other factors, however, have sliced the annual net profit to a total of \$2,887,000 against \$3,333,500 in the previous year. 500 in the previous year.

Despite their failure to reach the Despite their failure to reach the American market, Rank intimated that their overseas revenue on productions equalled 50% of their total earnings. And their local program, with the encouragement of the Eady revenue, was to be maintained at 15 pix a year from Pinewood plus an additional six films annually from Ealing Studios.

be maintained at 15 pix a year from Pinewood plus an additional six films annually from Ealing Studios.

There is no direct reference in the report to the Rank breach with 20th-Fox in relation to Cinema-Scope, but there is an indirect comment. to the effect that the picture-going public has "not taken kindly" to stereophonic sound in its present operation. Davis intimated that they were spending upwards of \$4,000,000 on exhibition techniques and had already incurred an expenditure of approximately \$1,800,000. The Rank group policy is to equip their theatres for all types of exhibition technique, particularly for VistaVision which is to form a basic part of their future production program.

The consolidated balance sheet indicates that the total freehold and leasehold assets of the group exceed \$112,000,000 after deducting approximately \$4,000,000 for depreciation. Their consolidated balance sheet shows a net gain for production of over \$2,250,000 against a loss of more than \$400,000 in 1952 and a profit of approximately \$1,000,000 year. Exhibition profits at around \$8,900,000 net are more than \$800,000 up on the previous year although slightly down on 1952.

Few Truly 'Indie'

= Continued from page 5 = Hecht-Lancaster Productions, for

one, doesn't have it.

Indie producers for years have boasted of their "freedom of moveboasted of their 'freedom of move-ment' advantages over salaried staff filmmakers. With many stu-dies now operating in partnership with the indies, operations of the latter are subject to the approval of the studies. The shackles are of the studios. The shackles are less binding than under a straight employment contract, but still the free-rein status has ceased to be. Participation and partnership ar-rangements has been a tremen-dous boon to independent produc-

Taste Essential

Continued from page 3 =

and "Home of the Brave," Hecht and "Home of the Brave," Hecht said yes. These were lensed at relatively little expense, won critical applause and came out in the black financially. He also mentioned "The Well" and "The Thief," made by the team of Russell Rouse and Clarence Greene, indicating the type of "quality" pix that can pay off when the budget is less than kingsize.

kingsize.

Hecht himself is engaging both low and high money production. He has "Vera Cruz" already in the can and figures on rolling next spring with "Way West," both at important budgets. Latter could reach as high as \$4,000,000 if all concerned, including the players were given straight ing the players, were given straight salary. Some will be in on a participation instead

More Discriminating

More Discriminating.
In a minor league, coinwise, is
"Marty," picturization of the Paddy.
Chayefsky television play, which
Hecht figures will be brought in at
around \$400,000. The producer conceded this entry has none of what
used to be termed boxoffice
plusses, that is, no stars, no sweep,
no color.

How can it be sold? What's the sales peg? "If it's good, that will be the peg," says Hecht. He reasons that the public, more discriminating that the public will be solded by the sales will be solded." that the public, more discriminating than ever, will buy quality
even if it doesn't bear a huge price
tag. "It may not make a lot of
money, but it should make
enough," he commented, adding:
"I was strongly advised not to
spend more than \$150,000 for the
picture but I felt at this price it
couldn't be done with taste."
"Marty," which Delbert Mann is
directing, has Ernest Borgnine and
Betsy Blair in the leads.

Heeht hasn't done any formal

Betsy Blair in the leads.

Hecht hasn't dome any formal casting for "West" yet but has big ideas. He would like to have four of the following for the key male roles; Spencer Tracy, Gary Cooper, Kirk Douglas, Lancaster, Gregory Peck and John Wayne. He adds he'd favor Cary Grant, too, but this is not too likely since "Grant won't ride a horse."

Producer has another property

Producer has another property in mind for next year but said he couldn't identify it at this time. He this, too, and dropped Laurence Olivier and Marlon Brando the names he'd like to nab.

Hecht-Lancaster has a distribution deal with United Artists. First

tion deal with United Artists, First to go out was the now current "Apache," starring Lancaster, "Cruz," to be next, teams Lancaster and Cooper. Second in the current-shooting stage is "The Kentuckian," which Lancaster is now directing on location in the blue grass country with himself starred.

MPTV

Continued from page 41

Madden stated that he knows of no effort to unload the MPTV product, but on the contrary, that negotiations are now in progress to make MPTV "bigger than eyer." den would not elaborate except to say that the deal should be consummated this week. It's understood, however, that the deal, should it go through, involves a merger between MPTV and an-

should it go through, involves a merger between MPTV and another company or the absorption of the latter by MPTV. It would involve expansion both in the production and distribution fields:

Presence of these two contradictory reports indicate that Fox is firing away at both sides of the fence, girding for either a strong buildup of the operation or as an alternative a dissolution of the distribution end of the business. Bobby Dowds Orch.

This is one of the soundest vaude bills to play this Glasgow house for some months. Acts are individually strong and varied, and the upcoming vocal team of Teddy Johnson and Pearl Carr promises well for the future.

Conway & Day, dancing two-some, tee off the layout in attractive style, and are followed by Lorraine, who bills himself as "novelty cartoonist." Wearing a beret in French artistic style, he does lightning cartoons and sketches.

Pan Yue Jen Troupe, three femmes and a male, offer a rapid acro-balanging routine, and exit to solid mitting. Peter Cavanagh, wearing a Scot kilt, comes up with a quickfire series of impersonations of wk. radio voices, mainly with a British slant. There are signs that his act is wearing thin through too much repetition.

At show caught, a near-capacity of the play the first status has ceased to be rate from the contract, but still the free-rein status has ceased to be farticipation and partnership art rangements has been a tremendous bon to independent productions ton, of course, even though the firing away at both sides of the fence, girding for either a strong buildup of the operation or as an alternative a dissolution of the distribution and to be misleading, except to distinguish from the contract producers on the major lots. Sol Siegel is the newest of a number of prominent producers who have such the newest of a number of prominent producers who have such the newest of a number of prominent producers who have for a studio to form their own companies. He recently also, when it consolidated some months ago, when Dave Lansing, one of Fox's associates, unsuccessfully sought to buy out United Television Programs. On the other hand, a cutback in the firm's distribution, that of participant in negative have a such as distributor, has greatly stimulated lensing activity. For while the indies may not have full independence, the firm of the producers, who have full independence, the firm of the producers who have full independence, the firm of the firm of the alternative a dissolution of the distribution end of the business. Buildup was indicated some months ago, when Dave Lansing, one of Fox's associates, unsuccessfully sought to buy out United Television Programs. On the other hand, a cutback in the firm's distribution setup occurred recently also, when it consolidated its feature film syndication departments, which up to then had been operating independently of each other. In terms of MPTV's heavy investment in such properties as "Duffy's Tavern," "Janet Dean" and "Flash Gordon" (either by direct financing

Hotel Plaza, N. Y.

NIGHT CLUB REVIEWS

Julie Wilson; Ted Straeter and irk Monte orchs; \$2 and \$2.50

Something has happened to Julie Wilson in between her last nitery stint, two years ago, in New York, several seasons running at the competitive 'Hotel St. Regis'. Maisonette, and the time she hasbeen in 'London in cafes and with the West End companies of 'Kiss Me.' Kate" and "South Pacific" it may be a too rigid regard for voice-training, because that was one of the reasons for her prolongation abroad, but the end-result is a bit of a letdown.

sult is a bit of a letdown. There is also an indefinable change in her personality which doesn't register with the same socko impact although the brunet looker is still a striking beaut on the cafe floor. But somehow the coif is a shade too severe; and, as regards her repertoire, it's spotty. The lengthy 45 minute stint also tends to accentuate the down-grade moments. On the plus side is her chic Balmain wardrobe.

tends to accentuate the down-grade moments. On the plus side is her chic Balmain wardrobe.

Miss Wilson is an ex-Copa line-girl who has come a long way, and as such commanded marked attention. Perhaps the naturalness of her segue from the al fresco nitery into the posh rooms, as a s.a. thrush, was part of the aura of appeal; but somehow the naturalness in her voice has been diluted. When she essays that trademarked break in her voice, as in the finale "Wonderful Wonderful Thing," she's the Julie Wilson of old, "Don't Let Julia Fool Ya," "It Was Wonderful," "Doing The Mambo." "Pagliacci Had Nothing On Me," "Money, Honey," "Where Can I Go Without You," "Bad, Bad Bad' saudience number) and a couple of others add up a little too much, Editing should improve the sun total.

Miss Wilson had an unusually builish premiere, a tribute to her personal draw with the international set. Conrad N. Hilton and others of his echelon from the hotel chain headed big parties; maitre d'Fred was treading a tight rope in light of the demand. The Marciano-Charles fight influx, of course, further added to Gotham's general nite life bullishness.

Ted Straeter is back helming the crack dansapation, with fine assist by Mark Monte's Continentals who, per usual, produce plenty of terp tempos for a four-man combo.

Desert Inn.** Las Vegas**

Desert Inn, Las Vegas Las Vegas, Sept. 14. Ted Lewis & Orch (14) & Revue

1 ca Lewis & Orch (14) & Revue featuring Miss Universe Beauties (10), Hanor & Mignon, Bert Goron, Sue Evans, Dewey Sisters (2), Midge & Bill Haggett, Elroy Peace; Donn Arden Dancers & Art Johnson (16); no cover or minimum.

Johnson (16); no cover or minimum.

Ted Lewis brings his revue and orch in for a sprightly session of music and frolic, spiced with a generous application of nostalgia as purveyed by the highhatted tragedian of song. The 85-minute topus finds Lewis emceeing the acts and wandering in and out of them as smoothly as if they'd been rehearsed that way. It's a good show, following as it does the familiar Lewis formula.

With his props the highhat, clarinet and cane, Lewis delivers dramatic song dissertations, familiar to two generations of cafe devotees. And whether he leans unashamedly to corn or resurrecto memories, the headliner is a master eraftsman. "Though the Years Go Rolling By, leads to "Is Everybody Happy," for a smooth opener. In "You'll Look Much Better When You Smile," he lyficizes intros to acts that take a brief turn on the large stage. "Old Cop On the Beat" segues to "McAnd My Shadow"—signal for "shadow" how 4, Eiroy Peace, to make his entrance and mimic the star in his motions, always a socko piece of biz.

Lewis clarinets "St. Louis Blues," with blatant start as he recorded it in 1917, to change the pace to rhythm, then to clowning bits with the audience. Other Lewis faves are "Sunny Side Of the Street." "Just Around the Corner." "The Old High Hat." and the show biz saga—"Only A Few Of Us Left." The star evokes heavy mittinging with every offering, and in the story of his life, a gambling saga the headliner cops laugh honors for the night.

Manor & Mignon execute deft adados, with the violins in the

is yockfull. Sue Evans, a gal with personality, sings filrtatious duets with Lewis and is a capricious asset to the show. The Dewey Sisters are pleasing acrobatic dancers doing cartwheels, somersaults and splits with ease and dispatch. Midge & Bill Haggett are a romantic young dance due who shine in a guided terp tour of New York. Elroy Peace exhibits tap dancing talents and a wide smile to win the customers. For extra added filip, 10 Miss Universe beautiles parade on stage to a nice hand; Winners from Canada to Israel and Singapore, from Texas to California, all rate bows for beauty and polse. The Ted Lewis orch backing is solid support. Heldover by Arden and worthy of special note, is the "After Five" choreo, in which Art Johnson ably handles the lyrics as the line moves in fast-changing, moods that's climaxed by a color phantasy, the light booth spots hitting the dancers in kaleidescopic fashion, reds, blues, pinks, etc.

The swiftly-paced show has all the ingredients to lure capacity biz.

Bob.

Thunderbird, Las Vegas

Las Vegas, Sept. 15.

Kyle MacDonnell, Henny Youngman, John & Rene Arnaut, Thunderbird Dancers (10), Barney Rawlings, Al Jahns Orch (11); no cover or minim

Kyle MacDonnell is a beauteous topliner, but it takes the redoubtable Henny Youngman to pull the layout out of mediocrity.

The blond Miss MacDonnell exhibits nice polse and charm and is pleasant, of course, to watch. Her ice has volume and shows training and experience, but leans Her ice has volume and shows training and experience, but leans somewhat to the falsetto. She essays "Hey There" and "I'm Not At All In Love," from "Pajama Game," with "Got the World On A String" for a bouncy contrast. The charmer pleases with "You Made Me Love You" and "I Have Dreamed."

Dreamed."
Youngman, his violin and his jokes get a royal reception and he recounts his London experiences for solid yocks. His rapid-fire jokes anent Vegas are always hig fugh-getters and his gags while fiddling. "Smoke Gets In Youngman also does his life saga for top results.

John & Rene Arnaut return with their comedy violin duets and to whistle their skit, "Two Birds In Love." The brothers play here and they're a dependable

The Thunderbird Dancers are okay in a pair of production numbers sung by Barney Rawlings with the Al Jahns crew capably discharging the show's musical chores. Bob.

Savoy Hotel, London

London, Sept. 7.

Dave King, Ana Nevada, Dormonde Bros., The Girls (8), Jimmy Miller's Orch, Ricardo & His Rhumba Rhythm; minim m \$5.

With the engagement of Dave King as headliner of their current made a major break with tradition. For many years past they've exclusively booked cabaret acts whose talent lineup, the Savoy Hotel has appeal could only be visual. Comies and vocalists have been eliminated for some considerable time.

While a variation from a rigidly adhered policy must be com-While a variation from a rigidly adhered policy must be commended, the Savoy bookers rate little kudos for making this policy switch with a comparatively unknown artist who has not much to offer in a smart West End setting. If this were meant to be an experiment to lest customer reaction, it should have been done on the strongest possible level.

Cocoanut Grove, L. A.
Los Angeles, Sept. 15.
Bernard Bros., with George
Pièrce; Danny Hoctor & Betty
Byrd; Joanne Wheatley, with Hall Kanner; Rex Koury Orch (14); \$2

A show without a headliner isn't very conducive to good grosses, and that's what this better L. A. night retreat is up against for the next three weeks. Current fing doesn's even have any highlights to recommend it, which means biz will be below-average.

Bernard Bros., George and Bert, home from seven years abroad topline but their routines, some of which are funny, don't rate in stellar slot. Record pantomimes use disks by the Andrews Sisters, Mel Blanc, Ethel Merman, Bing Crosby and Mary Martin. Best received opening night was a wild rendition by George of Kirsten Flagstad doing "Die Walkure," and Bert as Lawrence Tibbett warbling "Barber of Seville."

Broadway dance team of Danny Morter and Bert Red

Bert as Lawrence Tibbett warbling "Barber of Seville."

Broadway dance team of Danny Hoctor and Betty Byrd, brought out several months ago to appear on "Saturday Night Revue," and Joanne Wheatley, formerly with the Fred Waring show and a N. Y. Copa chirp, fill out the much overlong 80-minute bill. Hoofers open with four good numbers, none spectacular but showing excellent technique and the type of act which draws appreciation from the crowd.

Miss Wheatley's chanting, supported by Hal Kanner both via voice and at the keys, is full-throated and sometimes effective, particularly with such numbers as "Moulin Rouge," her best; "Iff You Love Me (Really Love Me)" and her own arrangement of "Lover Come Back to Me." Her "Misirlou" is a suitable closer. Rex Koury and his orch give show expert backing.

Sands, Las Vegas

Las Vegas Sept. 18.
Robert Merrill, Louis Armstrong (with Velma Middleton and jazzoroup). (6) Danii & Genii Prior, Copa Girls (12), Antonio Morelli Orch (14); no cover or minimum.

Copa Girls (12). Antonio Morelli Orch (14); no cover or minimum.

The Copa Room has literally come of age with the current Jack Entratter offering, a sparkling, colorful revue that features in its closing skit an original and certainly one of the most adeptly-executed ideas in a nitery. Involving the two stars, the Met. Opera's Robert Merrill and Louis Armstrong of Basin. Street in a highhat vs. lowdown theme with a reverse twist, this finale will long be the topic of conversation among boit devotees.

Seventy-five minute layout is loaded with talent and is astutely staged and written by Sid Kuller, with the lyrics and music by Kuller, with the lyrics and music by Kuller, with the lyrics and music by Kuller and Lyrnn Murray, and orchestrations in the deft hands of Al Sendery. Bob Gilbert and Renee Stuart are responsible for the best pair of production numbers delivered by the line of Copa Girls.

Baritone Merrill opens with "Matinata," and adds "I Got Plenty of Nothin". "You'll Never Wal Alone," a "Pagliacci" aria, and Figaro's song from "Barber of Seville," all to sock effect. His take-off on Ezio Pinza in "Some Enchanted Evening" is just as amusing and entertaining as it was the last two times he's given it here, and it rocks the house with laughter.

Armstrong heads up his ownexted of varsabili instrumentalists

matic song dissertations, familiar to two generations of cafe devotes, and whether he leasu uradies, the leading of the star in the leading of the star in his motions, always a stocko piece of biz.

Levis claims of the star in his motions, always a stock piece of biz with the adiner. Other Lewis claims five of the star in his motions, always a stocko piece of biz with the adiner. Other Lewis faves are "Sunny Side Of the Street," Wilst Around the Corner, "The Old High Hait," and the show only turned solor exceptly has piece of roptythm, then to clowning sign the headliner cops laugh honors for the hight.

Manor & Mitten except except the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of sorko piece of biz.

Levis claims of the star in his motions, always a striking similarity to the work of the star in his motions, always a striking similarity to the work of the star in his motions, always a striking similarity to the work of the star in his motions, always a striking similarity to the work of the star in his motions, always a striking similarity to the work of the star in his motions, always a striking similarity to the work of the striking his with the voline in the part of the striking his with the voline in the part of the striking with the voline in the part of the

the other. The production number by the line girls opens the skit, in which half are seen as ballerinas and half as chorines, and the contesting choreo by the line evokes applause. The two factions highat each other and the idea registers.

Merrill enters attired in an opera cape and highhat and Armstrong in a loud-colored knitted cap, each from his own stage door. Armstrom the contesting the

cape and highhat and Armstrong in a loud-colored knitted cap, each from his own stage door, Armstrong's groovy dialog and Merrill's square ditto are a credit to the imagination of writer Kuller. Armstrong tries to apply a crewcut to the longhair stuff of Merrill and a switch takes place with Satchmo singing "Pagliacci" with cleverlyrics, to bring down the house. Undaunted, Merrill tackles jazz in "Honeysuckle Rose" and the cheers are loud, with Armstrong's trumpet giving a good assist. Reason for the switch—Merrill claims his recording of "Pagliacci" sold 2,300,000, while his co-star modestly admits his "Honeysuckle Rose" waxing hit 2,300,000. So each decides to invade the others realm. The routine is tailored for laughs, and that it's a snug fit for the audience is evidenced by the spontaneous hilarity, it evokes.

taneous hilarity, it evokes.

The Copa Girls in the production, "Mambo Fire," in front of the backdrop depicting a fiery red jungle, move swiftly in a scintillating dance to the lyrics of singer Bill Roberts. Fronting the line is an exciting young dance team, Danii & Genii Prior, who score in the pulsating Afro routine.

Antonio Morelli ably guides his orch, augmented by three violins, in a show that's exceedingly difficult to play. But play it the crew does and it rates the accolades given by the gourmets. The show is on view three weeks.

Bob.

Beverly Hills, Newport

Newport, Ky., Sept. 16. Los Chavales de Espana, Albins Los, Earl Lindsay Dancers (12), Vince Massey, Gardner Benedict Orch (12); \$3 minimum, \$4 Satur-

Los Chavales de Espana add to the long parade of class acts at Greater Cincy's ace nitery. Headliners on most any floor show, the Chavales troupe of 11 men and a sizzling curvacous senorita, Trini Reyes, fills 45 minutes solidly. Polished performers, the men do justice to about every instrument to be found in a music store and inject solo and group singing in several languages and dancing. Miss Reyes fills the feature spot

several languages and dancing.

Miss Reyes fills the feature spot with two dance routines of heel clicking and twirls, keeping rhythm with big, dark eyes. Male singers, Pepe Lara and Luis Tamayo, and violinist Angel Riera, score in specialties. Racking up stopper applause on each item, the male contingent leaves 'em begging with a novelty, "Dance of the Ducks," in which they waddle in duck fashion. The Albins, "Nutmost in Dancing" register with their standard face team terpe, encoring with a comedy ventriloqual takeoff, the big member using his tiny blond partner as the dummy.

comeay ventriloqual takeoff, the big member using his tiny blond partner as the dummy.

Earl Lindsay Dancers, estab-lished faves, contribute well ex-ecuted and dressed gay '90s' and jungle dance routines. Koll.

Eddys', K. C.

Kansas City, Sept. 17.

Crew Cuts (4), Tony DiPardo
Orch (8); \$1 cover.

A shift in the budget policy put all the coin on one act for this stanza, and one of the season's big breaks found it on the record-

After junketeering for more than two years on the one-niter circuit, the Ralph Flanagan organization is settling down to a five-week, and possibly longer, stay in the Hotel New Yorker's Terrace Room. This room used to feature ice shows but Flanagan's stand tees off new policy of dance bands with a big pitch for the dancing set, both old and young.

both old and young.

Flanagan's crew hits the target for this hotel and, being well-promoted via its RCA Victor disks, the band should draw well. This unit is tailored for the customer hoofers with its sweet arrangements that could be roughly bracketed in the Glenn Miller school. It's a clean-sounding aggregation made up of seven brass, five reeds and three on rhythm, including and three on rhythm, including Flanagan's occasional fingering of

riangan's occasional fingering of the piano.

During the dance sets, Flangan keeps a firm mute on the band getting enough sound over to identify the tune and the beat without blasting, down the walls of this newly-decorated room. Band is also presenting two shows nightly and in these 30-minute segments, crew opens up the throttle for as-loud-as-you-can-get concert arrangements.

The show format is good, but the decibels should definitely be cut, and probably will, once the band gets accustomed to the tool of the tool

sidemen, individually and together Herm.

Hotel Radisson, Mpls.
Minneapolis, Sept. 11:
Teddy & Phyllis Rodriguez,
Charles Carts, Don McGrane Orch
(8); \$2.50 minimum.

It's paying off again for this smart room to bring back performers who have established themselves as capable of delivering the brand of entertainment which its cafe society clientele approves, pair of such acts comprise the curent appetizing floor show dish. cur

pair of such acts comprise the current appetizing floor show dish.

Teddy & Phyllis Rodriguez, dance exponents, make their third appearance and Charles Carts, card trickster, his second. Both turns have the class attributes and the immaculate type of diversion that set well with the tonier supper club trade. The Rodriguez terpsichorean diversity as well as skill once more excite admiration. The couple perform a wide variety of dances and do all of them exceedingly well and with zest that communicates itself to the spectators. The very range of their stepping repertory makes for greater all-around entertainment than many acts of this sort provide. When they've finished, too, the table sitters have had a gamut of dancing that's instructive as well as enjoyable. Their mambo and Latin numbers stack up as especially outstanding.

Repetition provoked by slick Charles

standing.

Repetition doesn't dull the my tification provoked by slick Charles Carts as he demonstrates wizardry with his pack of cards. His uncanny manipulations and tricks are well off the beaten path and new twists give them freshness. His clever patter and ability to get on familiar terms with the payees lend polish to his turns of 114 Rees.

Copreabans, N. Y.

Joe E. Lewis (With Austin Mack), Eileen Barton, Four Joes, peter Conlow, Jean Stevens, Bob Sweeney, Copa Girls (8); Michael Durso and Frank Marti bands; staged by Douglas Coudy; songs, Norman Gimbel; "Cha-Cha-Cha" mumber by Rizo & Morgan; orchestrations, Eliot G. Eberhard; costumes & Billy Livingston (Brooks); \$5 minimum.

Joe E. Lewis is as standard as Tiffany at the Copa. Comes the fall, it's Fort Knoxville at Jules podell's joy cave on East 60th, so that's almost a stet in the professional nitery rounder's roundup of the quips that pass in the night. The advent of Joe Everglades Lewis always time-marks the inception of another show biz season. Result, last Thursday (16), was an embarrassing turnaway, comiletated by the sports devotees in

ated by the sports devotees in the heavyweight championship ight—and an automatic segment which follows the seasons wherever

which follows the seasons wherever Lewis cuts. up. He didn't disappoint. As saucy ever, he remains the lone pixie who can get away with some indigo stuff which would offend if done by another. True, he doesn't need if, and this may be as good a time for Joe E. to take stock—with his favorite author, Eli Basse—on editing down and mayhaps even reversing the field. Fact remains, now as always, that Lewis doesn't need to get as broad with his gags about broads and guys.

In between are topical gags and not-too-inside flip asides. Ava Gardner's presence at the opening inspired Lewis to observe "he, too, went out with Gardner until he discovered it was. Hy Gardner with his gamut from ZaZa and Marilyn Monroe to Ed Sullivan's tv personality, Christian Dior's old look, a naughty parody on "I Loved Morris In the Springtime" and an ode to Rodgers & Hammerstein: "I Wouldn't Take Your Four Shows on Broadway For My. One Broad Morris In the Springtime" and an ode to Rodgers & Hammerstein: "I Wouldn't Take Your Four Shows on Broadway For My. One Broad Morris In the Springtime" and an 'I also got a soft spot in my heart for the money that goes with the job." He quipped about having started here with Monte Proser "who has gone on to bigger and better bankrupticies." In a reference to Eileen Barton's excellent New Act, 'ith her cavalcaded tribute to songsmith Harold Arlen, Lewis cracked, "Arlen had a bad dream one night; he woke up to see Tschaikowsky standing there with his lawyer."

The new Douglas Coudy revue in toto is up to standard, give or fake certain captious observations. One must be ungallant in reference to Eileen Barton's excellent New Act, 'ith her cavalcaded tribute to songsmith Harold Arlen, Lewis cracked, "Arlen had a bad dream one night; he woke up to see Tschaikowsky standing there with his lawyer."

The new Douglas Coudy revue in toto is up to standard, give or fake certain captious observations. One must be ungallant in reference to Eileen Barton's excellent New Act, 'ith her cavalcaded in the suburch of old

in legit musicals, or just on the lam. In short, what's par for most lines isn't expected of the super-structured Copa's array of teen lookers.

lookers.
Eileen Barton (New Acts), with a new repertoire, has attained stature of new proportions as to warrant special spotlighting anew. The Four Joes, last-minute added starter for the Billy Williams Quartet, also under New Acts.
Peter Conlow of the Coudy-staged supporting cast, is a standout stepper who'll be heard from, and Jean Stevens and Bob Sweeney are the juve couple heading up

and Jean Stevens and Bob Sweeney and Jean Stevens and Bob Sweeney are the juve couple heading up the sundry numbers.

Newcomer songsmith Norman Gimbel did the tunes, all good although the standout is an added starter, "Cha-Cha-Cha," an uniquely staged rhumba, credited to Rizo & Morgan. It's in the tradition of Coffee In Brazil', and other excernts from the Copa shows which have achieved general popularity. The Billy Livingston costumes are above par, and producer Coudy has paced his ideas to conform with the autumnal season, notably that fallish brown decor to "As Long As I Have You." one of tunesmith, Gimbel's standouts. Conlowdoes "a neat' semi-eccentric terp so'n here.

Jules Podell has lined up a backstop team to follow Joe E's backstop team to follow Joe E's closing Oct. 27. Nat (King) Cote is next, and Dennis Day is slated fletcafter. But right now, with the incumbent Joe E. Lewis, headwaiter Ronnie is a cinch for battle fatigue as he fights the Battle of the Bulge at the Velvet Rope.

Abel.

Statler, Buffalo

Buffalo, Sept. 17. Carl Brisson, Abbe Albert Orch (8); \$1.50 cover.

Fo Carl Brisson has fallen the

assignment of christening the refurbished Terrace Room at the
Statler flagship here. It is a kudo
which cuts both way—the room
backgrounding brilliantly the
showmanship of this stellar performer and Brisson in high fettle
responding to the challenge of the
plushy new decor. It is the Viking's
first public appearance since his
bout with old man flu this spring
and he proves to be in top form.
The room was sold out two days before opening and there wasn't
enough space left in the auditorium to cook a crepe suzette.

The spot's new look is the work

um to cook a crepe suzette.

The spot's new look is the work of the Statler chain's decorating team—Ernest Wottitz and Mildred Masters. The decor, a combination of colonial and tropical style and coloring calculated to invoke a light and airy mood, should cataput the spot high onto the roster of the country's topranking rooms.

Amid these surrounding the

of the country's topranking rooms. Amid these surroundings, the not-so-melancholy Dane is at his best. Looking younger and more debonair than ever, and working with his own planist as well as the full orchestra, he whips over in rapid succession a 60-minute session comprised of the cream of his old repertoire interspersed with many new offerings. Following his now trademarked "Hello There", he offered a new medley of numbers from "Hans Christian Andersen" to fine effect, but his potent projection of "With These Hands" brings him really into his own. Highspot is audience participation. "Let Me Call You Sweetheart." with the ringsiders clamoring for in "Let Me Call You Sweetheart," with the ringsiders clamoring for more. Encoring of "When I Was Young" and "White Gardenia" makes for a nostalgic, showmanly bowoff.

bowoff.

In a first performance in a brand new room, the lyrical Norseman warms up the crowd almost instantly and holds them in his hands throughout by the artistry and knowhow of his delivery. On his initial showing, he appears more than capable of retaining and adding to his professional laurels for another one of his phenomenal wideranging seasons, which will see him flying from here to England for a stint there as well as a series of appearances on the continent, following which he will resume his American appearances.

Latin Quarter, Boston

Boston, Sept. 16.

Mae West with Louise Beavers,
Anthony Dexter, Don Kent, Dick
Dubois, Sam Mineo (19; Ray & Yo,
Don Adams, Guy Guarino, Harry,
DeAngelis, Orch (9), Jose Curbelo
Orch (5); \$6 min.

Rallying to the clarion call of "Come up and see me sometime," delivered in Mae West's sexiest tones, the Latin Quarter figures on the basis of the sellout opener and the hefty reservation book, look to rack up its healthiest 10-day stint since boniface Rocky Pallidino took over a couple of seasons back. Miss West's troupe, all 19 of 'em, offers plenty of adult entertainment and is wisely geared to appeal to both the male and femme nitery contingent, excluding of course the prudes and sense of humor lacking individuals. The overall results are solid.

Surrounded at various times by

overall results are solid.

Surrounded at various times by her eight tall, tail-coated and tophatted vocalists and her nine muscle-bulging men, Miss West slinks through a 40-minute stint of suggestive material which, if dished out by almost anyone else, would be the epitome of bad taste. However, from her it's exactly what everyone expects and instead of being repulsive, it's mostly very funny. She does bits with filmstar Anthony Dexter, cast as the sleek latin lover; makes with the sultry-wisecracks while ogling the scantily-clad musclemen, and winds purring "Oh, What a Night." Interspersed are bits with Lousie Beavers, who has much too little to do, being a topnotcher in her own right, and the climcher. Frankie and Johnny." Although it might easily be classed as too torrid for the staid, chaste Huly miss West's tongue-in-cheek delivery saves the day, with the entire stint one of the Jrveliest and yock-provoking to hit here in months. Balance of bill includes openers, Ray & Yo, a mitty mixed duo who score nicely with acro and balancing tricks topped off with a bit of juggling, and Don Adams, billed as a comic. Bob Conrad's dancers. back for another season, tee off with a flashy pirate routine aided by the vocalizing of Guy Guarino and a newcomer, the talented brunet looker Judy LaBrack. Harry DeAngelis' band cuts a slick show, with Sam Mineo, taking over the Surrounded at various times by er eight tall, tail-coated and

brunet looker Judy LaBrack. Harry DeAngelis' band cuts a slick show, with Sam Mineo, taking over the 88 during la West's stint, and the Jose Curbelo group, with vocalist Lolita, filling the lulls with authentic Latin-American rhythms.

Amato's, Portland
Portland, Ore., Sept. 15.
Sophie Tucker with Ted Shapiro,
Tommy & Benny, Spartletts (5),
Wynn Walker Orch (7) with Rene
Weiss; No. ... Coner \$2 Weiss; No. ., Cover \$2.

Wymn Walker Orch (7) with Rene Weiss; No. , Cover \$2.

George Amato has booked some big name attractions into his plush nitery, but Sophie Tucker tops them all. This is her fifst appearance in town since 1945. From the way reservations are pouring in, it looks as though the soldout sigh will be up for the entire 13 days of her stay. In addition to doing a bangup promotion job on the Tucker playing time, Amato has gone all out to make every detail fit the Golden-Jubilee layout.

A golden atmosphere has been put on throughout the nitery. Waiters have donned gold-colored jackets, lights on tables are ditto, etc. On the opposite wall from the entrance, a huge scroll covers the wall and is lit with black light. Eye catcher reads: "To Sophie Tucker—we at Amato's are proud that you have chosen our theatre restaurant here in the great northwest in which to celebrate your Golden Anniversary in show business. Long Live The Queen."

La Tucker enters, the elevate from from 100 pening night that took minutes to settle down. She went right to work and knocked the jampacked room for a loop. She slams across one song after another in her own style to sock returns. Crossfire between Miss Tucker and pianist Ted Shapiro also wins plaudits. For 40 solid minutes Miss Tucker belts' em, and begs off to plenty of palmwacking.

Two young lads also stop the show cold with their musical act. Tommy & Benny have just entered show bix and should go far with their youth, showmanship and talent. Two lads knock out some top-drawer accordion stuff. Tommy scores with his impressions of Louis Armstrong and Liberace. Duo has to beg off. Florence Picket line (5): is on for-two fine production numbers. Longstem beauties fill their outstanding costumes well and do some neat precision cleating. Wynn Walker and his orchestra play a sock show and also for the deaning. Petite well-endowed fill their outstanding costumes well and do some neat precision, cleating. Wynn Walker and his orchestra, play a sock show and also for the dancing. Petite, well-endowed Rene Weiss chirps some pop tunes during the dancing seshes. Gal has terrific pipes and gets plenty of favorable comment from the customers.

Bright Guest Show Helps N. Y.'s No. 1 Fifth Ave. Light Up 20th Anni

There are 20 candles on N. Y.'s No. 1 Fifth Ave.'s anni cake this week, and there are few clubs around town that can hold a candle to this Greenwich Village intimery in dishing out a steady stream of bright young talent and an all-around pleasant evening-out. Spot, like its uptown bookalikes, Le Ruban Bleu and the Blue Angel, has long been an incubator for young nitery talent and with its no cover long been an incubator for young nitery talent and with its no cover and no minimum policy has drawn a constant young college-kid crowd that usually stays away from the steep uptown minimum tabs.

steep uptown minimum tabs.

The talent policy of the room now is in the hands of Bob Downey. He's been at th keyboard here for the past 14 years, and for the past nine years has been lining up bills and prowling the new talent. The intimery setup was kicked off in 1934 under the aegis of Victor Gilbert, who subsequently dreamed up the duo-piano gim-

Patricia Bright, John Juliano, ob Downey & Harold Fonville, Hazel Webster; cover or mini-

mick which is one of the room's main attractions now, Julius Monk (now host at Le Ruban Bleu) and Joe Lillie handled the duo piano

Joe Lillie handled the duo-piano chores then, and Downey and Hariold Fonville have been carrying on the same assignment for the past nine years. Other vets still associated with No. 1 are Hazel Webster, who's been playing the ivories solo for the past 18 years and Leo, maitre d' since the start. In the talent field, the roster of the room's "finds" is long and imposing. Among some of its discoveries, who are coming back for guest stints during the two-week 20th anni celebration period, are Russel Nype, Martha Wright, Bibl. Osterwald, Jack Cassidy and Jimmy Komack.

youngest of No. 1 vets," is a top example of the type of talent that the room brings in and nurtures. (In Komack's closing payoff tribute, he gives credit to Harold Fonville, who coached him and developed material for the act.) Komack is bright and fresh, with an appeal that's hard to beat. Since he preemed his new act here early this year, he's moved on to a long stint at the nearby Bon Soir and then to the Blue Angel. He's also set for a legit revue; a picture deal is in the offing, and he's nabbed a disking pact with Coral Records. Similar stories can be told of many other. No. 1 first-timers.

The anni show follows the room's familiar pattern. Patricia Bright, who debuted here 10 years ago, headlines with a bagfull of ribtickling song parodies and impressions. She destroys the French chantonalism and she does more damage to the South than Gen. Sherman ever did in an acid-dipped tune,

She destroys the French Challes sies with a takeoff Gallic emotionalism and she does more damage to the South than Gen. Sherman ever did in an acid-dipped tune, "The South Isn't Southern Anymore." The special material items are neatly conceived and expertly delivered.

John Juliano's assets are good looks and a strong set of pipes. On the debit side, however, is his songalog selection. He hugs the slow tempo as though there were nothing else around. Each tune stands up separately, but after 12 minutes of the same mood it begins to get wearing. He'd do well by interlanding with couple of sprightly rhythm numbers: minutes of the do well to get wearing. He'd do well interlarding with couple corightly rhythm numbers.

Gros.

Basin Street, N. Y.

Lionel Hampton Orch (17), with Stella Gil, Sonny Parker, Curly Hamner, Bertice Reading, Jack Teagarden Sextet, \$3 minimum, \$1.50 admission.

Lionel Hampton is one of the few bandleaders who over the years has been able to adapt. himself, to the changing moods of American musical tastes. He started off in the swing era, of course, and while the basis of all his music remains the cleancut, driving style that characterized the early 40s. he's taken on some of the 'progressivism' of the '50s and now even displays the mambo insome of the some arrangements.

the "progressivism" of the 50s and now even displays the mambo influence in some arrangements.

It's this adaptability of his, along with his topflight showmanship, that can account for a packed house at Basi Street in midweek (a Tuesday) (14) and the probability of SRO for the two-week stand. For while, the Dixieland addicts were in evidence for the excellent jazz turned out by the Jack Teagarden Sextet, the pack was there for Hampton, and the yet gave them all he had, which is plenty. Hampton's no less a showman than he is a musician, and he's surrounded himself with the type of group that's of special appeal to the Broadway music set. He's got an outfit of 17 men (himself included) which breaks down to an instrumentation of five reeds, seven brass and five rhythm—lending itself to lots of sound and fury. He's got three yocalists (plus the Brazillan Stely along ingift, however) in Curly Hamner, who belts over the blues in solid fashion, and Bertice Reading, who's one of those femme powerhouses who can belt a song across and make the rafters tremble with it. And there's Hamp hi

powerhouses who can belt a song across and make the rafters tremble with it. And there's Hamp hit self, who's all over the stage on a variety of instruments.

There's no denying the power of the Hamplon outfit as displayed in such of his standards as "Flying Home," "Standing Room Only" and "Airmail Express" (latter with Buddy Rich, pulled out of pening night' audience, on drums). And that feathery touch of Hampton's on the vibes is still in evidence with his sweet renditions too. It's quite a show the Hamp puts on, and its effect on the Teagarden aggregation is sort of overpowering.

ing.
That's rather unfortunate too, because the Teagarden group is one of the better straight jazz combos to hit the Main Stem in some time.

They dispuse cleancy jazz out of the better straight Jazz compose to hit the Main Stem in some time. They dispense cleancut, jazz out of the Dixteland book, and their renditions of such faves as "Tim Roof Blues." "Muskrat Ramble" and "High Society" are solid items from the solo and ensemble viewpoint. Teagarden's got an accomplished group in the veteran Ray Baduc (of the old Bob Crosby outfit) on drums, Kas Malone on bass, Bob McCracken on clarinet. Fred Greenleaf on trumpet, sister Norma Teagarden on plano and of course Teagarden on plano and of course Teagarden inself on trombone and the vocals. Combination of Teagarden and Hampton ought to make all the jazz sects happy.

Chicago, Sept. 12.
Dick Shawn, Betty Reilly, Dorothy Kramer Dancers (5), Brian
Farmon Orch; \$1.50 cover. \$2.50

This kingpin of midwestern nightclubs has had a tradition of booking troubles ever since Las Vegas and ty combined to distort price tags on topname talent and left them free to choose where they will work and when. If the present booking is an experiment to determine the acceptability here of such a smart new nitery figure as Dick Shaw it proves a worthy one. Shawn's cafe debut in Chicago

Shaw it proves a worthy one.
Shawn's cafe debut in Chicago
is a smash. He lassoed a carload of
fans on opening night and virtually assured himself a permanent
niche here. Boniface Dave Halper's
pitch for boxoffice attractions next
year should be eased plenty with
the eligibility of this young laughmaker.

the eighbilty of this young laugh-maker.

Shawn's personable approach and glibness parlays two or three brilliant yarns into a routine that has the customers poundi g' their palms, by the end of 30 minutes. An intelligent humorist, his mate-rial is largely satirical and, full of sly sidepunches, spoofing psychiatric case studies, pop singers in the opera mode, and college athletics. But the bombshell is his tale about the Civil War, which recipitates a terrific accolade and is bound to become his trademark tidbit.

Betty Reilly blonde nurveyor of

a terrific accolade and is bound to become his trademark tidbit.

Betty Reilly, blonde purveyor of south-of-the-border ditties; charms the house in the featured spot with a robust voice, engaging presence, and a zestful delivery. Accompanying herself on guitar, she yields a brace of lively Latin tunes with a proper chirrup and balances with pop ballads like "Hey There" and such novelties as "Beyat" and "Molasses." Latter gives leave to ludicrous impressions of Sarah Vaughn, Bette Davis, and Margaret Truman, and her brogue cssaying of a Yiddish "MacNamara's Band" is also good for laughs. But Spanish numbers are her forte, on these her concentration belongs, and on these she's a surefirehousewarmer.

Dorothy Kramer Dancers, as her to the conservance of the sure property was a surefirehousewarmer.

housewarmer.

Dorothy Kramer Dancers, a quartet of eyecatchers and a male soloist, contribute four production numbers during the course of the show with lotsa flash and polish. Jimmy Kirby mashes out a battery of nifty tap solos: Brian Farnon orch showbacks with customary facility.

Les. facility.

Mapes Skyroom, Reno

Markes W. Reno, Sept. 9.
Horace Heidt Revue with Johnny Standley, Allen Brennan Ralph. Sigwald, Dorech Dolney, Jimmy Sheldon, Lee Carter, Phyllis Inez, (35): \$2 minimum.

Somehow Horace Heid has sind-denly converted an amateur show into a nitery revue. The format has hardly changed in the process even to the constant accent on "The American Way." Essentially the same unit, with probably more acts, has successfully toured auditoriums and football stadiums. As an outsized variety show it drew families mostly.

But a first class big name nitery is no place to display amateurs even when they are very good, at least not in a solid bunch without the relief of one sound professional. Of course, these successful amateurs are now pros, but only for the reason that there is money involved.

"The Most Beautiful Girls in the

"The Most Beautiful Girls in the World" open this post

"The Most Beautiful Girls in the World" open this package. They are all cute girls, but they are not the most beautiful in the world. Their costuming is drab beside any other line in Nevada, except possibly for the bright lettering, "Horace Heidt," around the skirts. The acts, one by one, would wi any amateur show in their division. Allein Breneman, 12 years old plays drums well. He concludes his bit by stating that he's proud to be an American and this is the best nation in the world. This sort of commercialized patriotism, evident throughout, is so contrived it lacks taste. In one last speech for democracy before the curtai falls, "mother" is even worked into the script.

mother is even worked into the script.

Tap dancer Lee Carter is okay as is Ralph Sigwald and so the rest of the cast. Phyllis Inez fares best with her tune routine.

Johnny Standley, the most w.k. name on the bill because of his "It's the Book" disclick. is purveying a tired script. "The Book" has just about had it—just like any popular song which has been played to death. In person Standley has an odd hat on, and for visual effect, has a rostrum from which to prach, and a comic page to tear up during the revival. Heidt's orchestra is pro and keeps the dance floor covered between, shpws.

VARIETY BILLS

Chicage (P)
McGaire Sis
Prytle & Daya
Don Rice
Sonny Howard
DETROIT
Michigan (P) 23
Esther Williams
Ben Gage

Esther William Ben Gage Jay Lawrence 3 Houcs Kovacs

Tivoli (T) 20 Buck Warren Co Warren Latona

Sparks
Edith Crocker Co
Dagenham Girl

ion with bills below indicate openin whether full or split week

erentheses indicates circuit, (i) independent, (ii) Loew, (M) Moss Paramogof, (i) RKO, (S) Stoll, (T) Tivoll, (W) Warner

NEW YORK CITY
Music Hall (I) 23
Mariene Dell.
Mariene Madill
Rockettes
Ballet
Glee Club:
Sym Ore
Palace (R)
Don Philips
3 Nightingals
Ray Dugels
R YORK CITY c Hall (I) 23

Kovacs MIAMI Olympis (P) 22 Peggy Ryan & Ray McDonald Slate Bros Phil Brito Ferdinand & Gerri Del Forrest AUSTRALIA

MELBOURNE Tivoil (T) 20
Alian Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brown
Julian Somers
Chadells
Bouna Chadells
Bouma
Max Blake
David Edie
John Bluthal
Tivoli Choir
Dancing Boys
Adorables
NAPIER
Civic (T) 20
jenna Boys Choir

Pipers

Maxwells

O'Hagan & Stead

Ron Parry

G Brox & Myrna

Johnnie "Rubberface" Craig

Gloria Dawn

Dancing Boys

Ballet Girls BRITAIN

ASTON
Hippodrome. (I) 29
Regale Dennis
ASTON
Regale Dennis
Regale
Reg Gloria De Vos Co GLASGOW Empire (M) 20 Howard Reel Morgan & Gray Jack Simpson Albert Burdon Albert Burdon
Olgo
D & D Remy
Les Spanglers
HACKNEY
Empire (S)
Lee Lawrence
Stan Stennett
Les Dounos
Nat Hope
Rex Roper & fut
Manning & Lea
Raydini
Bunty St Clair
LEEDS

Basil 3 Lucienne Bob & Astor Ellane & Rodolphe Kathryn Moore Monte Norman Corps de Ballet 20 Tiller Girls Palace (I) 20 Teddy Johnson Pearl Catr Moreton & Kaye Clifford Stanton

Manning & Lea Raydini Bunty St Clair Bunty St Clair English 20 Tommy Trinder, Woods & Jarrett Salici Puppets Flying De Pauls Anne Hart Harry Moreny Jimmy Berry Ji Tux Jimmy Emundson Scotts Sea Lions Tower Circus (I) 20
C Cairoli & Paul
Knies Animals
August Natsch
Juyat
atricia Soleii Fisher Girls BRIGHTON ippodrome (M) uy Mitcheli

Mayfairs Hylda Baker G Grossetto & Sirdani

Sirdani Vera Cody Co Beryl & Bobo BRISTOL Hippodrome (

LEICESTER
Palace (S) 20
Benny Hill
Virginia. Somers
Jerry. Allen
Jerry. Allen
Ma B Winters
De Vere Dancer
Sally & Charles
LIVERPOOL
Empire (M) 2
Frankle Laine
Rex & Bessie
Mongadors
Joe Church
Joe Church
Saven
MANCHESTER MANCHESTER . Hippodrome (S) 49 Al Martino Henderson & Kemp G & A Doonan Indriksoms

A Doonan
Indriksoms
Fred Lovelle
Dot & Maureen
NEWCASTLE
Empire (M) 20
Jewel & Warriss
Sally Barnes
Audrey Mann
Yolandas
George

Audrey Mann Yolandas George Hamilton Eric Tinsley 8 In Harrinary No New 411 20 Jill Manners Gaye & Van Meltones Jean Stuart GINOTTINGHAM Empire (M) 20 Brian Andro Tony Breat Cony Breat Stanny Baker Botlandos 3 Ken Dodd De Vere Debs

Ken Dodd De Vere Debs SOUTHAMPTON Grand (1) 20 Sandy Daw Marie Joy Vic Sanderson Gordon Webster Marda Jimmy Stacey Lussious Lavier Stacey

Luscious Lovlies SUNDERLAND Empire (M) 20 SUNDERLAND
Empire (M) 20
187y Bonn
187y Bonn
187y Bonn
Copa Coustins
Max Geldray
Norman Vaughn
188 Sadler
Ray Alan
Nicolas
SwANSE
Empire (M) 20
H & W. Mack
Jimuy Young
Tonny
Tonny
Lessie Randall
Lessie Randall
Lessie Randall
Liki Lingana & 1

Beryl & Bobo
BRISTOL 2
Eddle Gray
Eddle Gray
Eddle Gray
Hille Carllsie
D-& J O'Gorman
Willie Carllsie
Maggie Graham
Jann & Margeria
Yvonne Prestike
Empress (I) 20
Esset Person
Sandow Sie
Donovan & Haye
Shek Ben All
Koyal 3
CHISWICK Leslie Randall
Riki Lingana & D
WOLVERHAMPTON
Hippodrome (I) 20
George Michel
David Gough
Jean Robson
Roy Minting
Ronnie Coyles
June Carle

Royal 3
CHISWICK
Empire (5) 20
Bill Johnson
John Blythe
Fayne & Evans
Billy Thorburn
Bill Wareham &
2 Angelos Angelos ank Preston organ & Manning EAST HAM Granada (i) 20

Roy Man. Coyles Honnie Coyles June Carle YORK Empire (I) 20 David Hughes Carozells Len Marten Bob Nelson Cycling Astons J. Jeff & June Enc & Lane Granada (),
4 Kelroys
Joan & Ernest
Harry Dawson
Klifford Henry
FINSBURY "ARK
Empire (M) 26

Cabaret Bills

NEW YORK CITY

Basin St
L. Hainpton Ore
Jack Teagarden
Bon Soir
Tony & Eddie
Clel Cabot
Thelma Carpente Latin Guerter
Szonya
Jane Morgan
Jane Morgan
Jane Morgan
Jane Morgan
Jane Morgan
Jane Morgan
Jebonairs
Golden Mermaid
Ralph Young
Art Waner Ore
Le Ruban Bleu
Julius Monk
Lee Goodman
June Erleson
Terry & Guilar
Lee Goodman
June Erleson
Terry & Guilar
Kostywe
Guilar
Kostywe
Marsia Sava
Versailies Tony & Eddie
Clei Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames
Blue Angel
Charlotte Rae
Geo Lafaye
Jimmy Komack
Martha Davis
Calvin Ponder
Part Howard

dartha Davis Calvin Ponder Bart Howard Financia Calvin Ponder Bart Howard Financia Circ Rimac Ore Buddy Vice Comments of the Calvin Ponder Barton Four Joes Ramona Lang Frank Marti Ore No. 1 Fifth Ave Pat Bright John Juliano Frank Marti Ore No. 1 Fifth Ave Pat Bright John Juliano Frank Marti Ore Raiph Flanasan Ore Raiph Flanasan Ore Raiph Flanasan Ore Raiph Flanasan Ore Hotel New Yorker Raiph Flanasan Ore Hotel Martin Ponder Ponder Martin Ponder P

Julie Wilson
Ted Straeter Ore
Mark Monte Ore
Mark Monte Ore
Hotel Pk Sherato
Irving Fields
Joan Bishop
Eddie Layton
Hotel Rossvelf
Yenny Herman O

trotel Roosevelt
Lenny Herman OrHotel St Regis
Constance Moore
Milt Shaw Ore
Ray Bari
Hotel Statler
Dorsey Bros
Hotel Taff
Vincent Lopez Ore

Misha Usdanoff
Marusia Sava

Versalities

"Bon Voyage"
Paul Grey
Louise Har
Louise Har
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Danny Carroll
Danny Desmond
Don Dellair
Jim Cisce
Salvatore Gloe Ore

Viennesse Lintern
Helene Aine
Dolores Perry
Bela Bizony
Ernest Schoen
Hal Graham
Joe Furst
Pull ManAbert
Chavillage Bam
Joe Furst
Putte Pete
Rachel Ellen
Weidorf-Astorla Waldorf-Astoria
Los Chavaies D
Espana
Trini Reyes
Nat Brandwynne
Mischa Borr Mischa Borr
Village Vanguard
Robert Clary
C Williams Trio.

CHICAGO Cathy & Blair Shirley Linde Weidemanns Polo

Black Orchi Carlos Ramirez Hamish Menzi Jessie Elliott Rudy Kerpays Duo Blue Angel Bos Angel

Bos Angel

Bos Angel

Gigl

Lord Templar

Lady Eva

Louis Navlor

Al d'Lacy Quartet

George Shearing

Cher Paree

Dick Shawn

Kramer, Ders (5)

Brion Ore

Chard Hilton

Skating State

Margie Lee

Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Edgewater Boach
Marshall & Farrell
Kristofer & King
Dorothy Hild Ders
Bob Kirk Orc
Palmer House
Helen Gallagher
Goofers
Del Ray
Empire Eight
Charlie Fisk Orc

Dick Stabile Orc Bobby Ramos Orc

LOS ANGELES

Ambassador Hotel Bernard Bros (2) Hoctor & Byrd Joanne, Wheatley Rex Kewry Orc Billy Gall Boy Leo Diamond Dorothy Claire Nicco & Barba Larry Green Trio Bar of Music Guy Rennie

Bar of Music Guy Rennie Eddie Oliver Orc Tony Martinez Orc Biltmore Hotel

Bilimore Hotel Moore & Lessy Walton & O'Rourke Mary Raye & Naldi Hal Derwin Orc Hal Derwin Orc Ciro's Dorothy Lamour Marcellis (2)

Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
Skylarks
J Black Orc
Mocambo
Jonne Gilbert
Paul Hebert Orc
Mooulin Rouge
Chiquit & Johnson
Rudy Cardenas
DeCastro Sis (3)
B Minevitch R
Barbettes (5)
Gina Genardi
Fluif Charlton
Bob Snyder Orc
Statler Hotel / Statler Hotel
Tony Bennett
Skinnay Ennis Ore

MIAMI-MIAMI BEACH

Clover Crub
Sherry Britton
Ted Lawrie
Martlyn Hill Or
Selma Mirtlowe Line
Woody, Woo'tbury
Five O'Clock
Belle Barth
Dick Hail

Sans. Souch Hofes Marion Murray Sacasas Drc Ann Berman Ders Ann Berman Ders Ann Berman Hore Bill Hayes Maurice. Rocco Garcias Dée Nirva &
LAS VEGAS, NEVADA

Flamingo Jan Murray Betty & Jane Kean Silver Silpper

Saily Rand Buddy Baer Kalantan Hank Henry

Hank Henry
Desert Inn
T Lewis Orc & Rev
Sahara
Helen Traubel
Jose Greco
Last Frontier
Benny Goodman
Buddy Lester

El Cortez
Cooper Sisters
Golden Nugget
Gas Lights & Pint

RENO

Mapes Skyroom
Dick Contino
Donn Arden Dners
E Fitzpatrick Orc
New Golden
Mel Torme
Jay Jason
Clark Bros Will Osborne Ore Riverside Sunny Gale
Frank, Fontaine
Miss Malta & Co
Riverside Starlets
Bill Clifford Orc

HAVANA

Monfmartre Montmarire
Benny More
G A Guedes
Rita Montaner
Leopoldo Fernau
Mimi Cal
Entillo Wong
Matambros Trio
Nancy & Rene
Fajardo Org
Alonso Ballet Casino Playa Orq
Tropicana
Miguelito Valdes
Olga Quillot
Ray Tico
D'Ruff Quer
Tropicana Ballet
S de Espana Orq
A Romeau Orq
S Suarez Orq

Sullivan Salutes

Continued from page 1

clips such as was proposed for the Motion Picture Assn. of America tv show over ABC-TV. Sullivan.

Motion Picture Assn. of America v show over ABC-TV. Sullivan, who about a year ago stopped using clips from forthcoming pix, explained that he had been forced to do so by his mail.

"They want either a 'live' show or one on film, but not a mixture of both," he said. "I found that, when I used a clip in conjunction with a 'live' personality, the audience would love it. If I'd just put on a capsule preview, the audience somehow felt they'd been gypped. So I stopped it."

Sullivan reported that "The Jack Warner Story" would be timed to the release of WB's "Battleery," just as "The Zanuck Story" coincided with "The Egyptian." He said that the studios fully realized the value of a "Toast" preview. "We did wonders for 'Seven Brides for Seven Brothers' and others," he commented. At the same time, he emphasized some of the union difficulties.

ficulties.

None arose in "The Zanuck None arose in "The Zanuck Story," James C. Petrillo authorizing use of "Gentlemen Prefer Blondes"—made after 1947—as a token of appreciation for "Toast's" continuous employment of Ray Bloch and his band. In seven years, "Toast" only missed one show. That was when it yielded to the Rodgers & Hammerstein all-net-work spectacular.

Betsy

Continued from page 1 = although no formal charges were filed. Miss Crawford, Schwartz and stage manager, Ward Bishop also appeared before the council to testify against Miss von Fursten-

erg.

Besides the AWOL accusation Besides the AWOL accusation, Miss von Furstenberg is alleged to have doctored a drink she served Tony Randall during a scene in the play at the Henry Miller Theatre, N. Y. The actor became ill, but was able to remain onstage and

but was able to remain onstage and to finish the performance:
Actress is also claimed to have created repeated disturbances backstage and carried on tantrums against other members of the company. On several occasions she is said to have broken up on stage, laughing hysterically. Later, it's alleged, she threatened players who complained about the occurrencess.

who complained about the occur-rences..

Randall has not filed charges with Equity because of the loaded-drink incident, reportedly on the chance that in doing so he might become involved in a public con-troversy that could jeopardize his television career. He's currently a member of the "Mr. Peepers" cast on NBC-TV.

Since Miss Von Furstenberg's exit from "Oh Men." her role is being played-by Joan Gray, who moved up from another part, with-Julie McMillan engaged as replacement.

Theatre TV

Conti ued from page 1 =

Marilyn Monroe now being shot in New York. Although the sale of the film rights usually involves the standard rights usually involves the standard tv clause, producers and film execs have not had occasion yet to iron out the question of theatre tv. "Itch" may serve as the first test, if the play producers agree to a theatre telecasting before the release of the film. Under terms of the deal between 20th and the producers the film version of "Itch" Cas Lights & Pint Tights and the producers, the film version of "Itch" may not be released until Jan. 31, 1856, unless the New York and Light Cyc Hall School Red Caps Shooks Pollies of 1955
Minsky's Follies of 1955
Thunderbird Thunderbird Kide MacDonnell Henny Youngman of the picture, a 20th exec sharply of the picture.

German Studios Coming Alive

= Continued from page 2 :

cence

cence.
With the monopoly powers of
Ufa under the Nazis still clearly
in mind, MPEA doesn't propose
to let this threat to one of its most
valuable foreign markets go unchallenged.

Refugee Directors

Meanwhile, Americans returning from Germany report increasing activity in the German studios. Agent Paul Kohner opined last week that, within a year, western-Germany would again be the production center of Europe, with talent from all corners of the earth coming in. That includes a number of the refugee directors who worked in Germany before Hitter and are now drifting back from Hollywood Fritz Lang is one, Erich Pommer and William Dieterle are others.

others.

As their production level rises, the Germans are becoming increasingly eager to recapture the export markets which were once theirs, and particularly the U.S. market where, unlike the Italians, the British and the French, they haven't made their post-war mark

Neff Said

Part of the reason for this, ac-cording to competent observers, is the lack of commercial appeal in the German productions as well as the German productions as well as the lack of suitable subjects. Hilder garde Neff, star of many of the top German pix of recent vintage, opined in N. Y. last week (17) that the reason for the lack of artistic merit in many of the German films was due to two factors: (1). The lack of creative activity during the difficult years that followed the immediate postwar period, the time when the Italians, for instance, registered their greatest screen triumphs and made their mark in the U. S. (2). The decentralization of the German studies setup, with stages active in Munich, centralization of the German studio setup, with stages active in Munich, Berlin, Hamburg, Wiesbaden, etc. "It's like a lot of arms without a head," she said. Impression is growing in Amer-ican trade circles that the German

ican trade circles that the German product is Improving. In fact, a number of German films of recent date, such as "The Last Bridge" and "Wherever You Are," are of a quality that is said to make them definite possibilities for the U. S. arties, at least.

First move to reestablish the German film in the U. S. was made by Munio Podhorzer, vet German film importer, who established United German Film Enterprises. As a rep for a number of German production and distribution outfits, Podhorzer aims to make deals for German pix, and also proposes to German pix, and also proposes to act as a central information source

act as a central information source on the German industry. Meanwhile, in Germany, produc-tion and distribution interests are mulling the possibility of setting up a U. S. office to promote their up a U.S. onice to promote their pi It would be financed in part by the recent increase in censor-ship fees in Germany. Again, re-vival of the Ufa may cue a more aggressive German policy towards the U.S. market.

the U. S. market.

U. S. Won't Be Easy

American observers feel that, for a number of reasons, the German film will have a difficult time establishing itself in this country. One is that the Teutonic approach to filmmaking lacks the pace to which American audiences are accustomed. Another, is the still simmering resentment vs. things German, varietualry among the crowd customed. Another is the still simmering resentment vs. things German, particularly among the crowd that rallies around the arties. Yet another reason cited is the fact that Germany, unlike the Italians and the British, lack "spearhead" pix such as "Open City," "Bicycle Thief," "Henry V," "Brief Encountes," etc.

There were a few such films made immediately after the war when the Germans briefly discovered their conscience. Among them were "Marriage in the Shadows," "Murders Among Us," etc.

After that, they turned to meaning-less musicals and comedies as well as the "Heimat" pix in which they rediscovered their own country.

In more recent days, German producers have again shown a willingness to face the realities of life, Americans on the scene report. Also, some U, S. Interests have gone in and made pix with an eye to the U. S. b.o., one example being the N. Peter Rathvon-Stuart Schulberg film, "No Way Back."

New German stress on exports, the strong for the production of the realities of life, and made and made pix with an eye to the U. S. b.o., one example being the N. Peter Rathvon-Stuart Schulberg film, "No Way Back."

New German stress on exports, the strength of the production of the productions of the production of the

cidentally, local producers also particularly if it should be sup-aren't happy about Ufa's renas- ported by government coin is exparticularly if it should be supported by government coin, is expected to bring results not only in terms of the American market per se, but also in the treatment of subject matter and the manner of presentation. Already, a number of German producers are said to be interested in a plan to shoot double-versions, one in German and the other in English. Actors would only mouth the English lines, with the actual dialog to be dubbed in later.

'Diversification'

Continued from page 1 =

theatre soon became the hub of influence in all sorts of realty values. These ran the gamut from the corner leceream parlor restaurant, and soon to haberdashery, appliances, etc.

But theatre operation included an awareness of rugs and carpeting, furniture, interior decoration and the like. The late Edward F. (Keith-) Albee was a pioneer even in expensive objets d'art for de luxe theatre operations, especially when it involved flagship or monument theatres like the house bearment theatres like the house bearing his name in Brooklyn; the B. F. Keith Memorial in Boston; and the outpost showcases in cities like Cleveland, Chicago, L.A. and

Cleveland, Chicago, L.A. and Frisco.
In the recent diversifications there are such adjuncts as Walter Reade Jr. following the pattern of the founder of the Reade Independent houses by expanding into hotels, motels, drive-ins and tv. American Broadcasting-Paramount Theatres is an obvious mating of the top theatre chain with radiotv. Si Fabian's Playtex; 20th Century-Fox's oilwells; Paramount Pictury-Fox's oilwel

the top theatre chain with radioty. Si Fabian's Playtex; 20th Century-Fox's oilwells; Paramount Pictures' stake in DuMont television,
and from that chromatic tubes and
also in business machines; RadioCorp. of America's expansion of
its "white goods" (appliances) to
also include kitchen ranges, besides the orthodox electronics
gadgets of home entertainment.
Diversification has now become
show biz slang for not putting
all-eggs into the basket. VogelFriedman's Loew's chain of 109
theatres, when officially severed
from Loew's Inc. and Metro-Goldwyn-Mayer Pictures, will see it expanding into even more mercantile
enterprises without, of course, in
any wise minimizing the new big
operations. operations.

Rodgers

Continued from page 1 "Toes" company for rehearsals and

"Toes" company for renearsals and the opening next Monday (27) at the Shubert Theatre. He expects to be tied up with the Rodgers-Hart revival until its Broadway opening Oct. 11 at the 46th Street Theatre. Then he'll be

Broadway opening Oct. 11 at the 46th Street Theatre. Then he'll be off to the Coast again to resume sitting in with Oscar Hammerstei 2d on the filming of their "Oklahoma," but is due back in time for rehearsals and to conduct an all-Rodgers concert Nov. 15 of the N. Y. Philharmonic-Symphony Orchestra at Carnegie Hall, N. Y. In his "spare time," Rodgers is available with suggestions for a production being readied by Jule Styne of "The Rodgers & Hart Song Book," with libretto by George Axelrod, slated for Broadway opening next spring. Also, he's working with Hammerstein their next musical, "Pipe Dream," based on a John Steinbeck story. That's due for Broadway production a year hence.

SHALL TWOFERS RULE ROAD?

Barn Mgt.-Audience Bias Vented On Visiting Shows, Sez Vet Trouper

flect the policy of the local man-agement. With a short time after arrival at a barn theatre, an ex-perienced summer tourer can al-most always tell what kind of audi-ence reaction his show will have.

ence reaction his show will have. That's the observation of Hiram Sherman, who recently completed a 10-week silo tour with Barbara Bel Geddes in "The Little Hut." Where the management had a friendly relationship with the local public, the comedy invariably went well. But where there was antipative the theory of the subject of the subj rons, the audiences were in-ed to be disinterested or even

cold.

At the Spa Theatre, Saratoga, N. Y., for example, "Hut" was markedly well received, Sherman notes. "The whole atmosphere at the playhouse was friendly," he explai "The producer, John Huntington, seemed to know every one in town. He called them all by name, slapped them on the back and appeared to be genuinely glad to see them. They obviously like hi.

"Every night int before the

"Every night, just before the third act, John would make a cur-tain speech. He'd talk on and on, telling the audience about not only telling the audience about not only the next week's show, but practically the entire summer's bill. He'd get real 'enthusiastic, confiding who was going to appear in what, and promising what a great time they all were going to have.

"Well, the audience loved it. John obviously meant it and they seemed to get a kick out of feeling they were getting advance inside dope on what was coming. Same was true when John took me (Continued on page 67)

(Continued on page 67)

Didn't 'Attack' Atkinson, Sez D.C. Post's Dick Coe In Under 150,000 Words

Editor, VARIETY:

Has not VARIETY heard tales of Washington's deep-freezes, Sen. McThing, summer heat, coffeedrinking civil servants, crooked politicians, commission-influence or the belief that while mink may be glamorous in Gotham, it's scandalous along the Potomac?

There are a summary delicities.

These gossip-mongers' delights and the fact that our Capital has a sleazy repute across the country and abroad (helped, to be sure, by that now-defunct theatre segregation, a correction sparked by Actors Equity) were what I meant by "our much maligned city" and which prompted what I'd hoped was but a lightly-raised eyebrow referred to in your issue of Sept. 15.

And so I took up Brooks Atkinson's pithy observation primarily because both he and the incomparable N. Y. Times, with their influential, worldwide circulation, were precisely the sources which could correct such widely-held misconceptions about an intelligent, hard-working community.

hard-working community.

"Broadway's provincialism" is simply well-worked phrase of mine (I could give you about 150,4000 words on THAT subject) and regular readers couldn't have conceived it as referring to Brooks. Atkinson, whom they know to be one of my particular heroes. Fliched delicately within copyright law, his enlivening travels to distant theatres often are admiringly remarked on in The Washington Post pages.

Post pages.

In fact, this loose-limbed screed comes to you chiefly because of my vast admiration for the Times' asile-sitter. I'm loath to have VARIETY readers think, as you put it, that I "attacked" Atkinson. I have been "irritated"—often m—but in the sense of stimulated, alerted, not of doing battle with a particularly admired colleague. Peacefully, mayhap missionarily, Richard L. Coe, Richard L. Coe, Washington Post-Times-Herald.

Washington Post-Times-Herald.

Remote Control

Now there's house-seat problem for touring shows.

problem for touring shows.
During, the recent engagement of "The King and I" i Seattle, novelist Betty MacDonald, a local resident, was unable to get good locations at the boxoffice.

Authoress of "The Egg and I" wired her New York agent who contacted the Rodgers & Hammerstein office and arranged to have company manager Harold Goldberg, hold a down-front pair for her. down-front pair for her.

'Pajama' In Black After 17th Week

"Pajama Game" is now in the "Pajama Game" is now in the black. According to an accounting and letter to the backers last week, the musical had only \$13,880 to recoup as of Aug. 30. Since its operating profit has been averaging over \$13,000 a week, that would give it a net profit of around \$27,000 as of last Saturday night (18), and paid off approximately Sept. 4 (17th week).

Accombanying last week's letter

4 (17th week).

Accompanying last week's letter to the backers were checks for another \$50,000 return of capital, bringing the total repayment to \$150,000 thus far on the \$250,000 investment. Producers Frederick Brisson, Robert Griffith and Harold Prince predict that they will repay the remaining \$100,000 early in remaining \$100,000 early

They have informed the backers that they will borrow the money to pay for the scenery for the tourto pay for the secency for the tour-ing production of the show, repay-ing that and other expenses from the show's touring profits starting in February. Idea is to get the production operating more quickly and also be able to distribute some profits from the original produc-tion.

Producers have arranged to get most of the costumes for the second company free from a dress manufacturer in return for a publicity tie-in, as they did with some of the costumes and props for the original edition. They are budgeting the touring troupe at one-third of the original, which involved \$169,468 production cost. Tourer is booked to open next Feb. 2 in Pittsburgh:

According to the accountant's statement, "Pajama Game" grossed

2 in Pittsburgh;
According to the accountant's statement, "Pajama Game" grossed \$206,758 for the four weeks ended Aug. 30. Its operating profit for the period was \$52,729, plus \$308 souvenir program royalty. After return of capital, there was \$48,620 available for payment of the balance.

620 available for payment of the balance.

The musical, with book by Richard Bissel and George Abbott, and score by Richard Adler and Jerry Ross, is currently in its 20th sellout week at the St. James, N.Y.

HEDGEROW'S 2D SEASON IN ACAD. FOYER, PHILA.

IN ACAD. FOYER, PHILA.

Philadelphia, Sept. 21.

Hedgerow Theatre will play a winter season in the Foyer of the Academy of Music again this year, starting Oct. 30. Instead of rotating the plays in its reperiory, as last year, the Rose Valley group will present shows for several weeks' runs.

First offering will be Arthur Miller's "The Crucible," to run three weeks on a Wednesday through-Saturday schedule.

"Twelfth Night" is listed to follow. Several new plays will be preemed in the Foyer this year, whereas in 1953 the productions had all been done previously at Hedgerow's Rose Valley playhouse, at suburban Moylan, Pa. Regular Wednesday openings may be intended to draw first-string critics. Last winter, most of the Hedgerow offerings were caught by staff members.

BIZ REACTION

By HOBE MORRISON

Twofers or no twofers. That'

son.
With prospective bookings only moderately above the arid level of

With prospective bookings only moderately above the arid level of recent years, managements of road theatres are reluctant to refuse dates to any touring shows. But with a rash of low-budgeters going out on two-for-ones, it's feared that business may be soured for the regular-scale productions that are the backbone of legit.

It's been the same old story of cut-price gimmicks over the years. Nobody likes the bargain setup, but it hypoes the bo., at least temporarily, and few managements feel they are in position to turn down the revenue. Twofers are clearly a breach of faith with regular-price patrons, and they presumably do longrange harm by arousing audience disappointment and bitterness. Producers of regular tourers generally condemn the "unfair competition" of twofers, of course.

But most out-of-town theatres

But most out-of-town theatres have had lean pickings in recent (Continued on page 68)

Lift Brit. Rep Rule For U.S. Actor

Kenneth Freeman, who recently completed English provincial tour with an American cast in "Anna Lucasta," is playing the leading role in a new drama, "Because I'm Black," by Earl Couttie, with the Birmingham Repertory. It's believed to be the first time British Equity has allowed an alien actor to appear in repertory or stock in England. The union was responsible for the Ministry of Labor refusing a permit for Jose Ferrer to make a guest appearance with the Old Vic a couple of years ago.

with the Old Vic a couple of years ago.

Although U. S. players frequently appear in London legit, usually in shows imported from Broadway, the Ministry of Labor policy, following the British Equity lead, is that repertory groups such as the Old Vic, Birmingham Rep, Bristol Old Vic, etc., are sponsored by the British Arts Council, which is supported by the government with tax funds, should not use alien actors in preference to British residents. Other members of the "Lucasta" troupe arrived in New York last week on the Georgic, Freeman is due back after the run of "Because I'm Black."

Chi IBEW Buying Legit Shows for Membership

Chicago, Sept. 21.
International Brotherhood of Electrical Workers, Chi Local 1031, a major talent buyer in recent years with its monthly vaude shows, is now extending into legit. Initial show to play the union's 3,000-seat auditorium Oct. 6-9 will be "Front Page," with Pat O'Brien starving

be "Front Page," with Pat O'Brien starring.

Monthly displays are not open to the general public, but are cuffoed to the local's nearly 38,000 members. If they respond to "Page," prexy Frank Darling, who doubles impresario, says he plans to use five plays this season and only three vaude revues. He has obtained the rights, to "Moon Is Blue" for the second offering.

Phil Tyrrell, Drury Lane Summer Theatre producer, is handling the union's legitlers. The "Page" cast will be recruited largely from the Drury Lane group,

Whitehead's 'Mighty'
Robert Whitehead has first call
on the new comedy by Arthur Kober and George Oppenheimer,
titled "A Mighty Man Is He" (born
of the fact that the central character is named Smith).

Authors dee reshibishing

Authors are repolishing.

SOME MGTS. FEAR Party Agt. Beef on 'Fanny' House-Seat Holdouts; Are Society Folk 'Lepers'?

Payoff

Playwright Norman Brooks is not a man to forget a for-mer collaborator. In his new drama, "The Fragile Fox," mer collaborator. In his new drama, "The Fragile Fox," which opened a pre-Broadway tryout tour last Thursday (16) in Hartford, there's a charac-ter, a member of the Army Medical Corps, named Dr, Gerstad. Part played by Addison Powell.

Brooks and actor-director
John Gerstad co-authored a
comedy, "The Fig Leaf," which
was tried out two years ago at
the Spa Theatre, Saratoga,
N.Y. It was staged by Brooks.

Town' Clicking In Chi for OK Run

"Wonderful Town" has now caught on for what appears likely to be a profitable run in Chicago. Weekly gross for the musical has climbed into the upper \$30,000 bracket with the arrival of fall weather and the traditional box-office upbeat, the only immediate question is the possible effect of the shift approaching from the Shubert Theatre to the less desirable Great Northern to make way for the previously booked "King and I." Although the star, Carol Channing, has the right to with draw on eight weeks notice, there's little prospect of a new show being ready for her soon.

Chicago engagement was still in

ready for her soon.

Chicago engagement was still in the red as of Aug. 21, having absorbed a heavy loss for the first part-week, against which costly transportation, hauling, hotel bills, etc., were charged. However, the Robert Fryer production has been earning an operating profit since then, as much as \$3,546 on a \$38.209 gross for the week ended Aug. 21.

Aug. 21.

For the initial six-performance week (ending July 10) of the engagement, "Town" grossed only \$22,379 for a loss of \$19,506. It lost an additional \$817 on a \$34,877 gross the following week, when there was abnormal operating expense, but has been earning a profit regularly since then, although there was still a \$6,628 deficit for the engagement as of Aug. 21, less \$1,141 royalty from souvenir program sales and \$1,215 royalty from stock.

As of the Aug. 21 date, the total

royalty from stock.

As of the Aug. 21 date, the total net profit on the musical was \$207,177, of which \$125,000 had been distributed. On the basis of the standard 50-50 split between management and backers, that gives the latter a 25% profit so far on the \$250,000 investment.

After profit distributions, the remaining assets included \$25,000 cash reserve, \$24,232 in union bonds and deposits, \$1,587 prepaid insurance, etc., \$1,241 due from the authors and \$30,117 available for distribution.

LURYE BOOKING 'GINGER' INTO MINN. TERRITORY

Jay Lurye, Duluth manager who's bringing the touring "Caine Mutiny Court Martial" into this territory under his auspices, has bought outright a second show similarly. He's also booking "Time Out for Ginger" in his regional Out for Ginger" in his regional

Out for Ginger" in his regional circuit.

Like the Herman Wouk drama, "Ginger" also will play its Twin Cities' engagement exclusively in St. Paul, where Lurye has rented the St. Paul-Auditorium for it, as he did for "Caine." It's set for two nights during October Prior to its long Chicago run now nearing an end, the Melvyn Douglas starrer played the Lyceum here last season for a full week, omifting St. Paul.

chronic gripe of theatre party on-ganizations against Broadway pro-ducers was averted last week when

ducers was averted last week when the house-seat distribution changed for the incoming "Fanny." Number of charity groups had been threatening not to accept tickets for performances they'd booked as benefits. Gripe was over the abnormal

Gripe was over the abnormal number of down-front locations being withheld by the show's management for house seats. Producers David Merrick and Joshua Logan are reportedly holding out 25 pairs per performance, with the Shuberts taking an additional 15 pairs. Moreover, all the 80 seats are understood to be cream locations in the front-centre.

Although theatre party agents were reportedly burning at the situation, none would discuss it. But officials of two charity groups, while declining to have their names

but officials of two charity groups, while declining to have their names or the identities of their organizations used, expressed indignation at the situation. They threatened to refuse to accept the tickets for houses they'd contracted to take. Shuberts and Merrick modified the situation last week houses; and

Shuberts and Merrick modified the situation last week, however, and arranged to have the distribution of the 40 pairs of house seats modified. Under the new setup, 15 of the pairs will be down front and the other 25 in the rear sections of the lower floor. The revised arrangement covers only benefit performances, however, with the encorporation of the continued on page 670. (Continued on page 67)

'South Pacific' Musician's **100G Injury Suit Hinges** On Tricky Legal Point By STEWART BRONFELD

By STEWART BRONFELD

A tricky legal point involving employment of musicians for Broadway shows may decide whether the Shuberts will be slapped with a \$100,000 personal injury suit. Question is being decided in proceedings before the N. Y. State Workmen's Compensation Bureau in New York.

Case involves a French horn player in "South Pacific" during its Broadway run. The musician, William Miller, last Nov. 23, was injured in a fall in the basement of the Shubert-operated Broadway Theatre, N. Y. Both the Shuberts and the show's producers, Rodgers & Hammerstein, claim to have been Miller's employer at the tio the mishap.

& Hammerstein, claim to have been Miller's employer at the tii of the mishap.

Under N. Y. State law, an employee is entitled to compensation in case of accidental injury. He may not sue the employer for damages. Thus, if the Shuberts establish that they were Miller's establish that they were Miller's employers, they cannot be slapped with a damage suit in the case, but will be liable merely for \$32 weekly compensation.

Since Rodgers & Hammerstein were merely the producers of "South Pacific" and were not involved in the ownership of the theatre where Miller's accident occurred, they cannot be sued for damages regardless of whether the Workmen's Compensation Bureau rules they were the employers or not.

Miller, who had been with

not.
Miller, who had been with
"South Pacific" from its opening
in April, 1949, at the Majestic Theatre, N. Y. (it later moved to th
Broadway). Sustained broken
back and five fractured ribs when

Broadway). Sustained broken back and five fractured ribs when he leaned against a railing and it gave way, allowing him to plunge into an elevator pit i the basement of the Broadway.

He brought suit, claiming negligence against Trebuhs Realty. Co., Inc. (Shubert spelled backwards), which operates the house. However, the Shuberts (and the Travelers Insurance Co., which has the indemnity policy on the property) argued that Miller was their emplovee and thus couldn't sue.

Case came up last Friday (17) before a referee at the Workmen's Compensation Bureau, with law-(Continued on page 68)

(Continued on page 68)

Fabulous But No Invalid

By George Oppenheimer

In recent years I haven't given much time or thought to Williams College, which I attended in a far distant youth. Now, however, that time of neglect is past. I a dedicated alumnus—dedicated to the propagandizing of one of the most exciting projects that has come my way in many years—cross Right Stage Inc.—a theatri-cal summer stock company, formed by and consisting of Williams mended by and consisting of Williams mended by and essential females, from kindred colleges.

Many years ago—about 25, to be like the discovery, and the subsequent discovery, and the propagate to

sorted and essential females from kindred colleges.

Many years ago—about 25, to be inexact—a band of pilgrims, call: themselves The University Players, landed on Cape Cod and settled not 10 miles from where the Williams contingent operates. From this earlier group emerged Margaret Sullavan, Henry Fonda, James Siewart, Kent Smith, Norris Houghton, Myron McCormick, John Swope and Joshua Logan among others. I mention this because 1 fervently believe that 25 years from now, if 1 still own a pencil and have the strength to hold it, I shall write down as large and luminous a list culled from The Williams group.

I first became aware of this offshoot of the Adams Memorial Theatre Williamstown through an item in Variery and discovered that the strolling players, under the middlesse of Poofs David C.

shoot of the American shoot of the Williamstown through an item in Variety and discovered that the strolling players, under the guidance of Profs. David C. Bryant and William J. Martin, had come to rest not too far from where I was planning to summer and had rented a theatre there for five years. Arthur Kober, author of "Having Wonderful Time," innumerable pieces in The New Yorker, "Thunder Over the Bronx" and other works of Herringdo, and I were at The Treadway Inn in North Falmouth and were engaged in writing a play. While one of the

I were at The Treadway Inn in North Falmouth and were engaged in writing a play. While one of the bellboys was sharpening our pencils, Kober and I replied to the Highland Theatre in Falmouth with, I must confess, certain deep thoughts. We had been exposed to some of them in plays of our ownand in many cases, they had provide entertainment terminology, only. What's more, there was a really professional summer the atre not a quarter-mile from where we lived, which promised us the daughter of an ex-President; and sundry other actors and actresses in various safely-upholstered vehicles. Why go all of 15 miles to see these undergraduate unknowns? in variables. Why be see these undersknowns?

Note These Names

writed out to be so Martin
S

There turned out to be scores of reasons: Cathy Martin "Sumand Smoke"; Jon Stone in "The Silver Whistle"; Ted Weems in "Point of No Return". Philip Meeder "Mr. Roberts"; Jean Bryant and Seralta Padawer in "The Corn Is Green"; Diana Reynolds in "Philadelphia Story"; the whole cast in everything but particularly in "Bernardine" which had Helen Hayes cheering.

There was direction by Profs. Bryant and Martin and Jon Stone Bryant and Martin and Jon Stone—the kind of loving direction that asks the actors to be characters in the author's play, not demands that they be reproductions in the director's image. There was a theatre that was airconditioned and comfortable and efficiently operated—a credit to manager Jay Gates. There were scenery (Bryant and Stone double and tripled as scenic arlists) and lighting and sound effects by a crew, headed by David Hudson and Charles Hewitt; that but to shame the efforts of the professional theatre that was so much nearer to us—in mileage.

And lastly there was a spirit of

nearer to us—in mileage.

And lastly there was a spirit of teamwork, of unselfishness and of dedication to the success of the theatre. And it must succeed. Of that I am convinced and so are the natives of Falmouth and surrounding towns who took the theatre and its players at their stelling.

Booking Sked Promises Best Season in Years

Best Season in Years

Philadelphia, Sept. 21.

New legit season got the gun
here yesterday (Monday) with
the heaviest slate of bookings in
several years. Sharing the premiere evening were two pre-Broadway tryouts, Norman Brooks'
"Fragile Fox," with Don Taylor
and Dane Clark, at the Locust,
and Harry Kurnitz' "Reclining Figure;" with Percy Waram, Mike
Wallace and producer-director
Martin Gabel, at the Walnut:

"South Pacific" is due Sept. 27
at long last at the Forrest. Mail
order has been so heavy, with 3,000
pieces received in the first five
days after the initial Sunday ad,
that the management opened the
boxoffice for a two-week advance
window sale.

In addition to the three kickoff

boxoffice for a two-week advance window sale. In addition to the three kickoff attractions, 10 other productions are already set for Philly houses. They include N. Richard Nash's "Rainmaker," with Geraldine Page, Locust, Oct. 11; Horton Foote's "Traveling Lady," with Kim Stanley, Walnut, Oct, 11, and "Fanny," the Joshua Logan-S. N. Behrman-Harold Rome musical, Shubert, Oct. 12.

Also, William Inge's "Picnic."

Harold Rome musical, Shubert, Oct. 12.

Also, William Inge's "Picnic," with Ralph Meeker, Walnut, Oct. 18: Robert Anderson's "Tea and Symphathy," with Deborah Kerr, Forrest, Nov. 1; "World of Sholem Alecheim" with Morris Carnovsky and Jacob Ben Ami, Walnut, Nov. 2, and A. B. Shiffrin's "Black Eyed. Susan," with Vincent Price, Walnut, Nov. 15.

Also, "Silk Stockings," the Cole Porter-George S. Kaufman-Leueen McGrath adaptation of "Ninotchka," with Hildegarde Neff and Don Ameche, Shubert, Nov. 22, "House of Flowers," Truman Capote-Harold Arlen musical with Pearl Bailey, Forrest, Nov. 25; "Seven Year Itch," a subscription play due Jan. 24 with no cast or theatre announced, and "Saint Joan", with Jean Arthur, Forrest, March 21.

Tentative bookings include tryouts of Sidney Kingdows.

March 21.

Tentative bookings include tryouts of Sidney Kingsley's "Lunatics and Lovers," Clifford Odets' "Flowering Peach," with Menasha Skulnik, and Gian-Carlo Menotti's "Saint of Bleeker Street," announced for two weeks here prior to its New York bow during the Christmas holidays. to its New York b Christmas holidays.

Operating Statements

OH MEN, OH WOMEN
(As of Aug. 21, '54)
Gross, last four weeks, \$30,524.
Loss, last four weeks, \$5,375.
Total net profit to date, \$35,230.
Distributed profit; \$16,364.

PICNIC

(As of Aug. 28, '54)
Gross, last four weeks, \$52,489.
Operating loss, last four weeks, \$13,414.
Net loss, last four weeks, \$8,058.
Total net profit to date, \$203,813.
Distributed profit, \$170,000.
Balance available, \$13,813.

MAN-SIZED JOB HERE

Judith Anderson May Play Hamlet In Belto Stock

Judith Anderson may play Hamlet this winter as a stock production during the season opening Oct. 12 at the Hilltop Theatre-Parkway here. (Other femmes to essay the Melancholy Dane in the past include Sarah Bernhardt and Eva LeGallienne). Another tentative bill for the Don Swann Jr. operation is John Newland in a tryout of "Doctors" Wiese." Season will run. 27 weeks through next

operation is John Awalan in tryout of "Doctors' Wives." Season will run 27 weeks through next May 15.

Resident players will include Elaine Swann, Gerry Jedd, Earl Simmons, J. Talbot Holland, Caddell Burroughs, Warren Lee Terry and James Shirah. Ray Boyle will direct, Edgar Loessin will be stage manager and Danny Johnson designer. Ray Hamby will be assistant producer and general manager, Trudy Meyer is business manager, ruth Jane Byrd, Liz Barnett and James Byrd in the boxoffice. Chilton Ryan is handling the subscription campaign.

Legit Bits

Neva Patterson exits Oct. 9 from the Broadway company of "Seven Year Itch." Actress has no immediate plans except to vacation for awhile at New Hope, Pa., where husband Mike Ellis operates the Bucks County Playhouse, and to make several tv appearances.

Gil Orlovitz's "Stephanie" will have a seven-performance off-Broadway tryout run at the Amato Theatre beginning next Monday (27). Group One, an experimental outfit, will present it on a cuffo admission basis.

present it on a cuffe admission basis.

Will Kuluva and Robinson Stone will appear in the Broadway Chapel Players production of Andre Obey's "Noah" to be presented for 10 Sunday vesper services beginning Oct. 10 at the Taylor, Chapel of the Broadway Tabernacle Church, N. Y. ... Ralph Herbert left New York last week for his sixth season with the San Francisco Opera Co.

Carol Channing, start of the touring "Wonderful Town," and Howard Newman, the show's pressagent, have an exhibit of painting in Chicago. ... Tom Hughes Sand is henceforth calling himself Tom Hughes, except in the playbill for Teahouse of the August Moon," for which he's stage manager, He and the show's production stage manager, Billy Matthews, have partnered for the presentation of "The Innkeepers."

Ballet Theatre has signed Joseph Levine as its musical director

Ballet Theatre has signed Joseph Levine as its musical director for its forthcoming 15th anniversary season, which begins Oct. 27 in Kingston, N.Y. This will mark Levine's fifth season with Ballet Theatre.

In Kingston, N.Y. This will mark Levine's fifth season with Ballet Theatre.

Glenn Jordan, one of the N. Y. City Opera Co.'s stage directors, returned Friday (17) to New York from Kansas City, where he had been stage director for the 10-week summer operetta season of the Kansas City Starlight Theatre.

Deal is in the works for Joan Fontaine to star in a telefilm series to be produced in Paris next summer Constance Bennett, who cleaned up in a strawhat tour in "Sabrina Fair," is being sought for a series of Texas stands in the comedy. Meanwhile, she's making fashion lecture appearances.

Legit actor Tom Severa makes his first tele-film appearances.

Legit actor Tom Severa makes his first tele-film appearance tonight (Wed.) on "My Little Margie" and debuts as a songwriter this week with "Walkin' Down the Road," waxed by Johnny Desmond for Coral. Records. Costar contracts for "Tender Trap" give Robert Preston 7½% of the gross, with a \$1,000 guarantee; Ronny Graham 6½%, with \$1,000 guarantee, and Kim Hunter a sliding scale arrangement with a \$500 guarantee and \$800 ceiling.

ATPAM has okayed John Crowley as manager in the Phila-

Inside Stuff—Legit

Click of several recent West End musicals does not represent a comeback for British tune shows, according to London author-play-wright-critic Wolf Mankowitz. British musicals do not, he asserts in an article in the Sept. 15 Daily Herald, compare with American tuners. "The excitement caused by the least movement on the part of that sick domestic animal, the British musical, is the saddest of all comments on its state of health," he writes. After noting a lack of vitality in such recent West End hits as "Salad Days," "The Boy Friend," "Wedding in Paris" and "Intimacy at 8:30." he adds, "The state of British revues and musicals is, in spite of the excitement, one of malnutrition to the point of death."

Mankowitz refers to the vigor of Broadway shows and concludes, in contrast, "British musicals, in order to cater to the greatest number; rely on an abundance of sicklysweet tunes, delightfully escapist atmospehics, nostalgic dreams about the Ruritanian past. No hint of coarseness, of vulgarity, of what really is, may sully the charming delirium which bemuses both Wigam and Wimpole Street. It is a case of either that old sickly-sweet formula or the show cheaply produced with a piano and a set of drums."

Brooks Atkinson, drama critic of the N. Y. Times, has a running gag, "Please bring back 'Threepenny Opera'," he's using in reviews of shows that have followed the Kurt Welll-Marc Blitzstein musical at the Theatre de Lys, Greenwich Village, N. Y. He included the plea first in his notice of "Homeward Look," the arrival of which forced the exit of "Opera" from the off-Broadway house last summer. He repeated it in his review of "Pony Cart." last week's opening there. Incidentally, the "Cart" management kicked back at the Times' aislesitter in a display ad the day after the notices appeared. After quoting favorable statements by other critics, the copy carried the statement, "Brooks Atkinson didn't like it. I. B. Joselow." Latter is the play's producer. is the play's producer.

In case its proves anything, there were an abnormal number of late-comers for the opening night last Wednesday (15) of "Dear Charles," at the Morosco, N. Y. It may or may not have had any relation to the fact that the curtain, advertised for at 8:15 and actually ringing up about 8:30, represented a compromise between the prevailing 8 o'clock start and the traditional but now generally passe 8:40 premiere time. Other possible factors were the unusual horde of rubberneckers outside the theatre, plus the television coverage and action of police in blockading traffic from 45th St., plus the chance that for the season's initial opening many firstnighters may have been rusty on the starting schedule. In any case, there was no time problem for the critics, as the play itself is quite short and the final curtain rang down shortly before 10:30.

Earl Selby, crusading columnist of the Philadelphia Evening Bulletin, took a slap at "South Pacific" last week. Apparently steamed because Rodgers-Hammerstein hit is just getting around to playing Philly, opening next Monday (27), he wrote in part, "The producers waited a mere five years—and showed it to just about every tank town before they deigned to let us have a look. What's more the Theatre Guild promised it for several seasons, then never delivered. And when it arrives this year it won't be a Theatre Guild presentation. For dough this is one case where being late isn't better than never (especially when you consider the cast we get)."

Investors in "Pajama Game" have been offered a chance to buy two seats apiece to the opening night, Oct. 11, of "On Your Toes," at the 46th Street, N.Y. Rodgers-Hart musical revival is being produced by George Abbott (with composer Richard Rodgers a silent partner), who staged and is co-author of the book of "Pajama Game." As another tie between the two musicals, Robert Griffith, co-producer of "Pajama," will be stage manager of "Toes," He's been Abbott's stage manager for years, serving in that capacity for his own "Pajama" production until "Toes" was well enough along for him to move over to the new assignment.

Mary Chase, whose "Lolita" was tried out recently at the Barter Theatre, Abingdon, Va., is following her usual practice of withdrawing the play for extensive revision. She took the script back to her native Denver and expects to spend months of rewriting before letting her agents, Brandt & Brandt, submit it to producers. Among the Broadway managements interested in "Lolita" are Elaine Petry, whose sister Margaret, a Denver resident, played the lead in the Barter tryout; Robert Whitehead on behalf of Producers Theatre, and the firm of Robert Breen and Blevins Davis.

Wording of the Pulitzer Drama Award has been changed to specify that the winning work shall be "preferably original in its source." Text previously stated prize was to be given to an "original American play." Pulitzer Advisory Board made the change at its annual meeting last May, holding up the announcement to coincide with the start of the 1954-55 season. It's the eighth time the specifications have been changed since the award was started in 1917-18. Despite the former "original" stipulation, prizes have frequently been given in the nast to adaptations

President Theatre, off-Broadway house in West 48th St., N.Y., has been bought by the School for the American Ballet and sometime following the run of "Sands in the Negev," opening Oct. 19, will be converted into a studio. Deal was for cash over a new first mortgage of \$95,000. Property, assessed at \$120,000, includes a 300-seat auditorium and two floors of offices and studios, on a lot 40 by 100 feet.

Grosses for "Oh Men, Oh Women," at the Henry Miller Theatre, N. Y., were overquoted by the management for the four weeks ended Aug. 14. According to a recent accountant's statement, the correct figures (with 'the respective week-ending dates) were \$7.221 (July 14), \$5,744 (July 31), \$6,305 (Aug. 7) and \$8,823 (Aug. 14).

Erlanger, Chi. doubling into the NBC-TV daytime serial, "A Time To Live," starting today (Wed.)... Thomas Browne Henry has been appointed an associate producing director at the Pasadena (Cal.). Playhouse... Geoffrey Kerr is dramatizing his novel, "Under the Influence," for Broadway producton next spring by Max Gordon, with George S. Kaufman directing. With George S. Kaufman directing. Faye Emerson will star on Broad-Horizons" which they are calling the Norizons which they are calling the Norizons of the State of the Norizons of the State of the Norizons of the Norizon

Distributed profit, \$170,000.

Balance available, \$13,813.

TEAHOUSE OF THE AUGUST MOON
that I am convinced and so are the natives of Falmouth and surrounding towns who took the theatre and its players at their sterling worth.

We—Kober and I and everyone we could find to accompany us—we find find to accompany us—went to Highfield every week, sometimes twice a week. We did see a few fine performances at our neighborhood theatre: Helen Hayes, Kent Smith, Dorothy Sterk Sept. 4, '54)
Hayes, Kent Smith, Dorothy Sterk Sept. 4, '54)
Total net profit to date, \$235,849.
Total net profit to date, \$255,849.
Total net profit to date, \$255,849.
Total net profit to date, \$260.
Total net profit date, \$250.
Total net profit to date, \$250.
Total net profit

In 20 Years for 'Shangri'

Schang Pulls Surprise, Sets Solid 179-Date, 550G Tour for Ballet Russe

By ARTHUR BRONSON
Ballet biz is always offering surprises. Latest is the forthcoming tour of the Ballet Russe de Monte Carlo, directed by Sergei J. Denham, which opens Oct. 1 in Baltinore and runs for 179 dates in 105 cities until it winds up in Montreal April 16 next year.

Troupe, which laid off two years ago after an 18-year haphazard existence, was reactivated this season by Frederick C. Schang, prez of Columbia Artists Mgt. and head of its Coppleus, Schang & Brown division, which booked the tour.

Surprising fact is that the forth-

of its Coppicus, scriang as Brown, division, which booked the tour. Surprising fact is that the forth-coming tour which was lined up last spring and summer, was booked solid, even though the troupe of the couple last spring and summer, was booked solid, even though the troupe hadn't been around for a couple of seasons. Also there is plenty of competition this season (London Festival Ballet, Ballet Theatre, etc.), its leading ballerina (Maria Tallchief) hadn't been set or announced yet, and its repertory was not complete. Until July, management had no definite new works to offer as selling points.

Schang, who believes that the Ballet Russe de Monte Carlo is a great show name and should be preserved, claims the tour was sold out simply on basis of the Ballet. Russe name, without the draw of big name leads or new repertory. After so many years, Ballet Russe still a potent selling point, he says.

Management expects the troupe

Management expects the troupe to do over \$550,000 biz on the tour, which will bring it into the black. Tour has 70 guarantee dates, un-derwritten for \$250,000. The other

derwritten for \$250,000. The other 109 dates are expected to bring in \$300,000, or more. Production and operating nuts, according to Schang, make this a 550G project. \$21,000 Weekly Nut. Playing at a general \$4 scale, troupe can gross \$50,000 to \$60,000 weekly in some larger auditoriums to offset lower takes elsewhere. It will cost around \$21,000 a week to operate Troupe of 78 (including musicians and stage crews) will travel by bus, with personnel and equipment for 14 ballets requiring two buses and three trucks. Despite length of tour and many stops, dancers will sleep every ight in a bed, Schang says, traveling by day.

stops, dancers will sleep every ight in a bed, Schang says, traveling by day.

Company is headed by Maria Tallchief, leave from the N.Y. City Ballet. Frederic Franklin and Leon Dannelian are the chief male dancers, with Franklin as ballet master, too, and Ivan Boutnikoff as musical director. Other femme soloists are Nina Novak, Yvonne Chouteau, Gertrude Tyven and Irina Borovska.

Two new works in the repertory are a ballet version of "The Mikado," with choreography by Antonia Cobos, and "Harold in Italy," to music of Berlioz and dances by Leonide Massine. These new productions are being subsidized by Ballet Foundation Inc. Staples in the repertory include "Gaite Parisienne," "Scheherazade," "Nutcracker," "Swan Lake" and "Sylphides."

Schang, who booked this troupe before the last World War kers a

Schang, who booked this troupe before the last World War, kept a small concert troupe version of Ballet Russe out on his Commuity Concerts circuit the last two seasons, to keep the name alive, and says he made money on it.

Legit Bits Abroad

Legit Bits Abroad

London, Sept. 14.

Eric Maschwitz's musical adaptation of Arnold Ridley's oldie "Ghost Train," being presented by Emile Littler as "Happy Holiday," with Reg Dixon starred, comes to the Palace during the Christmas holidays, with Littler's "Sabrina Fair," due for transfer to another theatre. Basil Thomson's "Book of the Month," the other Littler production, currently touring the provinces, is figured a foregome hit, with Aldrich & Myers bidding for Broadway rights. Prior to going to the U.S., Jack Buchanan is trying to dispose of his five-year lease of the Garrick Theatre. He's asking \$80,000.

James Hylton's production of "The Love Match" closes at 'the Victoria Palace in early October and will be replaced by Jimmy Brennen's current Queen's theatre (Blackpool) summer show, starring Nat Jackley and Eddie Clavert, till Christmas. It will be replaced then by Hylton's new edition of "The Crazy Show."

Gilbert-Sullivan Opera Season Opens in London

London, Sept. 21.

A three-month season of Gilbert & Sullivan operas opened at the Savoy last week with Bridget D'Oyly Carte's production of "The Mikado," starring Neville Griffiths, Peter Pratt and Fisher Morgan

gan.

Last night (Mon.), the second week of the season, opened with "Yeoman of the Guard." This is to be followed by "Princess Ida." Other items in the repertoire include "Iolanthe," "The Gondoliers," "Patience" and "Pirates of Penzance."

'King' Bypass of Mpls. In Favor of Chi Date Blow to Season Sked

Minneapolis, Sept. 21.

Minneapolis, Sept. 21.
Legit season for the Lyceum
Theatre has taken an early blow
with word from Rodgers & Hammerstein that their "King and I"
will not be booked into Minneapolis until after the Chicago run.
Latter is expected to extend
through the 1954-55 season.

Local legit flagship had been banking on the booking to help bull it through the balance of the year. Musical had been announced "tentatively" as one of six Theatre Guild subscription offerings for a November fortnight prior to Chicago.

Moreover, the "tentative" "King Moreover, the "tentative" "King and I" engagement had been used as the principal come-on in an early subscription drive that was supposed to get into full swing as soon as the musical smash was definitely set. Largely on the strength of the chance to get choice seats for it, more than 2,000 local subscribers have already enrolled, almost as many as last season's record-breaking final total.

Thus far, the Guild has delivered

record-breaking final total.

Thus far, the Guild has delivered only one of its-promised six shows —"Picnic," which played here last month—and it has nothing defiitely set to follow. Currently, the house has only "School for Brides" and "The Moon Is Blue," non-subscription two-for-one offerings, scription two-for-one actually scheduled.

Meanwhile, the house is trying the experiment of dramatic stock with the Old Log summer theatre company between the scarce road

N. Y. BALLET'S 'IVESIANA' NO B.O. 'IVES-CAPADES'

For the second of its two premieres this season, the N. Y. City Ballet presented George Balanchine's "Ivesiana" at City Center, N. Y., last Tuesday night (14). Set to the music of the late Charles Ives, controversial U.S. modernist, the new ballet proves to be as modern and department of the control of th the new ballet proves to be as mod-ern—and controversial. Choreog-rapher Balanchine has taken a half-dozen assorted pieces by Ives and has fashioned a set of dance-creations not too closely connected to each other. Work is generally harsh, disjointed and uneven, but at times oddly appealing despite its stark severity.

Best is the third section, "The Unanswered Question," dance pantomine suggesting a man's search for an unattainable woman. Opener, "Central Park in the Dark," with its suggestion of two innocents, seeking each other out in a maze of delinquents or degenerates, is also effective, as is the finale, "In The Night," which the entire company is on its knees groping through a wilderness.

Work, tabbed the "Ives-Capades of 1954" by one intermission wag, isn't strong enough to stay in the NYCB repertory, but will find admirers among lovers of dissonant dance and music.

Troupe continued its hot b.o.

dance and music.

Troupe continued its hot b.o. pace last week, garnering \$48,690 for the stanza, third in a four-week local stanza, third in a four-week local stand. Previous week's take was \$44,800 and opening sesh \$41,000. All weeks have been running about 106 higher than pre-season lestimates indicated.

Bron.

film star Jennifer Jones will make her Broadway debut, is capitalized at \$80,000, with provision for 20% overcall.

Lynn Austin and Thomas Noyes are producing the William Archibald dramatization of the Henry labout 106 higher than pre-season lestimates indicated.

week engagement in Franz Lehar's week engagement in Franz Lehar's "Zarewitsch" at the Raimund Theatre, Vienna, during November. Couple recently left for Europe, played a concert at Albert Hall, London, last Thursday (16), make a return appearance there Oct. 5 and are scheduled for a concert in Manchester soon.

They recently left the U.S.

Nix Tax on Tix **Fees for Clubs**

Washington, Sept. 21.

Washington, Sept. 21.

A private membership club, acting as agent to purchase entertainment tickets for its members, is not required to pay the admissions fax on whatever reasonable service charge it makes to the members. That has just been decided by the Internal Revenue Service. Opinion is that a club is not a ticket brokerbut simply an agent for its own members.

Ruling, which reverses previous regulations on the same subject, is based on a court decision in a case affecting the Columbia U. Club.

HAYES REOPENS MOORE: MAY RAZE MET, SEATTLE

Seattle, Sept. 21.

Seattle, Sept. 21.

The Moore Theatre here, closed to legit since 1949, will be reopened in November with Helen Hayes starring in "What Every Woman Knows." Local manager Hugh Becket, operating the Metropolitan Theatre, which is scheduled to be torn down Nov. 1, is completing arrangements with the Revival Center, present operators of the Moore, to take over the 1,671-seat house the first week in November. He has a 10-year lease on the property beginning next June 1.

Dickering on the lease of the

Dickering on the lease of the Olympic Hotel, which includes the 1,439-seat Metropolitan, may hold up the destruction of that showhouse. William Edris holds the lease on the hotel and plans to tear down the Met to put in a new drive-in entrance.

tear down the Met to put in a new drive-in entrance.

If negotiations between Western Hotels, Inc., and Edris for the lease on the hotel go through, however, there is a possibility that theatre will not be razed. Both the Olympic and the theatre are owned by the Washington U.

and the theatre are owned by the Washington U.

Becket has full bookings for this fall and winter season, the biggest in some years. "Seven Year Itch", with Eddie Bracken, has been set for Oct. 5. It was originally scheduled for Sept. 20, then changed to Oct. 1, but success in San Francisco has pushed back the local opening. In addition to the five-show Theatre Guild season, Becket has booked Mata and Hari for a one-nighter Nov. 1 at the Palomar, Yma Sumac into the Met for a recital Oct. 15, and Jessica Trandy and Hume Cronyn at the Met for a week in "Face to Face", beginning Oct. 25. Other Becket dates include the Dublin Players, Dec. 9-10 at the Moore, Ballet Russe de Monte Carlo, Jan. 27-28 at the Clvic Auditorium and lectures at the Palomar and Auditorium.

'Professor' Rice Set For U. of Mich. Drama Course

U. of Mich. Drama Course
Emer Rice has been invited to
conduct a drama course this winter at U. of Michigan and will
probably go there shortly. The author, a member of the Playwrights
Co., is about to start work on a
new script; which he hopes to have
ready for Broadway production
next spring.
He and his actress-wife, Betty,
Field, have just sold their home
in Stamford, Conn., and have
moved to New York City.

"Portrait of a Lady," in which film star Jennifer Jones will make her Broadway debut, is capitalized at \$80,000, with provision for 20%

Kiepura-Eggerth Tour Jan Kiepura and Marta Eggerth (Mrs. Kiepura) will begin a fiveweek engagement to **Can Strong Season Be Far Ahead?**

Canadian Stock Cos.

Canadian Repertory Theatre, in Ottawa, opens its sixth season in October with new director and leading lady, Harry Geldard and wife Margaret Braidwood, both English, but with two years' experience in Canada.

Opening With 'Blondes,'

two weeks.

Constance Bennett in "Sabrina Fair" is a possibility for an October finale. Also tentatively slated for a two-week stand beginning Nov. 15 is Carol Channing in "Wonderful Town." Deborah Kerr in "Tea and Sympathy" is due Dec. 13 and Nixon needs only a couple of more shows to book it solid until next Jan. 1.

Gabe Rubin is managing director.

till next Jan. 1.

Gabe Rubin Is managing director of Nixon, and Bill-Blair returns agai for his third season as house manager. During the summer, Blair was company manager of the Pittsburgh Civic Light Opera Assn. Wolfe Kaufman, press agent for the latter operation, is back in town again ahead of "Blondes."

'FIGURE' OPENS LIVELY **SEASON IN NEW HAVEN**

Bookings Through Dec.

Pitt Season Looks Up;

If response to the Theatr' Guild's subscription package can be considered a barometer, things are looking up for the 1954-55 are looking up for the 1954-55 Chicago legit season. Although there are still some weeks of the drive to go, the Guild tally is al-ready 800 subscribers ahead of the 1953-54-total. **Open Winter Seasons** Niagara Falls, Sept. 21.
Niagara Bari Theatre, between here and Hamilton, plans its first winter operation on a two-weekly rep basis. Jack Blacklock and Mark Saunders, producers, will also operate a theatre school, with senior members of the company teaching.

Canadian

Last season the Guild subscription slumped to 11,133 from 12,954 for the 1952-53 figure. With nearly 12,000 orders to date, the 1954-55 total should come pretty close to two years ago.

two years ago.

The increase is attributed to the fact that new season lineup, with six of the eight shows in the package booked, is much stronger interms of name values and Broadway established prestige than was last year's lineup. Out of that crop only the second company of "Seven Year Itch" with Eddie Bracken starred, and "Time. Out for Giger" starring Melyyn Douglas, showed staying power beyond the three-week Guild support.

This year the Guild is offeringentries like "Picnic," which opened last week at the Erlanger as the first play; Yul Brynner and Patricia Morison in "King and I," due in December at the Shubert; Deborah Kerr in "Tea and Sypathy," slated for early spring, and the pre-Broadway arrival of "Mrs. Patterson," starring Earth Kitt, opening a tryout Oct. 11 at the Harris. The increase is attributed to the

DOOKINGS I brough Dec.

Pittsburgh, Sept. 21.

It's beginning to shape up as a good season for the Nixon. House reopened Monday (20) with Manie Davis' two-for-one production of "Gentlemen Prefer Blondes."

Musical, featuring Jet MacDonald, is in for a fortnight. After that comes Jean Arthur in "Saint Joan" for a week and Jerome Cowan in "The Moon Is Blue" for two weeks.

Constance Bennett in "Saint Good Saint S

Say Vamoose of Bess From 'Porgy' Last Week Reflected Cast Gripes

Montreal, Sept. 21.

Mysterious disappearance of Elizabeth Foster following the matine performance Sept. 11 of "Porgy and Bess" at the Royal Alexandra Theatre, Toronto, and her subsequent appearance on the Coast apparently reflects dissatisfaction among members of the cast. Company planed Sunday (19) to Europe after a week's stand at Her Majesty's Theatre here.

During the session in Toronto, where "Porgy" played two weeks, co-producer Robert Breen personally supervised meetings with the cast on all problems and made final arrangements for the current European tour. At one point during the week, Elizabeth Foster, one of "Bess," said she was resigning and returning to the Coast.

Later in the week all differences with the actress-singer were believed to have been settled. However, she presumably still had grievances, for she disappeared without explanation, leaving all her clothes and personal effects in her theatre dressing room. She turned up in Kansas City, according to news reports from there, en route to California.

Resignations and minor personality problems have plagued the SEASON IN NEW HAVEN

New Haven, Sept. 21.

Shubert opened its 39th season last Wednesday. (15) with a four-day breakin of "Reclining Figure." Seasonal bow was about three weeks behind normal, but indications are for substantial playing time once the asbestos is up.

Revival of "On Your Toes" unfurls Sept. 25 (Saturday) and follows with the full week, Sept. 27-Oct. 2. Other October-November bookings include "My 3 Angels," with Victor Jory; "The Living Room," with Barbara Bel Geddes, and "Gentlemen Prefer Blondes." Also booked, with dates indef, are "Remarkable Mr. Pennypacker," "Tonight In Samarcand." In the pencil status are "Desperate Hours," "Seven Year Itch," "Reuben, Reuben" and "Hot Rock."

to California.
Resignations and minor personality problems have plagued the musical for the last few months, cast members said here last week.
Frequent cast changes have meant long hours of rehearsing and added strain Several people have quit the show. meant long nours or renearsing and added strai Several people have quit the show because they preferred staying in the U. S. Also, the formation of cliques within the company lowered morale and performance quality.

Jean Arthur Appeals \$692,535 Back Tax Rap

ance of Shubert staff includes Benwitken, house manager; Don Glenn, assistant manager and press; Louis Moscow, treasurer; Susan Greenberg, secretary, and Harry Feldman, master carpenter.

Old Atlanta Theatre Being
Torn Down for Garage
Atlanta, Sept. 21.

The Old Atlanta Theatre, relic of pre-World War I days, is being razed to make way for a five-story garage. The 1,700-seat legiter, built in 1911 in Exchange Place, a couple of blocks from the center of town, was the first fireproof theatre in the south.

With the shift of the few legit bokings to the Tower, the Atlanta went through interludes of vaude, films, wrestling and burlesque, but has been dark for several years.

80G For 'Lady'

ben, Reuben' and "Hot Rock."

Personnel shift this year has
Maurice H. Bailey, one of the theatre's lessees, taking over as managing director of the setup, replacing Benjamin H. Segal, for several years holder of that post and
currently producer of the Wallingford Oakdale Musical Theatre. Balance of Shubert staff includes Ben
Witken, house manager; Don
Glenn, assistant manager and
press; Louis Moscow, treasurer;
Susan Greenberg, secretary, and
Harry Feldman, master carpenter.

Shows Out of Town

and Dyics by Harold Rome, based on the rilogy, "Martus," Fansy," and "Caesan," trilogy, "Martus," Fansy," and "Caesan," trilogy, "Martus," Fansy, "Fansy," and "Caesan," the Fanso, Stars Erig American Stars, and the s Charles Wally Strauss
Cesar Ezio Pinza
Escarlifique Alan Carney
M Brun Garnel Prior
The Admiral Garnel Prior
The Admiral Walter Sleze
Honorine Edna Preson
Drummier Charles Blackweil
Fostman Daniel L'beille
Cesario Jack Wa'ebulle
Fostman Steve Wiland
Falle Garage Ow
Tom Gleedon
Garage Ow
Tom Gleedon
Ray Dorian

The obvious assumption about "Fanny" in its present state is that S. N. Behrman and Joshua Logan are sufficiently seasoned in the art of putting a show together on the road to attack this one with pruning shears and grafting gum and and pull it through. But a very pertinent question at the moment is what kind of a fruit will they com up with in the end?

At this stage the musical often

com up with in the end?

At this stage the musical often gets lost in an erratic course touching now on the straight play with music, and again on the operetta with occasional recitative. It's a strange mingling of styles, as if the authors were uncertain whether to be light or heavy, straight forward or "artistic."

The result at the opener, which, began at 8 o'clock and ended at 11:15, was prolonged, tiresome and yet filled with many moments of charm and promise. But the staggering work still to be done seems bewildering.

Drawn from the trilogy of Mar-

Drawn from the trilogy of Marcel Pagnol which, in its French
film versions, starred Raimu,
"Fanny" tells of the willing seduction of the daughter of a Marseilles fishstall keeper by the son
of a waterfront cafe proprietor. Onthe night of the event, Fanny insists that the boy keep his date
with a restless destiny and ship
out on a windjammer the next
morning. He does, unknowingly
leaving her with a child.
Fanny then turns to a wealthy

leaving her with a child.

Fanny then turns to a wealthy merchant who has long sought her hand, and he marries her in full knowledge and joyful anticipation of the child. The baby is born and all is happiness until the youth reappears to find the torch still burning.

Saint Joan

Washington, Sept. 20.
The play takes its name from the control of the

Fragile Fox

Fanny, singing and acting well, while Tabbert improves as he goes along.

Edna Preston deserves special mention for her picture of Fanny's sharp-tongued mother, and there is an excellent hit by Gerald Price as an eccentric. No one else really counts, for 90% of the dialogue—and not often very amusing dialogue—is given to the above.

Dancing is not especially emphasized, though there is a marvelous nautch dance by Nejla Ates, nor is there much excuse for the show boys and girls. The production, however, is happy and colorful, with atmospheric sets and costumes of the Marseille waterfront.

All in all, it's not easy to see what might come of this. But there is no doubt that there is an unusual quality well worth making every effort to bring out. Elie.

Fragile Fox

Fragile Fox

Hartford, Sept. 16.

Paul Vroom production, in association with Barnard S Straus, of drama in three acts (five scenes) by Norman Arbrooks, Stars Dane Clark, Don Taylor, Andrew Duggan, Richard Carlyle, Clem Fowler, Jason Wingreen, Directed by Herbert Swope, Jr.; scenery, Ralph Alswang, Arbrasins Theatre, Hartford, Sept. 18.

Appearance, Programmer Capt. 18.

Appearance, Mason Adams Corp. Jackson
1st Lt. Harry Woodruff. Don Taylor 1st Lt., Joseph Costa Dane Clark, Programmer Capt. Gerstell, Bartett. John Powler Tech. St. Tolliver Andrew Duggan Pret. Bernstein Bartlett. John Powler Tech. St. Tolliver Andrew Duggan Pret. Bernstein Bartlett. Addison Powell Pret. Pret. Bernstein Bartlett. Schard Carlyle Pret. Sept. 18.

Appendix March March March March March German Leonard Bell Pret. Seeder McRueene Pret. McLiam George dilbreath Another Percuit to the ranks of

Another recruit to the ranks of war plays is "Fragile Fox." a soulsearching bit of front line life during the Battle of the Bulge. It apparently has the ingredients necessary to commercial success, but with a big "if." Question is the public acceptance of a war drama at this late date. Several World War II plays have been successful, but, the market may no longer be so receptive, in which case "Fox" may have rugged going. But it the public is willing to take another war play, this should be it.

Norman A. Brooks drama is

this should be it.

Norman A. Brooks drama is about personal conflict of men under fire. It's about a Captain and the lives of the men under him. The officer, a weakling in civilian life, flubs his command and takes refuge in booze. He is covered up by a superior officer, his father's political colleague who's looking for political favors after the war.

The play takes its name for the superior of the control of the contro

after the war.

The play takes its name from the outfit headed by the Captain. It is excellently written, produced, staged, acted and designed. It's an all-male show, with a strong film potential.

William	Foster Davis
Samuel Ellis	Mike Wallace
Cass Edgerton C	leorgiann Johnson
Lucas Edgerton	Perev Waran
Agramonte	Ralph Bunker
Paul Weldon	Berry Kroeger
lonas Astorg	Martin Gabe
Denesco Dr. Hickey	. David Opatoshu
Dr. Hickey	Nehemiah Persoft
Prof. Jumelle	Alfred Hesse

tions are that "Figure" will be around for a while.

Perhaps Kurnitz was once taken by an art dealer and this is his vengeance. In any case, although that's not the main theme of the play, he does a pretty thorough job of it.

Author has a fresh approach to laugh lines and situations in this three-acter. His humor is incisive, not merely the use of a gag for its own sake. He has observed the passing scene keenly and put down his observations entertainingly.

Though "Figure" is not exactly in the belly-laugh category, therefore, it is consistently amusing. Also, it carries an appealing romantic thread woven into the overall pattern.

After the author's expose of forgery in paintings, milking the nouveau riche, "suggestive" blackmail and similar practices, the impression is that the reason the Venus de Milo has no arms is because she once shook hands with an ridealer.

"Figure" about an eccentric millionaire who hopes to add a long-lost Renoir to his art collection. He is approached with the painting by a young, ethical art dealer who has severed connections with a crooked dealer. The old geezer tries to hire the youth as personal art representative, intending to make a pawn of him. When the young man refuses, the millionaire's daughter is impressed and wants to marry him. But the painting turns out to be a forgery and a mwants to marry him. But the painting turns out to be a forgery and a mwants to marry him. But the painting turns out to be a forgery and a mwants to marry him. But the painting turns out to be a forgery and a mwants to marry him. But the painting turns out to be a forgery and a market an aire's daughter is impressed and wants to marry him. But the paint-ing turns out to be a forgery and a combination of complications and

combination of complications and laughs ensues.

Topflight thesping gives "Figure" a good plausibility break. Percy Waram, as the eccentric, is crustier than last week's bread. Mike Wallace hits the gong as the youth, Georgiann Johnson, as the daugher, is an impressive blend of attractiveness and sincerity.

Controller Martin Gabal, doub.

Georgiann Johnson, as the daughter, is an impressive blend of attractiveness and sincerity.

Co-producer Martin Gabel, doubling as actor, is suavity itself as the manipulating art dealer, and Berry Kroeger scores as an art forger who mixes rum with his oils. David Opatoshu does a classic bit as a polished blackmailer. Ralph Bunker has good moments as a tester of original masterpieces. Nehemiah Persoff and Alfred Hesse make excellent foils for devastating caricatures of art critics and experts. Foster Davis does the traditional butler well.

With a talented cast, and interesting things for them to say and do, Abe Burrows is on the way to blending these ingredients into diverting stage fare. Split-level interior setting by Frederick Fox is handsomely grade-A.

If Hollywood is interested in doing anything less than a supersuper, this could make a chucklesome film.

Saint Joan

Saint Joan

Washington, Sept. 20.

Producer's Theatre presentation of drama in six scenes and epilogue of the producer of

Juno and the Payeock

Westport, Conn., Sept. 18.

Lucille Loriel presentation of Dublin Players revival of drama in three acts. The control of the control o

An acceptable stock performance of Sean O'Casey's Irish classic. "Juno and the Paycock." is offered in this Dublin Players revival which is making a 35-week tour of the U.S.

Production, one of five plays to be offered by the Irish troupe, suffers from under direction, and adds up to a series of individual performances lacking the necessary overall atmosphere which should combine mounting tension and symphonic contrasts of sound

sary overall atmosphere which should combine mounting tension and symphonic contrasts of sound and mood. Absence of scenery makes it more difficult to convey the feeling of a Dublin tenement, an important factor in the story.

In portraying the poor Dublin family who fall heir to a legacy, go on a spending spree and then learn the money is not forthcoming. Nora O'Mahoney is standout in the role of the strong-minded mother. Brian Vincent is excellent as the highstrung patriot son. Aileen Harte is effective if somewhat unvaried as the daughter. John Kelly is unconvincing as the father of the family. His stagey conception of the "paycock" is calculated and not only is his accent unintelligible, but for the sake of laughs he adds lines that are not in Mr. O'Casey's script, and omits others that are.

James Kenny contributes a fine characterization of Lover the Can-

Shows Abroad

The Pet Shop

London, Sept. 15.

London, Sept. 15.

James P. Sherwood presentation of drama in three acts by Warren Chetham-Strode. Stars Adrianne Allen. Directed by Norman Marshall. Decor by Gower by Norman Marshall. Decor by Gower Laboratory. Theatre, London, Sept. 14, 54; \$2 too. Adrianne and Muth Fleming. Parka At St. Martins Theatre, London, Sept. 14, '51, 21 top.
Ruth Fleming Adrianne Alles Robert Turnbull Peter Myers Lady Bolitho Barbara Everse Caroline Fleming Constance West Larry Ledward Wilfrid Downing Victor Ledward Michael John Arnaty Victor Ledward Michael Scholler School Constance West Larry Ledward Michael John Arnaty John Arnaty Debt Turnbull Joyce Marines Betty Turnbull Joyce Marines Brid Loring Mira Susan Richards

Author Warren Chetham-Strode has taken an interesting situation for his theme but fails to bring it to life, and it emerges as an overwordy play on the subject of illegitimacy and adoption. A doubtful prospect and not in the running for Broadway. The play fails for a variety of reasons. Firstly and primarily it suffers from a weakness in its main characterization, secondly, the writing is rarely inspired and reduces the subject to commonplace melodrama, and finally, Adrianne Allendrama, and finally, Adrianne Allendrama, and finally, Adrianne Allendrama, and finally, and the starting role.

Miss Allen plays the part of an advertising exec who deliberately decides to have an illegitimate child after her fiance is killed and she believes she can never fall inlove agai. After the child is born, she adopts it legally, but never discloses the real facts, although the daughter is always pressing for information. Finally the truth leaks out accidentally and there is an hysterical scene between the mother and the girl.

The author's intention of making the play a justification for a woman's natural desire for motherhood rarely succeeds, although he creates a measure of sympathy for his main character. The parallel issue which debates whether the child would prefer to know it's illegitimate as long as it is ware of its origin, rarely reaches a note of conviction.

Apart from Miss Allen, who has some fine performances to her credit, there is a nice portrait by Barbara Everest as an aged aunt, and an adequate portrayal by Constance Wake as the illegitimate off-spring. By far the best individual performance, however, is contributed by Peter Myers, a West End mewcomer whose interpretation of an adolescent who fancies himself as a man-about-town is the high-spot of the production.

Norman Marshall directed the play in stereotype fashion. The work of the production was deservefull marks.

All For Mary

All FOF JIBTY

London, Sept. 10.

Henry Sherek (by arrangement with Duchess Productions) presentation of farce in three acts by Haroid Brooks and Kay Bannerman. Directed by Jack Williams. At Duke of York's, London, Sept. 9, '34, '82.25 lop.

Mary Miller Betty Paul Citye Norton David Tomlinsoa Humphrey Millar. Michael Shepler Victor Montenay Fedy Mayore Alphonse Neil Hallett

Chi Perky; 'Picnic' \$20,000 Opener **Channing \$30,400, 'Ginger' \$9,500**

Chicago, Sept. 21.
Trade at the two Loop holdovers
picked up a bit last week. "Picnic."
the new arrival, opened strongly
despite a mixed critical reaction.
Return of Melvyn Douglas as star
helped "Time Out for Ginger."

helped "Time Out for Ginger."

Estimates for Last Week
Pienie, Erlanger (1st wk) (\$4.00;
1300) (Ralph Meeker). Topped
\$20.000 on Guild subscription.
Opened Sept. 13 to two pan notices
(Harris, Daily News; Dettmer,
American) and two no-decision reports (Kogan, Sun-Times; Rayen,

ports (Kogan, Sun-Times; Raven, Triune).

Time Out for Ginger, Harris (36th wk) (\$4.15; 1,000) (Melvyn Douglas). Almost \$9,500 (previous week was underquoted; actually drew \$8,700; exits Oct. 2 to resume tour.

Wonderful Town, Shubert (11th wk) (\$4.60; 2.100 (Carol Channing). Nearly \$30,400 (previous week, exa 500).

Barn Mgt. Bias

to a local business men's luncheon. He knew everybody by his first name and unmistakably had the friendship and support of the town. Our show went beautifully there."

Good Public Relations
Sherman noted similar good public relations and warm audience response at the Theatre-bythe-Sea, Matunuck, R. I.; Falmouth Playhouse, Coonamessett, Mass.; Westport "Conn. Country Playhouse; Sea Cliff (L.I.) Summer Theatre, and Philly's Playhouse in the Park, At the latter municipally-operated tent, virtual capacity audiences turned out every night; regardless of the tempera-

pally-operated tent, virtual capacity audiences turned out every night; regardless of the temperature under the canvas and seemed to be predisposed to enjoy the show. Despite the heat and the strangeness of arena-style performance, Sherman liked the Philly engagement better than any other of the tour.

In contrast to the friendly audiences at well-run spots, conditions at a few of the barns were depressing. Sherman reports. Although he prefers not to identify the particular theatres, he notes that in one case the management's relations with the public had apparently been growing worse for "Little Hut." It's hardly a coincidence, he believes, that the management of "Little Hut." It's hardly a coincidence, he believes, that the management question got into squabbles with guest stars during the summer.

At another key strawhat, the

the summer.

At another key strawhat, the management had apparently never taken the trouble to establish friendly relations with the local public. There was no evidence of local support, interest in or even awareness of "Little Hut" in particular or the theatre in general. Audiences all seemed to be transients who stopped off more or less haphazardly en route along the main highway passing the playhouse. The audience reaction was primarily disapproval and even shock, and practically no one came backstage after the performance.

Distractions

At one mountain resort bordering the borscht belt the play got a rather special response, particularly on weeknights, when the audience was composed almost exclusively of women, presumably marking time until their husbands arrived for the weekend. The Anna Parama Festival where another key strawhat, the

marking time until their husbands arrived for the weekend. The Ann Arbor Drama Festival, where "Hut" opened its tour, was also a special case, since it isn't a strawhat in the usual sense.

According to Sherman, virtually spend money on improved stage lighting. He also notes that at Falmouth, the floor show in the adjoining nightclub was a distraction to the legit performance. At Westport it was a tossup whether the management turned on the noisy cooling sysem or opened the auditorium doors and let the traffic sounds from nearby Route 1 drown out the actors.

out the actors.

The "Hut" tour was Sherman's first full-summer barn stint in a number of years. He found conditions greatly changed from what he'd remembered. Strawhat salarenemoered. Strawhat salaries are nearly always skimpy for all except a few top names on fat guarantees or percentage, but Sherman generally enjoyed the trek. At least it was "interesting" and he was working.

'SP' \$52,800, Hartford; 'Fox' Tryout \$8,800 in 4

'Fox' Tryout \$8,800 in 4
Hartford, Sept. 21.

Town had two legit shows last
week, with biz strong for both.
Tryout of Norman Brook's 'Fragile'
Fox,'' starring Dane Clark and
Don Taylor, took in just under
\$8,800 in four performances at the
Parsons Theatre. Show, which had
a \$3.85 top, played Thursday-Saturday (16-18). Booking inaugurated the theatre's fourth season.

"South Pacific" drew sock
\$52,800 in eight performances at
the Bushnell Auditorium. Rodgers
& Hammerstein musical subbed a
Friday (17) afternoon performance
for an evening showing that' day
because of a booking snarl. House
was committed to Norman Granz's
"Jazz at the Philharmonic."

Performance switch dented the
tuner's take, but the Iva WithersWebb Tilton starrer set a new
house matinee record the following afternoon (Sat.) with a \$6,054
gate. Top was \$3.85.

Both presentations had competition from the opening of the new
Statler Hotel, which had a ribboncutting party Thursday (16) night
for more than 4,000 guests. Hartford, Sept. 21.

Figure' \$9,100 (5), **New Haven Test**

New Haven, Sept. 21.
Shubert season opened to fair biz last Wednesday-Saturday (15-18) with a five-performance breakin of "Reclining Figure," at \$3.50 top, gross reached an approximate \$8.100.

Running into its eighth week, the town's only legit show, 'Seven Year Itch," edged up a bit last week as its headed towards one of the longest local runs in recent years. Good weather and the return of the natives from vocation were contributing factors.

Estimate for Last week
Seven Year Itch, Geary (7th wk) (\$3.85, 1.550) (Eddie Bracken). Almost \$19,500 (previous week, \$19,300).

Winnipeg Ballet Idle
Winnipeg, Sept. 21.
Royal Winnipeg Ballet, inactive since its physical productions, costumes, etc., were destroyed in a fire last June, plans to resume when its current fund drive is completed.
Company has a \$27,000 deficit

Company has a \$27,000 deficit.

Current London Shows

London, Sept. 21.

Anna Russeli, New Watergate (9-21-54). Separate Tables, St. James's (9-22-54). Fortune's Finger, New Lind. (9-23-54). Hearty Spirli, Piccadilly (9-23-54). Name is Smith, Richmond (9-27-54). St. Joan, Arts (9-23-54).

CLOSED LAST WEEK Cockies & Champagne, Pic'dilly (5-28-54). Vienna Operetta, Stoll (8-16-54). Pet Shop, St. Martin's (9-7-54).

'Moon' Harvests \$13,500 In First Week, Toronto

Toronto, Sept. 21 Toronto, Sept. 21.
With turnaway biz Saturday (18)
night, "Moon Is Blue" grossed a
good \$13,500 last week, with the
1,525-seat Royal Alexandra scaled
at \$3.50 top, including tax, for an
80% twofer sale. On a hetty advance, the second week should hit
\$15,000, also at cut-rates.

F. Hugh Herbert four-character comedy has Jerome Cowan starred, with Martha Randall, Wayne Car-son, Clyde Waddell featured.

Party Agt. Beef

Continued from page 63

tire 40 pairs located down front for non-benefit shows: In explanation of their refusal

In explanation of their refusal to agree to the withholding of 40 pairs of choice locations, officials of charity groups say that the real profit from benefit shows comes from the ultra-high premium charged for these seats. They regard the regular house-seat holdout as unfair, but concede that it's an accepted practice. However, they say they balked at having to give up 80 pairs of the best locations.

All The Risks

All The Risks

All The Risks

One charity official, a society page figure, was emphatic on the subject. "We're treated like lepers," she asserted. "We contract for a show many months in advance, taking a big gamble. Suppose we pay \$10,000 for a house, for instance. We have to spend a considerable amount in preliminary expense, such as promotion letters, clerical work, postage, phone calls and the like.
"All that may be lost and we

phone calls and the like.

"All that may be lost and we may incur great resentment among our donors and supporters if the show is abandoned, or closes on the road. Or there may be complications, with cancellations and a financial loss if the show's opening is postponed. There's also the risk that we may not be able to dispose of all the tickets we've taken.

"As in the case of Francian."

of all the tickets we've taken.

"As in the case of 'Fanny,' we get no concession from the management, but have to pay a premium to the party agent, because she has not been allowed a commission. But we do it, taking a long chance that the show will be good and that our patrons won't be resentful at having had to pay charity prices. charity prices.

"So what happens? Why, as soon as the producers think they have a hit they become very superior toward the business we've given them. Then they arbitrarily hold out more house seats, sometimes taking the choice seats on which we must depend for our biggrapt doublings. gest donations.

Another thing. They're all glad "Another thing. They're all glad to take the money we put up for the seats, but I've never heard of a producer offering a refund or concession if the show turns out to be a flop. We're supposed to be grateful for getting the show. But if you'd ever had to take the complaints from a charity donor who's paid \$50 or \$100 for seats to a flop show, you'd realize our position is anything but enviable.

Poor Taste?

Poor Taste?

Poor Taste?

"I also happen to think it's in very poor taste for theatrical people, including actors as well as producers and authors, to accept our business so quickly and then sound off in interviews and articles about how cold and insensitive and stupid benefit audiences are.

"If they don't like benefit audiences they don't have to sell benefits. But if they do sell benefits and take the money they might have the grace not to give out nasty interviews about us."

nasty interviews about us."

In the case of "Fanny," the party sales reportedly represent about \$400,000 gross. In contrast to the 40 pairs of house seats withheld for this S. N. Behrman-Logan-Harold Rome musical, only 12 pairs each are being held out for "Quadrille" the Noel Coward comedy to costar the Lunts, Edna Best and Brian Aherne, and "House of Flowers," the Truman Capote-Harold Arlen musical to star Pearl Balley.

"Fanny" is due to open Nov. 4 at the Majestic, N. Y., but no parties were sold through November, so tickets could be available to fill mail orders from the Logan-Leland Hayward priority list, plus an allotment to Cue mag for a ticket-selling gimmick.

B'way Jumping With Fall Upturn; Tallulah \$21,600 (6), Booth \$38,000, 'Cadillac' \$24,600, 'Waltz' \$22,400

Biz on Broadway soared last week: Rain during the latter part of the week failed to discourage attendance. Postponement of the Ezzard Charles-Rocky Marciano championship bout Wednesday and Thursday (15-16) is figured to have been a b.o. hypo on those nights. White in greeses went as high each of the product of the produ

been a b.o. hypo on those nights.
Hike in grosses went as high as
\$9,100 for a musical and \$4,800 for
a straight play. Last week's sole
opener, "Dear Charles," joined the
sellout list. Others in that category are "Caine Mutiny Court
Martial," "Can-Can." "Kismet,"
"Pajama Game" and "Teahouse of
the August Moon.'

the August Moon.

There are three preems this week. "Midsummer Night's Dream' bowed last night (Tues.). "All Summer Long" opens tonight (Wed.) and "Home Is the Hero" debuts tomorrow (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

eretta. Other parenthetic designations refer, respectively, to weeks played number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax but grosses are net: i.e., exclusive of tax.

of tax.

Anniversary Waltz, Broadhurst (C) (24th wk; 187; \$4.60; 1.160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$22,400 (previous week, \$17,600).

By the Beautiful Sea, Majestic (MC) (24th wk; 188; \$6.90; 1,510; \$58,000) (Shirley Booth). Almost \$38,000 (previous week, \$28,900); moves to the Imperial Oct. 4 where can remain until Dec 25; but must then vacate for "Silk Stockings," due Dec. 30.

Caine Mutiny Court Martial

que Dec. 30.

Caine Mutiny Court Martial, Plymouth (D) (35th wk: 276; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Another sellout, over \$33,600 (previous week, \$33,300).

Can-Can, Shubert (MC) (72nd wk; 572; \$6.90; 1.361; \$50,160). Sellout, just \$50,400 (previous week, \$49,200).

week, \$49,200.

Dear Charles, Morosco (C) (1st wk; 5; \$6.90-\$5.75-\$4.60; \$30,000) (Tallulah Bankhead). Opened last Wednesday (15) to five favorable reviews (Atkinson, Times, Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and two negative notices (Coleman, Mirror; Hawkins, World-Telegram); sellout, with gross over \$21,600 for first five performances and one preview.

Home Is the Hero, Booth (D) (\$5,75-\$4,60; 766; \$22,000) (Walter Macken, Peggy Ann Garner). Play by Walter Macken, Podliced by the Theatre Guild and Worthington Miner; financed at \$40,000, cost about \$24,000 to bring, in, including approximately \$1,000 strawhat tryout loss, and can break even at around \$13,500 gross; opens tonight (Wed.); tryout reviewed in Variety Sept. 1, '54.

Midsummer Night's Dream, Met Opera House (M) \$6; 3,612; \$93,-553) (Robert Helpmann, Moira Shearer, Stanley H o'll owa y). Shakespeare comedy, with Mendelsohn score, produced by the Old Vic, presented by S. Hurok; needs about \$55,000 weekly gross to break even, including both operating expense and cost of transportation, etc.; opened last night (Tues.); reviewed from Edinburgh in Variety, Sept. 15, '54.

'Summer' \$14,300, 2d Week in D.C.

Washington, Sept. 21.
Biz picked up a little last week
for the second and final stanze of
"All Summer Long" at the National Theatre. The pre-Broadway
showing drew nearly \$14,300.

Jean Arthur opened at the Na-tional last night (Mon.) in Shaw's "Saint Joan," with a strong ad-vance sale on the fortnight, includ-ing the Theatre Guild subscription.

Montreal Bi-Lingually Active; French Co. 70G. 'Porgy' in \$36,000 Finale

Montreal, Sept. 21.
Local legit has been bubbling here with two companies making concurrent appearances in English and French and a succession of bookings set for the next few weeks.

Le Theatre National Populaire of France, making its first North American appearance, has grossed over \$70,000 in an 11-performance engagement ending tonight (Tues,). Four-play repertory has been presented in French at the 2,500-seat St. Denis Theatre, at a \$4 top.

sented in French.

St. Denis Theatre, at a \$4 top.

Productions presented here included Moliere's "Don Juan" and "Is-Avare," Corneille's "Le Cid" and Victor Hugo's "Ruy Blas," all directed by Jean Villars. Before returning to Paris the troupe plays a three-day stand, opening Thursday night (23) in Quebec City.

Following a slow early week, "Following a slow early week," and the standard production with the standard production of the standard product

Post) and two negative notices (Coleman, Mirror; Hawkins, World-Telegram); sellout, with gross over \$21,600 for first five performances and one preview.

Fifth Season, Cort (C) (77th wk; 611; \$4.60; 1,056; \$25,227) (Chester Morris, Joseph Buloff). Almost \$11,500 (previous week, \$11,500 (previous week, \$15,500.

Kism of Hearts, Lyceum (C) (25th wk; 194; \$5.75-\$4.60; 995; \$23,2389) (Donald Cook, Jackie Cooper). Nearly \$15,300 (week, \$12,700).

Kismet, Ziegfeld (OP) (42nd wk; 323; \$6.90; 1,528; \$57.908) (Alfred Drake). Sellout, over \$57,900 (previous week, \$56.200).

Oh, Men, Oh Women, Miller (C) (30th wk; 236; \$5.75-\$4.60; 202; \$23,248) (Lloyd Bridges). Almost \$13,800 (previous week, \$18,600).

Shab been overquoted recently.

Pajama Game, St. James (MC) (19th wk; 148; \$6.90; 1,571; \$51-717) (John Raitt, Janice Paige, Eddie Foy Jr.). Sellout again, over \$51,700.

Seven Year Itch, Fulton (C) (96th wk; 765; \$5.75-\$4.60; 1027; \$75.75-\$4.60; 1026; \$24,000) (Elliott Nugent): Just \$22,300 (previous week, \$18,600).

Solid Gold Cadillac, Music Box (C) (48th wk; 365; \$5.75-\$4.60; 1027; \$27,7811). Nearly \$24,000 (previous week, \$18,600).

Tea and Sympathy, Barrymore (D) (51st wk; 405; \$5.75-\$4.60; 1027; \$27,801,000.

Tea and Sympathy, Barrymore (D) (52,75-\$4.60; 1027; \$30,000). Play by Robert Anderson, produced by the Playwrights Co; financed was a respective subs.

OPENING THIS WEEK All Summer Long, Coronet (D) (\$5,75-\$4.60; 10.27; \$30,000). Play by Robert Anderson, produced by the Playwrights Co; financed was a round \$14,000 gross; opens tomorrow night, week season.

Show on Broadway

Pear Charles

Richard Aldrich & Richard Myers production in association with Julius Fleisch ann. of comedy in three acts, by Marc-Gilbert Suuvaion and Frederick Survaion S

Since the play itself is preposterous, the primary question about "Dear Charles" is Tallulah Bank-head—her performance and her personal draw. Both one about as might have been predicted.

The sur's playing is as expected—vital, flamboyant and undeniably activations. As for her hovelffor

-vitat Hamboyant and undeniably entertrining. As for her boxoff.co pull, indications are that it's at least as potent as ever. In short, "Dear Charles" seems likely to have at least a moderate run. Apparently Miss. Bankhead has been curbing her highly publicized self-indulgences, for she looks as it she'd been doing some training. If not exactly ingenue-looking (she was never an ingenue, of course, even when she was the age for it). She has slimmed down a bit and gives the old impression of animal grace, dynamic drive and the familiar slyle, raucous humor, magnetism and authority. She makes the transparent tinsel of "Dear Charles" diverting theatre.

milliar style, raucous humor, magnetism and authority. She makes the transparent tinsel of "Dear Charles" diverting theatre.

The play as a succession of sellut strawhat audiences learned over the summer, is an antiquated and foolish antic about a cheerful lady novelist-lecturer who has had three children by as many men, without ever getting around to legal sanction. She makes up her mind to take a husband for the children's sake and invites the easorted parents for a visit so she can choose one. She finally decides to remain single, however, and continue the fiction that she is the widow of dear Charles, whose portrait, casually picked up in a shop years before, hangs in the place of honor on the livingroom wall.

There's palpably nothing to this concortion, of course, but it pro-

room wall.

There's palpably nothing to this concection, of course, but it provides the star with a stageful of willing foils, several fetching gowns and frequent lines on which

be an angel-

HERE'S YOUR CHANCE TO BACK
A BROADWAY



last, the Broadway theatre is an in-stment within your reach. For only a share, you can buy stock in a cor-ration that invests regularly in oadway shows, motion pictures, tele-ion and radio.

noration that mivests regularly in mivests regularly. In motion and raws, motion pictures, televation and raws, motion pictures, televation and raws. Motion pictures, televation and raws and to acquire broad interests in the entitle of the picture of picture of the picture of pi

st assurance of bringing substantial retanguage ANGELS, INC. to offering
this time 570,000 shares at 50c a share;
an established securities firm is emoved to distribute these securities,
ere is an allowance of \$71,250 brokerere is an allowance of \$71,250 brokersee leaving \$20,750 working emptal,
the entire issue is sold direct, the
rating capital is estimated at \$200,000.
Letter of Notification under Regulation
change Commission. This does not
an that the Commission has either apoved or disapproved: these securities or
and the the completeness or accurcate them the completeness or accurcate them the completeness or accurcate them the completeness or accurlar Issued in connection therewith.

BROADWAY ANGELS, INC., DEPT. V8 29 West 65th St. Y. 23, N. Y. 29 West 65th 5t. Y. 23, N. Y. TR 4-1815 Send Offering Circular without cost or obligation.

Phon umber

she can exert her baritone vocal tricks, characteristic mannerisms and electric presence to get laughs. If the lines aren't invariably intelligible, it's perhaps just as well, since she gets the laughs anyway. And since anyone who goes to a Bankhead show knows just what to expect and presumably likes it, that is perfectly legitimate arrangement and should satisfy her numerous (and noisily doting) following.

rangement and should sausty near numerous (and noisily doting) following.

As for the others, well, they're at least present, which appears to be all that's required. Fred Keating folls around unobtrusively as at observant triend of the family, an extraneous role that may be a child refle of a nearly version of the serint.

of the script.
As the prodigal fathers, Robert Coole is an expert, pompous British peer, Hugh Reilly a relaxed second-story man and Werner Lemperer a bombastically temperamental Polish pianist. Norah Howard is excellent as the perennal of the product of the perennal of d is excellent as the peren-furious maid, and the chil-are acceptably played by Robinson, Grace and Tom niali direntaria are acceptably dren are acceptably Larry Robinson, Grac Alice Pearce Raynor. Alice Pearce contributes an amusing portrayal in a third-act

Larry Robinson, Grace and Tom Raynor. Alice Pearce contributes an amusing portrayal in a third-act bit part.

Edmund Baylies' staging (or whatever the star has permitted in that regard) properly arranges to have Miss Bankhead the center of interest and keeps the other players at least easily audiole if not invariably understandable. Donald Oenslager has designed a handsome livingroom setting and Gene Coffin provided Miss Bankhead's striking gowns.

There's a fairly involved history to 'Dear Charles.' The play was originally written by Frederick Jackson, from an idea by Roland Bottomley, and was a quick flop in 1949 under the title "Sightly Scandalous," with Janet Beecher as femme lead.

The script was then adapted into French by Marc-Gilbert Sauvajon and, as "Les Enfants d'Edouard," was a success i Paris It was next adapted back into English by British playwright Alan Melville and was a hit in London under its present title, with French-born Yvonne Arnaud as star.

Finally, Aldrich and Myers acquired th American rights (in partnership with John Wildberg, whose name has unexplainedly disappeared from the billing) and tried unsuccessfully to persuade her with Lili Darvas. The show flopped on a tryout tour last winter, but came to life when Miss Bankhead took it on the suntan circuit this summer. It should be good for a regular road tour following the present Broadway run.

Scheduled N.Y. Openings

(Theatre indicated if set)

Home Is the Hero, Booth (9-22) All Summer Long, Corone

All Summer Long, Coront (9-23), Boy Friend, Royale (9-30). World of Sholom Aleichem, Bar-bizon-Plaza (9-30) (reopening), Clandestine Marriage, Provincetown (10-2).
Way of World, Cherry Lane

Reclining Figure, Lyceum (10-7).
Tender Trap, Longacre (10-10).
On Your Toes, 46th St. (10-11).
Fragile Fox, Belasco (10-12).
Sing No Lullaby, Phoenix (10-14).
Traveling Lady (10-18).
Tipel Wonderful, de Lys (10-18).
Slightly Delinquent, Blackfriars (10-18).
Sands in Normal

Sands in Negey, President (10-

Peter Pan, W. Garden (10-20).
Peter Pan, W. Garden (10-20).
Stone for Danny Fisher, DownJohn Nat'l (10-21).
Dybbuk, 4th St. (10-26).
Traveling Lady (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Festival (11-10).
Wedding Breakfast, 48th St.
11-16).

weading Breakfast, 48th St. 11-16). Living Room, Miller (11-17). Hot Rock (11-22). Sandhog, Phoenix (11-23). Kilgo Run (week 11-29). Mrs. Patterson, National (12-1). On With the Show, Hellinger

Lunatics and Lovers, Broadhurst

2-7).
Portrait of a Lady, ANTA Playhouse (12-9).
Running Mate (12-15).
Between Friends (12-16).
Thracian Horses (week of 12-20).
What Every Women, City Center 2-22).

House of Flowers, Alvin (12-23). Painted Days (week 12-27). Silk Stockings, Imperial (12-30). Desperate Hours (1-26).

Current Road Shows

(Sept. 20-Oct. 2)

Caine Mutiny Court Martial
(Paul Douglas, Wendell Corey,
Steve Brodie)—Aud, St. Paul 20;
24; H.S. Aud., Virgi , Minn. (25;
Aud., Hibbing, Minn. (26) (matinee); Denfield Aud., Duluth (26)
(evening); H.S. Aud., Ironwood,
Mich. (29); H. S. Aud., Green Bay,
Wis. (30). H. S. Aud., Marshfield,
Wis. (1); H.S. Aud., Wausau, Wis.
(22).

(2), Dial M for Murder—Royal Alex-

andra, Toronto (27-2).
Fanny (Ezio Pinza, Walter Slezak) (tryout) — Shubert, Boston (20-2). (Reviewed in Variety this

week).
Fragile Fox (Don Taylor, Dane
Fragile St., Phila. Clark) (tryout)—Locust St., Phila. (20-2), (20-2) (Reviewed in Variety

this week).

Gentlemen Prefer Blondes—
Nixon, Pitt (20-2).

Getting: Gertie's Garter—Majestic, Boston (20-2).

King and I (Yul Brynner, Patricia Morison)—Kiel Aud., St. L.
(20-2).

0-2). Moon Is Blue—Royal Alexandra, oronto (20-25); Hanna, Cleveland 7-2).
Mrs. Patterson (Eartha

Toronto (20-25); Hanna, Cleveland (27-2).

Mrs. Patterson (Eartha Kitt) (tryout)—Cass, Detroit (22-2).

My 3 Angels (Victor Jory)—Her Majesty's, Montreal (27-2).

Oklahoma—Dealey Center, Groton, Conn. (20); Poli, Waterbury, Conn. (21-22); Court Square, Springfield, Mass. (23-25); Elm St., Worcester, Mass. (27-29); War Memorial Aud., Providence (30-2).

On Your Toes (Vera Zorina, Bobby Van) (tryout) — Shubert, New Haven (27-2).

Peter Pan (Mary Martin) (tryout)—Philharmonic Aud., L. A. (20-2):

Picnic (Ralph Meeker)—Erlanger, Chi (20-2).

Reelining Figure (tryout)—Walnut St., Phila. (20-2) (Reviewed in Variery this week).

Saint Joan (Jean Arthur)—National, Wash. (20-2) (Reviewed in Variery this week).

Seven Year Itch (Eddie Bracken)—Geary, S.F. (20-2).

Tender Trap (Robert Preston, Kim Hunter, Ronny Graham) (tryout)—Wilbur, Boston (25-2).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (20-2).

Then Out for Ginger (Melvyn Douglas)—Harris, Chi (20-2).

What Every Woman Knows (Helen Hayes)—Huntington Harford, L.A. (27-2).

Wonderful Town (Carol Channing)—Shubert, Chi (20-2.

Musician's Injury

= Continued from page 63 =

yers for Miller, the Shuberts (and Travelers Insurance) and R & H present. Miller testified that he had been hired by Sol Gusikoff, orchestra personnel manager for the producers, but he admitted his paychecks had been labelled Broadway Theatre and that his W-2 (withholding tax) forms listed Trebuhs as his employer.

Morris Jacobs. R & H general

Trebuhs as his employer.

Morris Jacobs, R & H general manager, testified, however, that the paychecks, although marked Broadway Theatre, actually represented money from the house's share of the boxoffice receipts and were thus part of the gross revenue of the show and, therefore, of producers R & H. He said that Sol Gusikoff, an R&H man, had hired the musician and David Gusikoff, appointed by R & H as

producers R & H. He said that Sol Gusikoff, an R&H man, had hired the musician and David Gusikoff, appointed by R & H as house leader of the orchestra, could fire him.

The manager asserted that R & H never consult the Shuberts about who is going into a theatre orchestra pit and that the Shuberts don't know the names of orchestra members until just before opening night. He explained that the practice of the pit band being paid by the theatre management was "just for clean bookkeeping."

During the proceedings, R & H, through their attorneys, took a firm stand that Miller was their employee, offering in evidence a contract between them and Local 802 showing that they assumed the relationship of employer to 22 orchestra men. Miller's name was on the list. The Shuberts, R & H attorneys claimed, wouldn't agree to demands by the union, so the producers took over the role of employer.

With roomful of witnesses still waiting to testify, the hearing was adjourned until Nov 1, Mil-

With roomful of witnesses still waiting to testify, the hearing was adjourned until Nov. 1. Miller's attorneys in the case are Sidney J. Feltenstein and Joseph Benisch. The Shuberts (and Travelers Insurance) are represented by Galli & Locker, and R & H by Barrett, Molloy & Swiggett.

Shall Twofers Rule?

Continued from page 63

years, and many managements figure that twofer business is better than no business. So they accept the shoestringer bookings, grimace and hope their regular parts. trons won't be too alienated to tend standard-quality shows standard scale.

standard scale.

A few road managements won't accept twofer shows, or will book only a limited number, which they spot carefully in an effort to avoid hireaking down the house price policy in the eyes of the local legit public. But many others welcome practically any touring show, twofer or not, and only hope to fill out the remaining weeks with concert dates, vaude units, boxing and wrestling matches and local the attricals. atricals.

Competition

Twofers are less of a problem in towns having more than one legit towns having more than one legit house. In such circumstances, it's relatively simple to book the cut-pricers into one theatre and there-by retain the standard-scale pat-tern at the other.

But few towns nowadays can comfortably support one legitery, let alone two or more. So in some instances where the public is limited, the presence of two houses merely intensifies competition to the point where both managements scramble for bookings, including twofers.

twofers.

Local managements with experience handling bargain-scale shows generally try to book them away from standard tourers. This may not necessarily involve open weeks between the different-price operations, but sometimes spotting a non-legit offering between. Some managements will book only two cut-price shows a season, one in the early fall and the other in the late spring. spring,
Dirty Show Angle

Dirty Show Angle
A recent development in the
twofer situation is the production
of frankly dirty, or at least broadly
suggestive, shows to draw the presumably less discriminating public.
This is not new, of course. On the
contrary, it's ageless, but it appears
to be having a resurgence.

New or old, however, it's frowned upon by thoughtful out-of-town theatremen, who have learned through long experience that the quick buck it involves is apt to be paid for over and over in a disgusted general public. Comedies are trumps on the road, but smut is a biz killer. As one vet theaterman in a key city remarks, "We want laughs, not filth."

Among the principal out-of-trum.

want laughs, not filth."

Among the principal out-of-town theatres that refuse or limit the number of twofer bookings are the National, Washington; Ford's, Baltimore; Shubert, New Haven; American, St. Louis; Hanna, Cleveland; Royal Alexandra, Toronto, and Hartman, Columbus.

and Hartman, Columbus.

Some of the key spots that welcome, or at least accept, them are the Nixon, Pittsburgh; Shubert, Washington; Cass and Shubert, Detroit; Cox and Taft, Cincinnati, and various houses in such multitheatre towns as Boston, Philadelphia and Chicago.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Connedy-Drama), R (Revue), MC (Musical Comedy), MD (Musi-cal Drama), O (Opera), OP (Op-eretta).

Boy Friend (MC) — Cy Feuer & Ernest H. Martin, prods.; Vida Hope; dir. Quadrille (C) — John C. Wilson & H. M. Tennent, LTD., prods.; Wilson, dir.; Alfred Lunt-Lynn Fontanne - Brian Aherne - Edna Best, stars.

tanne - Brian Anerne - Bulla 2008, stars.

Rainmaker (D) — Ethel Linder Reiner, prod.; Joseph Anthony, dir. Geraldine Page, star,

Stone For Danny Fisher (D) — Henrietta Jacobson & Julius Adler, prods.; Terny Becker, dir.; Leo Fuchs, star.

Traveling Lady (D)—Playwrights Co., prod.; Vincent Donehue, dir.; Kim Stanley, Lonny Chapman, stars.

stars.
World Of Sholom Aleichem (D)
Rachel Productions, prod.; Howard Da Silva, dir.

ANDY TALBOT RETIRES

Cedar Rapids, Sept. 21.
Andy Talbot, manager of the
Iowa Theatre here, retired last
week after 20 years at that house.

Off-B'way Show

The Pony Cart
Joselow production of drama
cts (four scenes) by Roger Gar
Louisa Horton, Lamont Johns
borothy Patten, Carl Bens pattires Dorothy Patten, Carl Bense Directed by David Pressman; scenery an Ishtling, May Callas Jester. At Thesit Pattern Carlot
Sincerity is an estimable quality Sincerty is an estimable quality, but not necessarily adequate for the theatre. So while "The Pony Cart" can be respected for its intention, it's pretty feeble as theatre, and has little future prospects beyond this off-Broadway production.

Drama by novelist-mag writer Roger Garis is a problem play that never really gets to the heart of the matter at stake. It's about a highschool principal and his wife, new to the small town, who make an issue of the case when a socially respectable old man molests their small daughter. The author is apparently trying to dramatize the theme of social responsibility as above family and local pride.

But the play seems arbitrarile.

above family and local pride.

But the play seems arbitrarily
contrived, and the characters give
the impression of being manipulated instead of having individualties, ideas and wills of their own.
The yarn is loose, hackneyed and
lacking in compulsion. Moreover,
the dialog is meandering and without distinction.

out distinction.

The weaknesses are aggravated by David Pressman's faltering direction. So the playing has no sustained tempo or drive, and the actors are frequently left groping around in the pauses between lines, as though waiting for someone to drop a cue. The fact that some of them are less than letter perfect doesn't help.

As the somewhat hysterical

perfect doesn't help.

As the somewhat hysterical mother, who apparently represents the author's idea of local conscience, Louisa Horton gives a remarkable performance, considering the play's murky reasoning the slack staging and the fact that the character never really clarifies her ideas. Her playing is varied, vibrant, honest and quite touching.

Vibrant, honest and quite touching.

Lamont Johnson is moderately effective in the inarticulate role (for a supposedly brilliant pedago and former youthful prodigy, meless) of the father. Dorothy Patten handles the stereotype part of the sardonic aunt skillfully, and Carl Bensen has admirable arrogance and style as the local panjandrum whose excessive filial devotion costs a little girl's lifte.

In the secondary parts, Carl

costs a little girl's life.

In the secondary parts, Carl White is properly direct as a well-meaning schoolboard member, Frances Ingalls is convincing as his sympathetic wife, Alice Lee Edwards is expressive as the big-shot's cowed wife, Benedict MacQuarrie is acceptable as the police their who knows where the local bodies are buried and when not look osomething about it, and Rhoda Lewis is agreeably free of precocousness as the moppet in the middle of it all.

May Callas Jester has designed

May Callas Jester has designed a suitably furnished-rental living room setting to house the proceedings.

Hobe.

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and ex-perienced transfer company on the West Coast!

- Railroad privileges for har shows and theatrical luggage.
- Complete warehouse facilities!
- Authorized in Californi Equipped to transfer and hauf anywhere in . 5.1
- RATES ON REQUEST I

Atlantic Transfer Company GEORGE CONANT 1100 East 5th Street

Los Angeles 13, Calif. MUtual 8121 or OXford 9-4764

SET AVAILABLE

Union-made set used in short-run Broadway comedy last sasson. Basic Ilving room. In storage. Good buy. Available Immediately. Write Box V. 125, Varlety, 154 W. 46th St., New York 36, N. Y.

Literati

Oblique O'Dwyer Blog
"The Big Fix." by Norton Mockridge and Robert Prall, N. Y.
World-Telegram & Sun staffers,
which Holt will publish in November, is said to be an oblique approach to the Mayor O'Dwyer
scandals in N. Y.
Theoretically, it focuses around
the Harry Gross (multimillion dollar Brooklyn bookmaker syndicate)
case, but its spotlight is on the
O'Dwyer mayoralty regime.

TV Guide's Expansions
Triangte Publications' TV Guide
added three editions, in N. Y.
State, St. Louis and Washington
State, last weekend (18) and adds
a fourth, Virginia, next Saturday
(25). Gilbert Kahn, of the mag's
New York metropolitan staff, has been named manager for the State
edition.

been named manager for the edition.
Charles Pritchett has been manager, and Robert Sandars, editor, of the St. Louis edition; Frank Boucher is the Virginia manager and Jack Sullivan will be manager and Harry Long, editor, in Washington State.

In Washington State.

Life's 'Lecturama'

New wrinkle in magazine promotion is Life's 'Lecturama," a touring lecture unit that hit the road last week to explain the mag's 'The World We Live In' series and by next summer will have toured some 150 cities and towns throught the U.S.

Unit has former BBC and NBC commentator David Hardy as lecturer and is equipped with a 30-dot portable widescreen, four slide projector, loudspeakers, spotlights, cable and lots of footage and still slides. It's a 90-minute talk-and-picture show comprising shots and films taken by Life photogs in the course of covering the science series for the mag. Unit is being booked by the Redpath Bureau of Chicago.

Fest Booms Book Sales
Influx of world tourists and travellers into Edinburgh for the annual Festival has upped sales of books. Retailers report there was a greater demand for books on the arts generally, and particular requests increased for copies of works by Shakespeare and Moliere. Literature about Scotland, the Scots and Highland scenery was also in top demand, and Robert Louis Stevenson's book, "Picturesque Notes," was sold out.

Woolcott Gibbs' First Season
Woolcott Gibbs' weekly gazette,
The Fire Islander, wound up its
first season in the sun nearly even,
When the final financial tally is in,
the sheet's officers (Gibbs, Bill
Birmingham, Fire. Island realtor,
and gallery operator) figure they
ard gallery operator) figure
and loss but that's not deterring them
from coming back next season with
a larger sheet.
Current plains are to teeoff the
1955 edition with a 12-page edition
and keep it that size throughout
the season. There'll be some departmental reorganization and an
all-out push for ads but the forman
of using guest cartoonists and
writers in addition to the local
stuff will be practically the same
First year's editions ran only eight
pages with the closing souvenir
edition hitting 24 pages. The
souvenir sheet, priced, as the reight
pages with the closing souvenir
edition hitting 24 pages. The
souvenir sheet, priced, as the reight
pages with the closing souvenir
edition hitting 24 pages. The
souvenir sheet, priced, as the reight
pages with the closing souvenir
defined the best of the cuffo contributions. Among the byliners
during the year were Fred Allera,
Lucius Beebe, John Crosby, Gene
Fowler, Arthur Kober, Richard
Maney, Elliot Nugent, O'hen
Maney, Elliot North More
The Holly wood nowel (Holt); \$3.50;
All the Hollywood novel (Holt); \$3.50;
All the Holt More
All the Holt More
Composition o Actually this is a revealing and amazing anthology of American ideas keyed to Yank resourcefulness and runs the gamut from juvenile and adult games to patents, prizes, inventions, literary creations—the whole pamorama of American ingénuity. It's almost as fun reading, because it catalogs how some bright idea can—and has been made to—pay off in jackpot proportions.

This is somewhat of a departure from a veteran Lati American correspondent like Josephs, but his more recent merchandising knowhow in public relations comes through in this practical guide.

Other bright showbiz-literati items of the fall season include. Charles Grayson's "Venus Rising," a Hollywood novel (Holt; \$3.50); Dale Kramer's insight on "The Heart of O. Henry" (Rinehart; \$3.50); John O'Hara's collection of some of his writings on the Trenton (N.J.) Times-Advertiser, "Sweet and Sour," after the column of the same name (Random House; \$3); "My 35 Years Behind Bars" by Johnny Brooks (Exposition; \$3), bartender who has been around New York and Florida bistres, currently at the Hotel Monte Carlo's Club Casino, Miami Beach, Sprightly book includes a liquor guide and drink recipes but is mostly distinguished by a brash concept of saloons, saloonkeepers and saloon customers. Brooks is an authoritative namedropper and his appraisal of stews that pass in the night is frequently fraught with a sagacity which only authority and veteranship can inspire.

In the light reading department, (Miss) Marty Links' anthology of "Bobby Sox (The Life and Times of Emmy Lou" (Hawthorn; \$1.50; and still another, Charles M. Schultz's "Grin & Bear It" by (George) Lichty, another syndicated cartoonist who has been put between covers by McGraw-Hill; \$1.50; and still another, Charles M. Schultz's "More Peanuts" (Riehard Armour's "More Peanuts" (Riehard Armour's "Light Armour" (McGraw-Hill; \$2.75) is literally as advertised, "playful poems on practically everything," culled from The New Yorker and elsewhere, with sprightly illustrations by Leo Hershfield.

Pat Coffin's One-Gal Show
Patricia Coffin, of the Look edi
torial staff, debuting her first "one
man" show of water colors at Ware
Eggleston Galleries, N.Y., Oct
11-23.

Miss Coffin has been a picture editor and writer on Look for the past 12 years, besides freelancing prior to that, but has been a full-time painter all her life. She has exhibited in groups in the past but this is the first solo show. Miss Coffin also mothers a family of five, her youngest born this past June.

'Reading Is Fun' Preview
Preview of annual "Reading Is
Fun" exhibit sponsored by the
N. Y. Times and Children's Book
Council in co-op with Gotham's
Board of, Education will be given
on WCBS-TV's "On the Caroust"
this Saturday (25). Exhibit
tains. 1,000 recommended juve on WCBS-TV's "On the Carousel" this Saturday (25). Exhibit tains 1,000 recommended juye books and travels throughout N.Y. City, Westchester county and northern New Jersey up to next June's school closing time. It's aimed at fourth graders through junior high and last year 127,000 kids saw the bookmobile, which this year opens Oct. 4 in Queens. Actor Bob Balluck travels with the exhibit in the guise of Hans Christian Andersen who describes the books and reads stories. Students are in classroom groups accompanied by their teachers, with an hour set aside for browsing.

three papers, published morning, evening and Sunday by the then Press-Union Publishing Co. He took a "walk" in July, 1951, when, Rolland L. Adams, new owner of the Atlantic City Press, Atlantic City Press, Atlantic City Press, Atlantic City Press, and The Sunday Press, raised his rates 2c a line. The store was buying 700,000 lines annually at that time.

The big department store switched its advertising to local radio stations, weekly newspapers, a weekly shopping guide which lasted about a year as its other backers dropped out, and a circular which was mailed to 55,000 homes in Atlantic and Cape May counties. During that time advertising men were watching to see if a big department store could get along without advertising in the only daily in the community. In the insterval also Adams merged the Evening Union with the Press, which now publishes only in the morning for seven days a week with a circulation of 34,000 daily and 25,000 Sunday.

Just who won in the rate battle is not known, Murry L. Klahr, sales promotion manager for Blatt, said the renewed, advertising contract with the Press was "mutually satisfactory." He declined to say what effect pulling advertising from the Press had on the store's business.

In a joint statement, published in the Press was "mutually satisfactory." He declined to say what effect pulling advertising from the Press had on the store's business.

In a joint statement, published in the Press was manually at the press unit help build. Atlantic City into a bigger and better shopping center for Southern. New Jersey.

While the papers were merged, Adams did not drop his advertising rates, declaring that the Press Union had a combined circulation of less than 30,000 when he took over, while the Press circulation immediately after the merger was well over 30,000, so that the advertiser gained rather than lost as a result of the elimination.

Advertising men said that the department store gross sales had taken a big slump starting with the time he discontinued his advertising, with conc

Kate Smith, Columnist
Kate Smith starts regular
newspaper column to appear three
times each week exclusivly in the
Adirondack Daily Enterprise Saranac Lake, N.Y., commencing Sept:
27. The column will be called
"Hello, Everybody," the phrase associated with her more than 25
years on radi and television.

CHATTER

Maurice Zolotow new drama critic for Theatre Arts magazine. Beryl Kent new Hollywood cor-respondent for Overseas Press

respondent for Overseas Press Club. Charles Marion is writing "Hoofer," the biography of Nick

Charles Marion is writing 'Hoofer,' the biography of Nick Castle.
Virginia Bird Marti , wife of Pete Martin, profiling Rosemary Clooney for Satevepost.
David L. Cohn, author-critic, and Mrs. Lillian Millner Levin were married Sunday (19) in New York. Hollywood Foreign Correspondents Assn. holding its annual Golden Globe award banquet Jan. 19, 1955.
Herman G. Weinberg, translator of foreign films, will be profiled by Hollis Alpert in Women's Day magazine this winter.
Hal Eaton, critic-columnist for Newhouse Papers, and wife, acress Elaine Ellis, in Sarasota, Fla. on a three-week vacation.
The Belfast Telegraph Northern Ireland daily, celebrated its 85th birthday. It was launched as the Belfast Evening Telegraph on Sept. 1, 1870.

birthday. It was launched as the Belfast Evening Telegraph on Sept. 1, 1870.

Ken. Smith, N.Y. Mirror sports scribe, authored "The Willie Mays Story" which Greenberg is bringing out next Wed. (29) to coincide with the World Series kickoff.

Paul L. Smith, managing editor of the Woonsocket (R.I.) Call, clected chairman of the New England Associated Press News Executives' Assn., Robert E. Beaupre. city editor of Burlington (Vt.) Free Press, vice chairman.

Bantam Books has bought the rights to Leon Uris' war novel, "Battle Cry," and will launch the first paperback edition with 600,000 copies. It goes on sale Oct. 4. Warner Bros. film version of the tome is being prepped for late fall

SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Cal.
Some years ago I wrote a column about a real rough hero of the West of the "70s. The other day one of the more scholarly of the Scully Circus brought me a novel which was written a year after I dashed off that column. It had become a bestseller and quite a picture. "The first 200 pages of his "novel," remarked my research scholar, "look like direct steal from that old westerner's lifestory. Almost incident for incident. Golly is that creative fiction of today?"

I had to calm her by pointing out that the public domain is still pretty big.

i mag to calm her by pointing out that the public domain is still pretty big.
"But why didn't any critic point out where he had lifted his material from?"

rial from?"
"Why didn't he point it out himself?" I asked.
"I'll bite, why?" she said. "Why didn't he even point out that you had drawn his attention to the goldmine?"
"He's a novelist," I explained, "not a historian. He doesn't deal footnotes."

As further proof that we mean what we say around here read will find below more "plots" which can be had for the lifting acknowledgment necessary.

Old Title
GOODBYE MY MULE
FRANCIS
FRAN

diet between a pair of. 12 by 1 boards so as to be the first star with the new Dior look.

All these desertions have left Francis lower than the Dead Sea. As he has no pride of ancestry nor any hope of posterity, the future is indeed black for Francis. He finds himself sold to a herd of old nags heading for a glue factory. But Francis recovers his voice and pleads with the slaughterers to let him-live.

"I will lure horses, mules and burros to go peacefully to your glue factory and then go out and round up another batch."

They agree this is cheaper than hiring cowboys to round them up. "It's a lower life than a fink's," said Francis. "But at least it's a living. Maybe some day I can write my life. "I Was a Decoy for a Glue Factory," and buy my way out of this peonage."

Old Title

THE ROYAL ROBBER

HIFE ROYAL ROBBER

HIFE GOYAL ROBBER

HOSSIER SUILL TELL

Hired to assassinate Sultan Alley Cone by Arabian Knights who believe the Sultan favors Anglo-American oil interests, Three Fingered Hoosier, a deserter from the American Army, bumps off the Sultan and then makes off. with the royal heir. He substitutes his own illegitimate offfspring, the son of Hoosier and a dancer. She had been heaved out of the harem because she insisted on dancing with a bar midriff instead of seven petiticoats.

The royal moppet is raised by this seedy pair in the Casbah. As proof of the triumph of heredity over environment, the kid turns out to be the most bungling pickpocket in the Casbah.

Meanwhile Hoosier's tyke develops into the lightest-fingered thing around the late Sultan's harem. He's pretty fresh with the girls too. The elders assigned to rule until he becomes of age find that by the time they are ready to hand over the protectorate to the kid, there is nothing left to give him. He has it all. It makes them look pretty silly.

Then one day Hoosier, trying to rescue his bungling 'son' from arrest,

is nothing left to give nim. The has it all standard the silly.

Then one day Hoosier, trying to rescue his bungling 'son' from arrest, is clinked himself. They both are brought before the new Sultan. He is playing a crooked game of five-handed poker with himself, warming up for a game with visiting oil tycoons.

Hoosier looks at the young Sultan's hands, amazed at his dexterity as a card sharp. Then he sees the ruler has only three fingers on his right hand.

as a card sharp. Then he sees the ruler has only three fingers on his right hand;
"My son!" he cries.
Sultan Alley Cone 2d gives him the fishy eye.
Hoosier attempts to match hands. Four Nubian giants practically yank him limb from limb.
But the Sultan is intrigued by the hand-matching.

But the Sultan is intrigued by the hand-matching. He orders the wretch released.

"Come here, you dog. Can you play five-handed poker and handle three hands yourself? If you can and beat me, I will set you free." Hoosier tries but is really no match for the marked cards of the young Sultan.

"What about this kid of yours, Hoosier, is he any better?"

"He couldn't palm a card at a convention of blind men, Your Exalted Highness. But you are my son. You are a chip off the old block."

"If I free you will you play in a five-handed game with three visiting oil tycons and promise to do your best to win by fair means or foul?"

"Preferably by the latter, Your Exalted Highness."

"Good."

The poker game is played and the Sultan wins five off wells and

"Good."

The poker game is played and the Sultan wins five off wells and four dry holes. He rewards Hoosier two of the dry holes. "With your skill you can sell off the water rights and be rich man." he assures his father.

He then looks at the sad sack who is known in the Casbah as the "Prince Who Flopped As A Thief."
"Do you really believe you are of royal blood?" he asks the kid. Hoosier cuts in again. "I assure you he is, Your Exalted Highness. He is a bleeder."

"I'm not asking you, Hoosier. What about it, boy?"
The kid modestly shrugs his shoulders.
"Where's your mother?" he demands.
Hoosier assures the Sultan she is in Las Vegas, Nev., working as a stripteaser.

ripleaser.
The Sultan looks puzzled but still half-convinced.
"She was a dancer in the old Sultan's harem," Hoosier explains

"She was a dancer in the old Sultan's natern, incoder capacity further.

"Oh, I remember. They threw her out for indecency."
"Yes, that's right, Your Exalted Highness. That's how I got her."
"You said I was your son. You are about to suggest?"
"Oh no, Your Exalted Highness. I would not suggest anything like that without smiling."
"You'd better not. The court reporter is taking this all down i thought-hand. And for just thinking what you're thinking the penalty is death by boiling in oil of heavy viscosity for winter driving."

Scots and Highland scenery was also in top demand; and Robert Louis Stevenson's book, "Picture sque Notes," was sold out.

Ray Josephs' and Other Books This is the "how to" and "do it yourself" era in Americana. Home tools and home instructions had nome instructions had nome instructions had no per treated a sizable new industry for the putterers who. (1) need a hop open down on skilled but expensive labor.

Ray Josephs' new "How To "Books and a formerly managing that the contract of the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest struggles between a newspaper publisher and a big despite the longest strug

Broadway

Broadway

Producer Max Gordon working on his autobiography.
Claudia Franck, dramatic coach and consultant, to the Coast for two-week business stay.
Cellist Gregor Piatigorsky sallstoday (Wed) aboard the Queen Elizabeth for concerts in England, Italy and Israel.
Jan Kiepura and Marta Eggerth flew to London last week for two appearances at Royal Albert Hall Sept. 26 and Oct. 3.
Samuel Rosen, executive veepee of Stanley Warner, back from a six-week European survey of possible Cinerama situations.
Rose Tobias, Robert Breen aide, left for Europe Saturday (18) where she'll work with the touring "Porgy and Bess" for the next. 10 weeks.
J Miller Walker, RKO v.p.-

weeks.

J. Miller Walker, RKO v.p.counsel, is serving as motion picture division chairman for the
Travelers Aid Society's current

appeal.

Film-theatre actor Mitchell
Lewis, who dates back to the origi-nal "Squaw Man" cast, visiting in Manhattan from his retirement in Hollywood.

Pianist-composer Stephen Kovacs

Pianist-composer Stephen Kovacs makes his New York concert debut at Carnegie Recital Hall Sept. 30, under National Concert & Artists Corp. sponsorship.

Max Weinberg leaves for Zurich Thurs. (23), accompanied by his family, to write the English verion of the sequel to "Heidi," to be produced by Lazar Wechsler in Switzerland.

produced by Lazar Wechsler in Switzerland.

Julian Olevsky, young American violinist, leaves New York Sept. 26 for an extensive European tour, which includes 12 dates with major European orchestras in Scandinavia and Holland.

James L. Fallon, executive producer for Mathlon Productions, arrived over the weekend for huddles with Bob and Melba Mathias, costars of Allied Artists' upcoming "The Bob Mathias Story."

Herbert Bayard Swope still convalescing from four broken ribs sustained last June near his Port Washington, L. I., summer place—as did his wife, Maggie—but he expects to be "back in circulation" soon.

pects to be "back in conson.

Sol Hurok threw a supper party at the Starlight Roof, Waldorf-Astoria, for the principals in "A Midsummer Night's Dream" last night (Tues.) following opening performance at the Metropolitan Opera House.

ance at the Metropolitan Opera
Harry Akst, convaviescing on the
Coast from his recent heart attack,
says he's been in "almost daily
telephonic touch" and otherwise
with Eddie Eisher, and he'll return
to accompanying the singer
shortly.
Lowell Thomas awarded a special medal by the Society of Illustrators for "his outstanding contribution to the visual arts" via
"This Is Cinerama," which he produced in association with Merian
C. Cooper.

ribusion to the visual arts" via "This Is Cinerama," which he produced in association with Merian C. Cooper.

Steve Broidy, Allied Artists prexy, Harold Mirisch, AA veepee; daneer Tilly Losch, actor Rock Hudson and thesper John Ireland with his actress-wife, Joanne Dru, in from Europe yesterday (Tues.) on the Queen Mary.

A condition of vaudevillians appearing at the recent North Shore Hospitals (Long Island, N.Y.) benefit of 18 such institutions is gratis hospitalization facilities for indigent performers. This is the show Tex McCrary emcees and promotes annually.

Nick & Arnold's novelty press Invitation for the new Howard Dietz & Arthur Schwartz "Bon Voyage" revue, opening tonight (Wed.) at the Versailles, was accompanied by a split of champagne to "launch" the first new floorshow at this spot in almost two years. George White's "Glad to See You" held forth until now. Joe E. Lewis' idea of an anti-Scotch diet for his ulcers: cottage-cheese, sour cream, and kindred dairy products. And voda—"at least it doesn't look like alcohol."

Col. Serge Obolensky last week hosted Hernando Courtright with a cocktailery at the Ambassador Hotel in honor of the latter's return from a five-week wine-tasting tour of the grape countries of Europpe Courtright with

hosted Hernando Courtright with a cocktailery at the Ambassador Hotel in honor of the latter's return from a five-week wine-tasting four of the grape countries of Europe. Courtright, who is prez and managing director of the BevHills Hotel, has since returned to the Coast where he is also co-head of the top L. A. gourmet & vintage society.

Pittsburgh

By Hal V. Cohen
Local dancer Bill Mille joi ing Mata & Hari for a tour this season. Gary Crosby, accompanied by Mike Conner, in to plug his Decca record.

Friday Family Nights at the Variety Club resumed after summer shutdown.

Copa closed for two nights last for release through RKO.

week out of respect to memory of owner Lenny Litman's father.

Harry Belafonte topping Vogue Terrace this week and Redheads stay at Ankara through Oct. 2:

Jerome Cowan heads cast of 'Moon Is Blue,' booked for two weeks at Nixon starting Oct. 11.

Donald Steinfirst, Post-Gazette music critic, and his wife celebrated their silver wedding anni.

Tom Bodkin coming back to the old home town as company manager for Jean Arthur's "Saint Joan."

Bill Putch, of the Playhouse, sold an original script, "A Mirror in the Morgue," to Four Star Playhouse.

Midge Donaldson imported from

in the Mulgue, to house.

Midge Donaldson imported from N.Y. for Sister Monica role in "Velvet Glove" this week at Mountain Playhouse.

Ed Mack. Richard Walsh and William Skelton picked for title roles in Playhouse opener, "My Three Angels."

Paris

By Gene Moskowitz (28 Rue Huchette—Odeon 49-44)
Line Renaud topping Moulin
Rouge show.

Rouge show.

Jane Russell in on the same plane as Spyros Skouras.

Robinson Crusoe" (UA), in three houses only, is mopping up

Walt Disney's "The Living Desert" got great reviews and biz like-wise.

Marie Daems will be the star of Jean Darcante's "Caesar and Cleo-patra" legiter this season.

Gloria Swanson here from the Venice Film Festival and visiting with daughter Michele Farmer.

Jack Cole and Gwen Verdon here to regulate dance sequences of "Gentlemen Marry Brunettes"

Orson Welles inked for an important role in the next Max Ophuls pic, "Lola Montes," to roll here in January, Paul Graetz off to N. Y. to ready

opaus pic, "Loia Montes," to roll here in January,
Paul Graetz off to N. Y. to ready release of his prizewiming Franco-English pic, "Monsieur Ripois," by the Times Film Distribs,
Walter Futter in town for possible pic production huddles. He produced the Franco-U.S. pic, "Monsieur Fabre," a few years ago. Francois Mauriac, top Catholic writer-playwright and political oracle here, has written his first screenplay, "La Pai Vivante" ("The Living Bread") now being made by Jean Mousselle.
Paul Meurisse doesn't even get a breather after finishing his current stint in the H. G. Clouzot pic, "Les Diaboliques." He goes to Egypt as star with Pedro Armendariz in "Fortune Carre."
Leo Tolstol's works getting the studio treatment again with a remake of his "Resurrection," and a grandiose version of his "War And Peace," being scripted by Jean Aurenche and Plerre Bost.
Georgia Gibbs here after scoring in Monte Carlo and does a few AFN and army shows before heading back for date on the Red Skelton tv show. Miss Gibbs got a big offer from the Olympia Music Hall here but had to turn 4t down.

Frankfurt

By Hazel Guild (24 Rheinstrasse; 76751)

Allied Artists foreign chief Nor-ton Ritchey and wife in town from Paris.

Nightclubs reported big trade during Die Messe, semi-anni trade fair here.

fair here.

Don Cossacks a sellout reported for pair of concerts just completed at Franz Althoff Bau.

William Dieterle, taking "The Magic Fire" on location, shooting in Wiesbaden, Bayreuth, Nurnberg; comes back to Munich Oct. 1.

"Hexenjagd," German legit version of Arthur Miller's "The Crucible," chalked up two more solid performances at Kleines Haus this week.

L. Henry Koyell, chief scripter

London

Sir George Barnes, head of BBC-TV, off to America to gander de-velopments in color tele. Ellen Paul, widow of Robert W. Paul, one of Britain's film pioneers, left, over \$123,000. She died last

July.

Anthony Asquith, director of "The Young Lovers," awarded the Edinburgh Festival diploma of

Anthony Asquitn, director "The Young Lovers," awarded the Edinburgh Festival diploma of merit.

Vera Lynn, who recently topped a British bill at Las Vegas, is heading BBC-TV "Music Hall" feature Oct. 2.

Dick Bentley to star in a new tv series starting Oct. 1, which, is being scripted by Frank Muir and Dennis Nordern.

Richard Widmark, now completing filming on Warwick. "A Prize of Gold" for Columbia's release, is planning to return to California within the next week.

Tessie O'Shea left on a six-week tour to entertain British troops in the Middle East. Another unit, headed by Billy Whittaker, left for Korea and Malaya last week.

Lou Jacobi, now playing the heavy in the local production of "Pal Joey," inked for a feature role in Carol Reed's film version of "A Kid For Two Farthings."

Oscar Homolka and his actress wife Joan Tetzel sailed for New York last week on the Caronia. Nate B. Spingold, Columbia veepee, returning via the Queen Mary, Cinerama is offering \$56 for a week's engagement to "The Most Beautiful Girl in London." She will be "Miss Cinerama" for opening week at the London Casino opening Sept. 30.

Percy Hoskins, Daily Express crime reporter, and Richard L. Jackson, assistant commissioner at Scotland Yard, are the chief guests at tomorrow's (Thurs.) session of the Variety Club.

Tokyo

Tokyo

By Richard H. Larsh

Export of 134 Japanese films, features and shorts, earned \$79,500 for Japan's dollar-low treasury during July. U. S. and Okinawa took 20 each.

Robert Pierpoint, CBS Far Eastern Bureau chief, off to Singapore to investigate possibility of replacing CBS stringer there with another bureau.

Arthur Krim, Unitted Artists prexy, and Arnold M. Picker, UA veepee in charge of foreign distribution, due here this month on first stop of inspection tour of UA Far East branches.

"Sabrina" (Par) will be roadshown here under a new scaledadmission rate which sees reserved seat ticket prices rising as the day progresses. General admish remains same all day.

Paramount will import "Little Boy Lost" as its extra-quota film for the current fiscal year. Par won bonus when its "Stalag 17" was selected as one of three "superior" films shown during first half of fiscal year.

Shirley Yamaguchl and sculptorhusband Isamu Noguchi left for month's visit in U. S. while Shirley establishes residence. She will then return for starting role in proposed joint production of Shaw Bros, Inc., of Singapore and Toho of Japan.

Minneapolis

By Les Rees
Tiny Hill into Shlief's Little
City night club.
Vic's nitery has Bill Doggett
combo with Dell Scott. Comedian Dick Curtis and dancer Mickey Carlisle into Starlight

er M ub.
Dorothy Lewis Ice Revue con-beautiful Control of the Con-cut Control of the cluded

club.

Don Johnson at the St. Paul
Flame where Nellie Letcher

Don Johnson at the St. Paul Flame where Nellie Letcher derlined.

Annual Shriners' "Showdeo," huge-horse show, at State Fair Hippodrome.

Harold Steinman's "Hippodrome of 1955" set for St. Paul Auditorium Oct. 26-31.

Morris Chalfen, Iceshow owner, accompanied by his wife, flew to Hollywood to attend a Sonja Henie party.

Dr. Frank M. Whiting, U. of Minnesota Theatre director, elected veepee of American Educational Theatre Assn.

Don O'Neill, Paramount Theatres booker, won North Central Allied golf tournament for second consecutive year.

Old Log strawhatter wound up summer season with burlesque

suffered facial cuts and bruises when Royal American Shows' Mid-daya airplane ride at Minnesota State Fair stopped abruptly be-cause of mechanical slipup and threw occupants forward.

Scotland

By Gordon Irving

'Living It Up" (Par) boxoffice
hit at Odeon, Glasgow.
Miles Lee Puppet Theatre of
Edinburgh leaving for tour of Iceland Sept. 27.
Odile Versois, French film acrress, and her husband, the Comte
de Pozzoo di Borgo, to Edinburgh
to bally new Rank pic, "The Young
Loyers."

to bally new main pre, Lovers."

"Angels in Love" drawing top biz at King's Theatre, Glasgow, with strong femme interest in star Barbara Kelly, tv panelist (Mrs. Bernie Braden).

Maurice French & Joy, Australian roller-balancing act, inked for nitery week of Nov. 22 at Piccadilly Club, Glasgow. Nick & Pat Lundon have similar cabaret stint Nov. 15.

Birmingham

By Fred Woodress

Spike Jones set for Auditorium
Oct. 10.
Nat King Cole at Auditorium
Sept. 25.
Chuck Murphy i ninth month
as entertainer at Essex Lounge.
All four Waters Drive-Ins installing wide-screens for CinemaScope.
Oct. 19 is date set by exhibitors
Post-Herald and News for annual
Fall Movle Section with same ads
and different editing by staffs of
the two newspapers.

Chicago

Odette Tomas joined Aaron Cushman flackery last week. Sylvia Syms extended at Cloister Sylvia Syms extended at Cloister Inn two more weeks into October, Audrey Morris currently at Streamliner with Eddie South Trio. Five Flamingoes holding forth currently at Crown Propellor

currently at Lounge.

Martha Hyer in town to exploit "Sabrina," due at Chicago. Theatre next Friday (24).

Eddy Howard named favorite singing orch leader in National Ballroom Operators Association's roll

Ballroom Operators Association's poll.

Celeste Holm here last week to make awards to March of Dimes volunteer workers and getting newspaper space reminding of her CBS-TV show, "Honestly Celeste," Danny Newman, legit pressagent here, and spouse actress Dina Halperin returned to Windy City after two months in Europe where Miss Halperin made several stage appearances.

Barcelona

By Joaquina C. Vidal-Gomls
(Angli, 43—Tel. 24-00-18)
(Cinema Windsor Palace closed
for renovation.
Xavier Cugat visiting the Canals
Nubiola's champagne caves at San
Sadurni and being feted by the
executives.
Legit actress Catalina Barcena
has made a comeback after several years of absence from the
stage, with Stephan Zweig's "A
Life's Legend" at the Infanta Isabel's Theatre, Madrid.
American pix on Barcelona

American pix on Barcelona screens are "How To Marry a Millionaire" (20th), "Woman of the Western" (U), "Beast from 20,000 Fathoms" (WB), "Million Dollar Mermaid" (M-G) and "Story of Three Loves" (M-G). Barcelona

Reno

Keno

By Mark Curtis

Ed Wynn is set for the Riverside. Riverside negotiating for Tony Martin.

Mel Torme follows Nick Lucas into New Golden, Sept. 22.

New Granada Theatre, damaged by fire 18 month ago, open again.

Mae West tossed special cocktail party for men at Stead Air Force Base outside Reno.

Beatrice Kay's Guest Ranch excited by big fire. No damage to guest accommodations.

Dante Varela, who heads dance combo at New Golden, has his composition, "El Coco," done by Jerry Murad on Mercury.

Omaha

By Glenn Trump
Ringling Bros. due at Council
Bluffs Playland Park Sept. 26,
Nino Nanni had record-breaking
run of three weeks at Colony Club

Hollywood

Jerry Colonna returned from N. Y.
Pete Smith checked in at Metro after vacation.
E. J. Mannix returned from

atter vacation.

E. J. Mannix returned from Honolulu vacation.
Phil Harris to Dallas for the Texas Cup golf match.
Italian minister Mario Lucciolli guested on the 20th-Fox lot.
Patti Moore and Ben Lessy offered a 10-day Australian concert tour.

Jerry Colonna to South Bend to appear on Bob Hope's Studebaker show. Raymond Burr in from Europe where he entertained U. S. service-

Raymond Burr in from Europe where he entertained U. S. servicemen.

Maury King bought a Kentucky yearling and named it King's Carnival.

Gloria Gordon's minor pact with 20th-Fox approved by Superior Court.

Julius Tannen was principal speaker at Hollywood Bar Assnanual dinner.

Marty Weiser and George Thomas Jr., opened a new publicity office in Beverly Hills.

Gary Merrill, Jan Sterling and Joe Newman to New Orleans for world preem of "Human Jungle."

Eddie Cantor will receive the Al Jolson Memorial Medal for "his years of unselfish devotion to America and American GIs."

World preem of Warners' "A Star Is Born" at the Pantages the atre on Sept. 29 will be all tit up. Studio has ordered electrical display sign 42 feet long and five feet high, containing, 6,000 lights activates.

Washington

By Florence S. Lowe
Arthur Miller's "Crucible" hit
the critical jackpot opening week
at the Arena Stage.
Norman Granz" "Jazz at the Philharmonic" booked into National
Guard Armory for a one-night
stand Sept. 26 under aegis of
Super-Music.

Magician Jack Flosso checking in with Col. Joseph Goetz, head of Armed Forces Professional Enter-tainment branch, before taking off for a 20-week USO tour of the Far East.

East.

Varsity Club here, along with Washington Post and Times-Herald, sponsoring a contest among patients at local military hospitals to pick 25 vets for an all-expense paid trip to the World Series.

Elaine Sheppard, former screen player and more recently local twoersonality, reports she has been inked for a bi-weekly picture spread on capital and show biz personalities in "Parade," syndicated Sunday supplement.

Vienna

By Emil W. Maass

Radio star Rita Gallos badly in-jured in auto accident. Thornton Wilder accepted invi-tation to lecture here in American Institute.

Jan Kiepura and Martha Eggerth here as guests of Raimund Operetta Theatre.

Theatre,

Opera singers Anton Dermota
and his wife Hilde Berger-Weyerwald off to Aussie on concert tour.
Gordon Hamilton of London Sadler Wells Ballet arrived to take
over job as ballet master and instructor of State Opera.
Carlton Smith, president of
American National Arts Foundation, searching here for various
Haydn and Richard-Wagner manuscripts.

Haydn and Richard Wagner manu-scripts.

Maria Schell and O. W. Fischer Inked by Sacha Guitry for his forthcoming pic, "Napoleon." He will shoot interior scenes of film in castle Schoenbrunn.

San Francisco

By Ralph J. Gleason
ABC public relation topper
Jack Pacey here for huddles with
radio and tw editors.
Gene Fowler and Dan Duryea
in city for work on the "China
Smith" tv film series.
Al Wilde, Gale Agency flack, in
town ahead of the Stan Kenton
Festival of Modern American JazzComics Ben Lessy and Patti
Moore added to the Margaret
Whiting show at the Italian Village
Sept. 29.

Portland, Ore.

Sophie Tucker at Amato's Sup-per Club for two weeks. Russ Morgan orch inked into Jentzen Beach Ballroom for one-nighten

Old Log strawhatter wound up summer season with burlesque stripper June March back for third time in "White Cargo."

Final Minnesota State Fair attendance figures revealed grand total of 946,299 for 10 days, new all-time high and 40,935 more than in previous record year (1952).

Eight persons, mostly youngsters,

OBITUARIES

POWERS GOURAUD

was produced by a Minneapolis

powers Gouraud, 73, veteran raconteur and man about town who became best known as the rold night owl" of radio, died of a heart attack Sept. 17 in Philadelphia. He was associated with radio station WCAU from 1926 until his retirement last December For about 23, years Gouraud conducted his late night (11:15) broadcasts as the "old night owl" overing happenings in the city's gift life, refving plays, talking about personalities and events in the theatre and in sports and inter-

Sime

Founder of Variety and Daily Vari

MAY 19, 1873—SEPT. 22, 1933

viewing celebs from both fields.
Among his more famous guests
were Sophie Tucker, George
Cohan, Burton Holmes and Connie
Mack

son, 34, died Sept, 18 when their

son, 34, died Sept. 18 when their private plane crashed into a mountainside in northern Berks County, Pa. Burson, a Texas rancher, was piloting the plane enroute to a month's vacation in New York.

Miss Humphreys made her Broadway debut as the ingenue lead in "Everywhere I Roam." Her last Broadway role was in "Let's Face It." She recently finished a ten-week run in Houston's Alley Theatre production of "Affairs of State." Gouraud wrote the song, "Je Taime Means I Love You" which the Jate Ben Bernie made into a hit. At the age of 63, he made his stage debut i a presentation of "Lightnin" by the Bucks County Playhouse. He had no interest in tv. Gouraud was born in England. His father, Col. George E. Gouraud, was Thomas Edison's partner and European representative for 25 years. Powers Gouraud came to the U. S: when only four, but after-

IN MEMORIAM

Mose Gumble

September 27, 1947
We'll always miss you.
THE STAFF OF WARNER'S MUSIC COS.

served in the Boer war.

In 1927, Gouraud was foreign correspondent for Philly's old Public Ledger. For five years he was associated with the Shubert interests in Philly. When joining was associated with the Snubert interests in Philly. When joining WCAU in 1926 he was announcer; later he worked as news editor, director of public relations, pro-gram director and finally com-mentator and critic.

Surviving are his wife; a son and granddaughter.

CARLTON MILES

CARLTON MILES
Carlton Miles, playwright and
legit pressagent, in his early 70's,
died Sept. 18 in New York. He retently arrived from Skowhegan,
Me., to do special exploitation for

wards returned to England and served in the Boer War.

In 1927, Gouraud was foreign correspondent for Philly's old probleced many programs including "Living-1948" and several doc-

ing "Living-1948" and several documentaries.
From 1950 to 1952 Harvey was assistant director of "The Big Show," starring Tailulah Bankhead. He also lectured on the functions of a radio-tv director for the Columbia Lecture Bureau at one time.
Previously Harvey was a radio director with WWJ, Detroit, and a producer with the Canadian Broadcasting Corp. in Toronto.
Surviving are his wife, and stepmother.

WILLIAM JACKIE
William (Bill) Jackie, 64, silent screen actor and talent agent, died Sept. 19 of a heart attack in San Francisco. After World War I he entered motion pictures and later became one of the leading talent agents in Hollywood.

came drama editor of The Evening Sun and The Evening Post. He left the newspaper field in 1939 to become an author's agent. Wife, a daughter and a son sur-vive.

GEORGE A. DETLEFSEN
George A. Detlefsen, 64, retired musician and orchestra director, died Sept. 14 in Belleville, N. J. Born in Germany, he was graduated from the Conservatory of Music in Hamburg. After coming to the U. S. in 1923 he was orchestra director for two years aboard the S.S. Washington.
Before his retirement, five years apoafd the S.S. Washington.
Before his retirement, five years ago, Detlefsen had been a violinist and director at theatres in New York and Jersey City.
His wife, daughter, a stepson and four grandchildren survive.

CHARLES A. PYE Charles A. Pye, 84, cornetist with such former Toronto vaude houses as The Majestic and The Toronto Opera House, and with the Canadian National Exhibition the Canadian National Exhibition grandstand pit band for 40 consecutive years, died Sept. 16 in Toronto. Earlier, as a youngster, he had been a bandsman with the Queen's Own Rifles in Victoria's era. He was one of the foundermembers of the Canadian Musicians Protective Assn. (AFM). Survived by wife and three sons.

GLENN R. HALDEMAN
Glenn R. Haldeman, 21, radio
announcer for WRAW, Reading,
Pa, was found dead in bed Tuesday (14) in his home in Shillington, Pa. Death was attributed to
a heart condition. Haldeman also
had worked at WEEU and WHUM,
in Reading, before joining the
Reading Broadcasting Co. this
year.

year. Survived by his parents.

HENRY GILL
Henry Gill, 55, operatic bassbaritone, died Sept. 2 in Leeds, Eng. After working in concerts and oratorios he joined the Carl Rosa Opera Co. and appeared in celebrity concerts in London's Royal Albert Hall.
Gill also was long associated with the Open Air Theatre at Scarborough, Yorkshire. He was seen in eight productions there.

ALTON I. CHANCEY

ALTON I. CHANCEY
Alton I. Chancey, 60, paymaster
at Columbia, died of heart attack
Sept. 17, after collapsing at the
studio. Before joining Columbia
in 1937, he was paymaster at

His wife and daughter survive.

Charles E. Lockard, 45, as former manager of Tri-States and Central States theatres in Iowa and Nebraska, died of a self-inflicted gunshot wound Sept. 13 in Des Moines.

Alessandro Dolic, 74. Italian tenor, died Sept. 17 in Bergamo. Italy. For years he sang at La Scala in Milan and at opera houses throughout Europé and America.

Widow, 87, of oldtime ballad singer Henry Burr died in Chicago Sept. 17. Burr died in 1941 after a long career with station WLS in Chicago.

Father, 85, of Archie Bleyer, or-chestra leader, died Sept. 19 in New York. Surviving, besides his son, is his wife.

Wife, of William A. Madden, Metro branch manager in Philadel-phia, died Sept. 18 in Boston fol-lowing a 10-day illness.

Mother, 62, of Rhoda Galetz, secretary to United Artists dis-tribution chief William Heineman, died recently in New York.

Sam Rogers, 54 musical director who had batoned at a number of United Kingdom vaude theatres, died Sept. 1 in St. Leonards, Eng.

burgh for Stanley-Warner, died in that city Sept. 10 after a long ill-

Mother, 52, of Charles H. Clary Jr., announcer for KRLD and KRLD-TV, Dallas, died Sept. 16 in Fort Worth.

Samuel Miller, 65, projectionist at Valencia Theatre in Evanston, Ill., died in Chicago Sept. 13. . . .

Alfred C: Stance, 78, retired Chicago motion picture operator, died in that city Sept. 13.

Wife, 76, of Le Roy Bickel, Dallas branch manager for Metro, died Sept. 6 in that city.

Father, 84, of Helen King, radio-ty grapho ogist, died recently in Wilkes Barre, Pa.

Infant son of producer Ivan Tors and Constance Dowling, died Sept. 13 in Burbank.

Father of Bobby Starr, nitery dancer, died Sept. 13 in Pittsburgh.

MARRIAGES

Barbara Croft to Lt. Arthur Squires, Houston, Sunday (19). Groom is son of agent Harry D. Squires and brother of Irving Squires, general manager for Vic-

Squites, general manager for vic-tor Borge. Leona White to Bruce Fisher. Las Vegas, Sept. 15. He's an or-chestra leader. Ann McDonagh Sean Og O'Ceallaghain, Dublin, Sept. 11. He's a sports gabber with Radio Eireann

He's a sports gabber with Radio Eireann.
John Blakeley to Kathleen Leigh, Altrincham, Eng., Sept. 14.
He's director of Mancunian Films:
Denise Walker to Bernard Keeffe, Edinburgh, Scot., Sept. 10.
Both-are members of revuc, "All on a Summer's Day."
Lania Jones to Harry Parker, Aberdeen, Scot., Aug. 28. Bride's a chorine; he's a inging-impressionist.
Dolores Silvestri to Lou Marks.

pressionist.

Dolores Silvestri to Lou Marks,
Pittsburgh Sept. 16. Groom's half
of the nitery comedy team of
Fisher & Marks,
Lorraine Won to John C. J.

Lorraine Won to John C. J. Chun, Honolulu, recently. Bride is tv editor with KGMB-TV in that

is tv editor with KGMB-TV in that city; he's engineer with same station.

'Anne B. Clopton to Frank C. Lawrence, Honolulu, recently, Groom's a film editor with KGMB-TV.

TV.

Jacqueline Bultinck to Jack
Boyd, Los Angeles, Sept. 17. Bride
is daughter of Pierre Bultinck,
president and managing director
of the St. Regis Hotel, New York,
Eugenia Gross to Milton J.
Lawner, New York, Sept. 18. Bride
is an actress, professionally known
as Eugenia Thornton; he was associated with the off-Broadway production of "The Homeward Look."

BIRTHS

Mr. and Mrs. Harry Bernsen Jr., son. Burbank, Cal., Sept. 7. Mother is former actress Jeanne Cooper; father is a stage producer.

Mr. and Mrs. William Alpert, son, New York, Sept. 16. Grandfather is Jack Mills, vet music publisher.

Mr. and Mrs. Erv Brown. son, Sept. 9, Pasadena, Calif. Songwriter Henry Tobias is the grandfather.

Mr. and Mrs. Alvin Brandt, daughter. Jersev City N. J. Sast

father.
Mr. and Mrs. Alvin Brandt,
daughter, Jersey City, N. J. Sept.
9. Father is department head in
national office of American Guild
of Variety Artists,
Mr. and Mrs. Art Riklin,
Houston, recently. Father is account exec with KPRC-TV in that

count exec with KPRC-IV in macity.

Mr. and Mrs. Larry Berlinger, daughter, New York, Sept. 10. Father is brother of Warren Berlinger of "Anniversary Waltz" cast. Mr. and Mrs. John Praught, daughter, Chicago, Sept. 13. Father is manager of Bryn Mawr Theatre there.

B'way Revues

Continued from page 1

producer-promoters, sketch writers, composers, lyricist, etc. Morrover, if even half of the announced non-plot-musicals actually get on the board, it will indicate that "angels," too, hapen't lost the spirit of adventure.

Two Spoofs on Luce

Two Syoots of Luce

Among the revues listed, at least hopefully, for production this season are "That's Life." "It's About. Time," "Between Friends," "Three for Tonight," "Kaleidoscope," "Crackerjack," a new edition of George White's "Scandels" and anew Shubert edition of "Eigefeld Follies." Other sketch show, headed for off-Broadway, are "Nice to Visit," "I Feel Wonderful" and "Bright and Early." Odd angle on the new slate is that two prospective show, "That's Life" and "It's About Time," re as indicated by the titles, spoofs of Luce publications, Also coincidental is that new editions of two noted revue seri, "Follies" and "Scandals," are both on the announced list. However, a new "Follies" has been on the Shubert slate for several seasons without actually getting in front of footlight co. it refers as a guess. without actually getting in front of footlights, so it rates as a questionable bet.

Some of the few payoff revues

Some of the few payoft revues in the last decade have be "Call Me Mister," "Lend An Ear," "An Ev ing with Beatrice Lillie" and "New Faces," Failures have included, "Inside U.S.A.," "Make Mine Manhattan," 'Along Fifth Avenue," "Seven Lively Arts," "John Murray Anderson's Almanac," "Hold it," "All For Love," "Tw on the Aisle," "Tickets Please," "Small Wonder," "Two's Company," "Anna Russell's Little Show." "Shuffle Along," "Bless You All," "Pardon Our French" and "Peep Show."

Borge's Phenom

Continued from page 1 =

Continued from page 1 \$17.500 a week. Capacity, at a \$4.60 top weekdays and \$5.75 Friday-Saturday nights, is \$21.000.) Reopening in August, Borge hit \$15.530. for week ending Aug. 7; \$16.620, Aug. 16; \$17.760, Aug. 23; \$18.545, Aug. 30; \$18.000. Sept. 4; \$19.420, Sept. 11; \$21.040, Sept. 18. This last was an SRO week, with rightly examples.

This last was an SRO week, with nightly standees, an astonishing record for this one-manner a year after its bow.
Original sock notices hav helped Borge, of course, yet management reports a steady resistance, in early months at least, to the show on the grounds of its novelty and "non-legit" character. There was no advance sale or theatre party setup. In fact, nobody (including Borge's management) thought the venture could go beyond four weeks on Broadway, and thought the venture could go beyond four weeks on Broadway, and management didn't even bother to advertise a limited engagement. Berge having no Broadway rep, some of his sponsors were even afraid to have him come into N. Y., baying seen. Ethal. Waters and having seen Ethel Waters and Anna Russell flop that same fall, and fearing to hurt Borge's out-of-town draw if he didn't go over. Results have fooled everyone. Pianist has even developed a broker's call.

Jack Benny

= Conti from page 2 =

company were Mert Blum, his business manager; Loyd Wright, his attorney and friend, and Sylvan Ostreicher. Benny said

WILLIAM JACKIE.

William (Bill) Jackie, 64, silent for who had batoned at a number of whole proposed at a number of line of united Kingdom vaude the cres, died Sept. 19 of a heart attack in Sea Prancisco. After World War I he netered motion pictures and later deading talent agents in Hollywood. With his wife, Ruth Dwyer, stage and screen actress of the 20's, Jackie ran casting agency in Frisco for pix and tv films. In who whole and adaughter, "Quadrille," curriently in rehearsal. Associated with the past 13 world war I he was believed the winth the past 15 where heard and adaughter.

Ernol Edward Hart, 81, former heards for 20 years, 15 of whitch were as drama critic. While on the Ly of Minnesota, Miles joined the U. of Chicago and became the Minneapolis Journal, where he worked on the old Her-wind and the was published in Journal where he her wain drama editor of The Chicago and became the Minneapolis Journal, where he worked on the old Her-wind and the worked on the old Her-winding with John Colton, location of the college of the Minneapolis Journal, where he worked on the old Her-winding with John Colton, location of the work of the Minneapolis Journal where he worked on the old Her-winding with John Colton, location of the work of the Minneapolis Journal where he worked on the old Her-winding with John Colton, location of the location of the work of the Minneapolis Journal where he worked on the old Her-winding with the past 15 winding with th

2ND YEAR ON BROADWAY

VICTOR BORGE

in his Fabulous One-Man Show "COMEDY IN MUSIC"

WINNER
ANNUAL
SHUBERT
SHUBERT
OUNDATION
AWARD

JOHN GOLDEN THEATRE

WEST 45th STREET NEW YORK CITY

IN RECOGNITION

OF THE MOST OUTSTANDING
INDIVIDUAL CONTRIBUTION
TO THE NEW YORK

THEATRICAL SEASON

1953-1954

IN ALL THE WORLD NO SHOW LIKE THIS!

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 23 centa. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

COPYRIGHT, 1954, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 196 No. 4

NEW YORK, WEDNESDAY, SEPTEMBER 29, 1954

PRICE 25 CENTS

S 'OPENING NIGHT' LOBBY

State Dept.'s 'Don't Rub It In' Slant On War Pic Exports to Former Foes TO 'BEND' CRITICS

Motion Picture Export Assn. is currently casting around for a "neutral" group which might screen U. S. pix dealing with the Pacific area during World War II and now destined for export to Japan.

Motion Picture Export Assn. is currently casting around for a Betty Hutton Says She'll Quit S. Hollywood, S. Motion was initiated by the U.S.

Pacific area during world war hand now destined for export to Japan.

Move was initiated by the U. S. State Dept. which wants the industry to screen out the kind of war pix that might arouse anti-American sentiment in Japan. Industry execs, declaring that they've always practiced a certain amount of self-control in this matter, feel that the decision of whether or not a film should be sent to Japan, shouldn't come from reps of rival U. S. companies.

Several Hollywood films with Japanese war themes have been shown in Japan, inevitably with considerable b.o. success. Warner Bros." "Task Force," which aroused a good deal of controversy among American company reps in Tokyo, was one; Republic's "Sands of Iwo Jima" another.

Feeling is that the decision on whether to send a war film to Japan should be based largely on the attitude taken by the picture itself. It's pointed out that some Hollywood films made during the war certainly could harm U. S. current political interests in the (Continued on page 61)

(Continued on page 61)

'World Citizen' Davis Yens Show Biz Again Now That He's Married

Now That He's Married
Garry Davis, now more or less
world-famed as World Citizen No.
1, has renounced the platform of
iversality and "one worldism" as
"impractical," and plans to return
to show business. "There's nothing
wrong with the ideal, but I'm finished with it, if only because it's
just not workable or realistic in
this world of ours.
"Not only do I want to regain
my native-born American citizenship," he continues, "but I want to
regain my position in the theatre
as an actor. I was doing pretty
well for a while, both in the original combany of 'Stalag 17,' and
later succeeding to Harvey Lembeck's fuller role in the London
company and in my strawhat tour
two seasons ago."

The son of orchestra impresario
Meyer Davis makes no bones about
the fact his marriage, Sept. 18, in
Hacketistown, N. J., to Gloria
Sandler, has "much to do with this
new thinking of mi fact,
everything."

Davis is getting himself an agent
and going back into show biz.
Incidentally, when he was refused landing in England on the
S. United States, because he had
no passport, one of those freak
coincidences occurred with his
mother, Mrs. Meyer Davis, the former Hilda Emery, herself an ac(Continued on page 61)

(Continued on page 61)

She'll Quit Show Biz

She'll Quit Show Biz

Hollywood, Sept. 28.

Betty Hutton is leaving show biz on completion of her month's stand at the Desert Inn, Las Vegas, starting Oct. 12. She's been thinking about it for a year. Hard work connected with the "Satins and Spurs" tv show convinced her.

Now 33, she says, "Tve' been working since I was three years old. I've learned the goal I originally sought when I began my career is not what I thought it was." Miss Hutton says that two, on which she debuted in "Spurs," is a fine medium "if you like to work that hard. It's great for some one with more energy—it's a medium for younger people."

Series Overflow Boon To N.Y. Ops

The influx of out-of-towners for the World Series between the N. Y. Giants and the Cleveland Indians starting today (Wed.) at the Polo Grounds, N. Y., started giving the major Gotham hotels a lot of head-aches as early as Monday. The inns were hard pressed to find space for all who asked. The visitors started coming in over the weekend, and on the following day the SRO sign was out.

Niteries were the immediate beneficiaries of the added population. The cafes started at near-capacity over Sunday and on Monday the added business from out-

(Continued on page 71)

FETE OLDEST DRAMA ED, SEATTLE'S J. W. SAYRE

Seattle, Sept. 28.

J. Willis Sayre, drama editor of the a.m. Post-Intelligencer, was honored last Thursday (23) by ex-hibitors, film production firms and hibitors, film production firms and fellow newspapermen at a dinner at the Press Club. Sayre is said to be the oldest drama editor, in point of years of service, in the nation. He first joined the P. I. in mid-1901, and has been there ever since, with time out to be concert manager of the Seattle Symphony. He was also managing editor of the Seattle Times for a brief period. In 1904 he went around the world in 54 days, nine hours and 42 minutes, a mark still recorded in history.

Head table at the Press Club dinner included William Thedford, v.p. and g.m. of Evergreen The-atres; Will J. Conner, executive (Continued on page 62)

By LEONARD TRAUBE

Back in 1932, when the late John P. O'Brien was elected mayor of New York under the Tammany banner, a reporter asked him whom he had in mind for appointment to a certain post. "I don't know," O'Brien was quoted as having replied, "they haven't told me."

O'Brien was quoted as having replied, "they haven't told me."
Not too distant a coustn to that approach is the television program "than can be talked into a hit" (or a flop) in what amounts to a telephonic coast-to-coast and personal gab-to-gab hookup that gives every sign of becoming a national lobby. It isn't "Don't write—telegraph" any more but "Don't write—phone" or grab him by the lapels, be he critie, video VIP, general tradester or just plain joeblow viewer, and say quickly, "Waart' it a sensational show" or contrariwise, "Wotta stinker!" Don't give the guy a chance to express himself, but if you do, make sure you've impinged your own opinion on him first and allow him to confirm it by suggesting not too subtly that a contrary view would show you up as a dumkopf, fit only to cover Channel 1.

The variegated conditions under which tv shows are appraised or professionally evaluated are, of course, strictly duck soup for the fast talking gent with a view of his own — partisan or non; they're (Continued on page 40)

World Series On TV Live to Cuba

For the first time a live telecast

For the first time a live telecast will be transmitted overseas. History-making incident will occur today (Wed.) when the first of the World Series telecasts for Gillette goes to Cuba, at the moment it is being lensed in the U.S.

Goar Mestre, topper of Circuite (network) CMQ, has erected a special tower for the Seriescasts at Matanzas, Cuba, to pick up transmissions of the games from Key West, Fla. From Matanzas it will go out over the CMQ tele stations. The microwave tower was constructed especially to bring the World Series games to Cuba. Last year's games were on hot kines, which were flown from Florida to Cuba.

Willie Mays Film Shooting

Wille Mays, star centerfielder of the N. Y. Giants, who on Sunday (26) copped the National League batting crown, is being picturized. RKO Pathe is shooting a short subject on him at his N. Y. home, in a stickball game with neighborhood kids and in action at the ballpark. It's to be ready for exhibition next month.

Cafes Ponder 1-Show-a-Nite Policy To Get Names, Bigger Take, Less Tax

'Lucy' Video Story To Anticipate Next MGM'er

Anticipate Next MGM er
Hollywood, Sept. 28.
Desi Arnaz and Lucille Ball will
star in two features for Metro in
next two years. Deal is now being
finalized. Pair made "Long Long.
Trailer" for studio last year.
Unique twist in studio arrangement is to have locale of "Lucy"
television series shifted to Hollywood as Arnaz gets film offer. Telefilm script will then deal with
events leading up to actual filming
including adventures of Lucy in
her attempt to crash pix.
First of pair would roll next May
or June when they've completed
their current batch of vidpix.

Cops Resent How Vidpix Portray 'Em

New Orleans, Sept. 28.
Hollywood and tv came in for a spanking at Monday's (27) session of the fist annual conference of the International Association of Chiefs of Police here.
Colorado Springs Chief of Police Irving B. Bruce, the next president of the Association, said most pix and private eye video stories hurt average police departments and hold policemen up to ridicule.
"Dragnet" was an exception, Bruce said, and he gave high praise to Jack Webb.
Police chiefs were guests Tuesday night at the world premiere of Allied Artists "Human Jungle" at Joy Theatre. Jan Sterling and Gary Merrill, stars of pix, made personal appearance at showing.

BAPTISTS, BEER, BALL DON'T MIX IN L'VILLE

DON'T MIX IN L'VILLE

Louisville, Sept. 28.

Policy of airing "Game of the Day" from Mutual by WGRC throughout the season, sponsored by the Long Run Assn. of Baptists, has prompted Charles L. Harris, vp. and general manager of the station, to drop all beer advertising. Harris said, "We have been thinking of this move for some time. We carry quite a religious broadcast schedule on our station and it was just not consistent to carry beer or wine advertising."

When the Baptists expressed a desire to sponsor the baseball air ings, station decided to drop alcoholic advertising altogether. Station notified the net sometime ago of the new policy. Last program with beer sponsorship, a five-minute news show, was aired Aug. 20. According to Hewett Slack, who (Continued on page 71)

Many nightclub operators are considering the one-show-a-night policy this year, with two or three for weekends and rush periods only. Step is likely to be taken at Copa City, Miami Beach, and will be in effect at Alan Gale's, New York, with the idea likely to spread to other spots.

spread to other spots.

Reason for the reduction in the number of showings lies in the fact that it will enable the operators to get name performers, and will permit customers at the dinner shows to escape the heavy 20% cabaret tax. All those contemplating the step are blueprinting the sole show of the evening at midnight. Reason for the midnight slotting is that it will enable the owners to get a heavier profit per skull, inasmuch as the late shows are generally for the liquor trade, as against the early programs where the comparatively unprofitable dinner trade predominates.

Nitery owners have long been

able dinner trade predominates.

Nitery owners have long been caught in the wedge of having to compete with high-paying video jobs and the lush coin obtainable in the Las Vegas spots and the cabaret tax, which has the net effect of cutting down on the number (Continued on page 60)

Fading 52d St. Joints Just Wait It Out For **Last-Buck Suckers**

Last-Buck Suckers

In crooked carnival circles the "privilege car" and its "blowfiv" aura are wk. larcenous offshoots of a shoddier form of show business. Something approaching it is in the general atmosphere of West 52d St., N. Y., especially now, as the realty is being razed for improvement. With its stripperies having long since displaced the Swing Street motif of the block between 5th and 6th Aves., this is literally the blowoff for the hole in the wall, comeon joints.

Garishly lit up at night, the few remaining spots with their puly-lem-in sidewalk hawkers heralding "show going on immediately" are strictly waiting it out for the last-buck opportunities.

Some of the farseeing ops, with a liquor license to protect, have already begun spreading out into the contiguous 40s and 50s, with hybrid policies of "exotic" peelers, or just a phoney front with "coming" attractions to lure the drop-in casuals.

McCarthy 'Meeting Press'

McCarthy 'Meeting Press'
Sen. Joseph R. McCarthy has
been fast-booked for NBC-TV's
'Meet the Press' next Sunday (3).
According to one report, it's generally agreed that both the panel
and the controversial legislator
will "stay away" from kicking
around the Senate committee's
censure report on the Wisconsi
Republican.

Alex Paal's Script: His German Pic, 'Columbus,' Does Not Ridicule Yanks

"Columbus Discovers Krahwinkel,"
the Chaplin boys, etc. It was my
duty to report the matter at once
to the American consulate general
in Hamburg and I asked the head
of the public relations section,
Wilbert Dubin, to see my film at
once. After having seen the film
Mr. Dubin assured me that I had
no cause for worry.
A week later (Sept. 8 issue) I
saw a letter by one Stuart Schulberg. I vainly attempted to find
it in several movie lexica. I did,
however, find it in Variety, issue
of June 30, 1954, under film reriews—"Weg ohne Umkehr" (No
Way Back).

it in several movre lexica. I aud, however, find it in Variety, issue of June 30, 1954, under film reviews—"Weg ohne Umkghr" (No Way Back).
Your reviewer Hans reviewed by film entitled "Columbus Discovers Krahwinkel." He couldn't attend the tradeshow on Aug. 10; he was not on deck on Aug. 10; he was not on deck on Aug. 10; when the film opened in 42 citles simultaneously. He waited untilsomeone else had broken the front page, story: "Alex Paal's Pic. With 2 Chaplin Boys, Held Prejudicing. U. S. in Germany." He waits, in other words, until his friend Schulberg had arisen in his wrath to protect American interests in Germany. After the two attacks have appeared, however, Hans, finally decides he must see the film and send his review to New York. He dates his review Sept. 1, but of course this could not be printed on Sept. 7, because the entertainment world must first read: "What's the answer to that Paal-Chaplin film" by Mr. Stuart Schulberg.

Paal Returning
In four weeks I am returning to the States, with the American version of "Columbus Discovers Krahwinkel." But before I arrive my message to the Editor of Variety is this: My most precious treasur is a little green book called: Passport, issued by the U.S.A.

You would not have printed the (Continued on page 60)

FIRST EUROPEAN FILM TO BE LIBEL-INSURED

Frankfurt, Sept. 28.
"The Last Act," to be started before the end of the year by Cosmopole Films in Vienna is the first mopole films in vienna is the hist European picture to carry libel in-surance with Lloyds of London. Since the script is authentic por-trayal of Hitler's final 10 days, it includes many contemporary fig-

res.
Columbia Pictures is the European distributor.

Cantor to Chair Dinner To Jennie Grossinger

A testimonial dinner to Jennie Grossinger, head of the family operating Grossinger's, Fern dale, N. Y., will be given at the Waldorf-Astoria, N. Y., Nov. 9. Former Vice-President Alben W. Barkley is honorary chairman of the event. Eddie Cantor is chairman, George Jessel will be toastmaster and Eddie Fisher and Milton Berle will be included in the list of show biz sponsors.

Proceeds of the dinner will go to convalescent home in Israel.

154 West 46th Street

Editor, VARIETY; In the Sept. 1 issue, on the first page, is a story about my film, "Columbus Discovers Krahwinkel," ON HER SHOW BIZ AN ON HER SHOW BIZ ANNI

Portland, Ore., Sept. 28.
The City of Portland paid homage to Sophie Tucker last Tuesday night (21) on her 50th anniversary in show biz. She had just completed the first stanza of a two-week date at Amato's Supper Club and set a new house record for the showcase.

Mayor Fred Peterson greeted

Club and set a new house record for the showcase.
Mayor Fred Peterson greeted Miss Tucker at a platform in front of Amato's when her car, heading a goodsized parade, wound up at the spot. Night parade included city, state and organizational dignitaries. The Shriner's calliope, a bunch of oldtimer cars and some new models highlighted the old and the new theme. Tribute was paid on the platform La Tucker then gave sizable checks to 12 varied local charities from the Sophie Tucker Foundation. This is the first time she's appeared here since 1945.

Ring of Fear' Film Not Boxoffice Hypo For Clyde Beatty's Circus

Omaha, Sept. 28.

How does a feature film about it affect the subsequent boxoffice of a circus? There are contrasting

a circus? There are contrasting answers.

Ringling Bros. Barnum & Bailey found. Cecil DeMille's "Greatest Show on Earth" a definite benefit when pic first came out a few years back. More recently, reissue of film has also helped.

But Clyde Beatty Circus, spotlighted in "Ring of Fear" this summer, hasn't hit a jackpot from the film. Circus played to skimpy audiences throughout Nebraska last week and, outside of a Denver date, hasn't had much to cheer about recently. Beatty show was in Canada when film was released, though, and is trailing "Ring of Fear" release dates by as much as three months at most spots he hits. Of course, too, there was quite a bit of difference in the "Greatest Show" and "Ring of Fear"—and the boo results of the two films.



HORACE HEIDT Box 472 an Nuys, California

Bert Lytell, One Of 1st Matinee Idols, Dies at 67

Death of Bert Lytell, 67, in New York yesterday (Tues.) wrote finis to an acting career that spanned the first half of the 20th spanned the first half of the 20th century. Active in both pix and legit, he was one of the first matinee idols of the burgeoning silent film industry. A contemporary of such screen lovers as Wallace Reid and House Peters, Lytell's roles tended toward the genteel jewel thief. He predated the presentday school of hard-boiled private eyes by 30 years. "The Lone Wolf" and "Boston Blackie" were Lytell roles, ditto "Alias Jimmy Valentine," which he repeatedly toured in vaudeville as a headliner from Hollywood.

Prior to going to Hollywood,

as a headliner from Hollywood.
Prior to going to Hollywood,
Lytell apprenticed with stock companies. In New York, New Jersey
and San Francisco. His tenure in
the film capital was a long one with
several postscripts. He undoubtedly made a sizable fortune but
always lived in the high style then
expected of stars. His big "return" pected of stars. His big "return" legit occurred in a play called (Continued on page 71)

'Roy Brewer Ought to Be Film Czar'

Facts, Forum Broadcasts Idea-Menjou Endorses It -'Willionaire Communists' as Show Biz Phenom?

A spokesman for Facts Forum, propaganda group backed by Texas i illionaire, H. L. Hunt, "insisted" in a taped radio interview that the motion picture industry name Roy Brewer as "Czar." The suggestion was made at the conclusion of a "State of the Nation" radio program over Mutual Broadcasting System in which Brewer and Adolphe Menjou, who were introduced as "two of Hollywood's foremost authorities on Communism," agreed that the film industry has done a "tremendously good" job of eliminating Reds from Hollywood. Interview was conducted by Hollywood has been as effectively by

Interview was conducted by writer Victor Lasky and Hardy Burt, news analyst, who regularly

"Weil," declared Burt, "I insist on it, Roy."
Menjou added: "I think it's an excellent idea."
Earlier, Brewer had declared that "the menace of Communism in Hollywood has been as effectively smashed as it has been smashed in any place."
However, Brewer and Menjou indicated that Communists are constantly seeking to re-infiltrate in large numbers. Lasky mentioned that he had heard "reliable reports" that "numerous unknown characters" have been turning up

(Continued on page 61)

Cantorial Deejay

Cantorial Deejay

Pop crooner Bernie Knee is combining a synagog booking and a deejay promotion trek while out in the midwest this week. Knee dons cantorial robes for the Jewish New Year services, which began Monday night (27) at Lima, O. While waiting for the Yom Kippur services the following week (7), Knee will make the rounds of the key jocks in Ohio and neighboring states. He's plugging "Lucky Joe"

He's plugging "Lucky Joe" on Label X.

What Arizona Said to California: 'Film Life Would Be Sweeter Here'

FRENCH CHANTOOSIES' SAME NITE N.Y. PREEMS

Barron Polan, personal manager specializing in femme singers, has a problem with international ramifications on his hands, Polan has been placed in a plight where he has to be in two different hotels for the same show on the same night. He has Genevieve, making her U. S. nitery bow at the Persian Room of the Plaza Hotel, N. Y., on Oct. 21, and Fernanda Montel, opening at the Maisonette of the St. Regis Hotel, N. Y., also on the same night.

St. Regis Hotel, N. Y., also on the same night.

Each chantoosey demands that he be present at the opening exhibit so that he can aid in reroutining before the second show begins. He hasn't figured out how he can make it.

He has already appealed to Merical Abbott who sets the talent at

He has already appealed to mer-riel Abbott, who sets the talent at the Persian Room, and Pierre Bul-tinck, St. Regis boniface, to help him out of this dilemma, but neither are changing their opening dates.

Martha Sues for 400G When Conked on Head With Whiskey Bottle

Miami, Sept. 28.

Damage suit in the amount of \$400,000 was filed here last week by Martha Raye against a Coral Gables contractor who, she alleges, inflicted permanent injuries when he smashed a whisky bottle over her head in a bloody climax to a brawl which occurred in Bimini, fishing resort off southeast Florida, on Aug. 22. The comedienne was celebrating her birthday with a party of friends the night of the incident.

The suit was filed in Country of the contract of the country of the country of the contract of the country
celebrating her birthday with a party of friends the night of the incident.

The suit was filed in Circuit Court under her married name of Martha Begley. She claims that Harry Barton beat her on the head with his fists, then "broke the bottle over her head," since causing "blurring vision, fainting spells and insomnia." She further alleges that Barton used "vite and profane language" as well as maliciously assaulting her.

Incident leading to the fracas is a matter of which witness one speaks to. One group has it that it all resulted from an argument over who was to use the calypso band playing in the bar in which the fight occurred. Others insist that Miss Raye objected to Barton's use of the name "Stinky" for the bartender. Net result was the alleged assault as well as the followip, which found Miss Pat Elbert, a friend of the comedienne, coming to her aid and suffering a cuit on an ear which required the services of a doctor to keep it in one piece.

Miss Raye and her party were guests on Miss Elbert's yacht for a leisurely fishing cruise, prior to return north to prepare for her television series. Miss Elbert, prominent Beach socialite, is not a party to the suit, nor is Miss Raye's husband, Ed Begley, who, although present, did not participate in the brawl, according to witnesses.

PITTSBURGH CINDERELLAS

Mitzl (Steiner) McCall's Break Follows Shirley Jones Case

Pittsburgh, Sept. 28.
Signing of Mitzi McCall by Para

Signing of Mitzi McCall by Paramount last week in Hollywood for a featured part in the new Dean Martin-Jerry Lewis picture, "You're Never Too Young," marks the second Cinderella story of the year for Pittsburgh gals. First was pacting of Shirley Jones for role of Laurey in screen version of "Oklahoma!"

A little over a year ago, Miss McCall was Mitzi Steiner, doing some mimickry on local ty, appearing in an occasional Playhouse musical and now and then filling a nitery job. She moved from here to San Diego with her husband, Jack Token, formerly a director on WDTV, when he took a job with a new television station there and then followed him to Hollywood when he landed as a unit man with NBC-TV.

Phoenix, Sept. 28.

In an all-out pitch to convince studio executives the film industry's place in the sun should be Arizona, not California, a Cactus State official has sent letters to 15 major Hollywood studios urging them to set up operations here and citing 11 reasons why a change of scene would prove to their ad-grantage.

Letters

vantage.

Letters, written by Floyd A.
Rains, chairman of the governor's
committee on business and indusrial development, and manager of
the industrial department of the
Phoenix Chamber of Commerce,
sums up the case for Arizona as
follows:

(1.) A recent interpretation by the Arizona Industrial Commission that motion picture studios can be self-insured, effecting a considerable saving in industrial insurance premiums.

(2.) Overall savings of from 25 to 50% on picture costs, plained.)

to 50% on picture costs. (Unexplained.)

(3.) Phoenix, although it is beyond the 300-mile limit from Hollywood studios, is only 1½ to 2 hours away by air.

(4.) Arizona's almost perfect year-round weather for shooting, and its lack of smog, fog and rai.

(5.) The variety of color in landscapes for color photography.

(6.) The variety of types of scenery, ranging from Africa-like terrain to Alpine settings.

(7.) Savings on shooting television series out-of-doors.

(8.) The unlimited supply of extras and unskilled people at a lower wage rate than in California.

(9.) Availability of livestock to be rented at reasonable prices.

(10.) Plentitude of hotels and resorts where pictures could be shot and stars and executives could be (Continued on page 61)

(Continued on page 61)

Shoot Peter Marshall Biopic in Real Life So. Towns, Churches

So. Towns, Churches
Atlanta, Sept. 28.
Cameras started rolling her Friday (24) on preliminary on-the-spot Georgia scenes of 20th-Fox's "A Man Called Peter," starring Richard Todd and Jean Peters, both of whom were present.
Heading crew of CinemaScope production is Director James D. Clark. Bob Farfan is assistant director and W. G. Eckhardt is manager of unit doing the shooting.
First scenes were taken at nearby Norris Lake, with Todd in role of Peter Marshall, the small-town minister who made good in the big city, and Miss Peters as his wife, Catherine, whom he wooed and won while she was a student at Agnes Scott College in Atlanta.
Later the crew moved to Covington Presbyterian Church, which Marshall served. Graduation exercises, with students participating were filmed Saturday (25) and crew then moved to Columbia Seminary, where Marshall studied for the ministry, in nearby Decatur, Ga.
That's all the scenes to be made in Georgia. This unit plans to complete its shooting by Tuesday (28) and move on to Washington where Marshall was pastor of the New York Avenue Presbyterian Church, for additional scenes.
The rest will be made in Hollywood studios, with Mrs. Marshall, herself, on hand lending technical advice in the filming of the story of her husband's life. She is the author, of the book of the sametitle, made up of her husband's lended in the pic.

JOE LOUIS IN ON VEGAS' INTERRACIAL HOTEL

Las Vegas, Sept. 28.

New partner in the new Moulin Rouge Hotel, currently under construction here, is Joe Louis. Former world's champion heavyweight boxer is due here in 10 days to finalize the deal.

Louis will have a financial stake i the \$3,000,000 interracial hotel and casino and will also participate personally in its operation.

Subscription Order Form Enclosed find check for \$ Please send VARIETY for One Year Two Years (Please Print Name) Street City Zone ... State . . Regular Subscription Rates One Year—\$10.00 Two Years—\$18.00 Canada and Foreign—\$1 Additional per Year

VARIETY Inc. New York 36, N. Y.

WELCOME MAT FOR IMPORTS

Who Likes Foreign Films

If you are thinking of opening "art" house, what's the kind of patron you're looking for?

Profile was sketched in a report sent out to American Broadcasting-Paramount Theatres affiliates and others this week by AB-PT v.p. Edward L. Hyman.
"The person you are aiming to attract does not fit into any one category," he wrote. "In some cases he is a college graduate, but in many cases he is not. In some instances he may be an intellectual, but in most cases he is not. In the main, he is a person who is easily bored with not only hackneyed fare of any sort, but who thoroughly relishes new theatrical experiences whether, it be a profound psychological drama or a robust murder story.
"One very important thing to remember is that the art and foreign film patron most often is a former avid movie goer who has now given up the habit because of disillusionment with run-of-the-mind product and because of certain discomforts and inconveniences sometimes attendant on movie going. Look for your art film patrons in all walks of life from highschool students to octogenarians, but remember that they must be attracted to your theatre by the same fresh, unusual approach that they demand in their film fare."

But Very Hot Oscar Race Looms

Hence Companies Anxious for Holiday (Inside 1954) Premieres of Big Releases

readying their top product for reover the Christmas-New Year's period-five outfits already are trying to tie up exhibition dates over the holidays—the Academy Awards sweepstakes is shap-ing as probably the hottest com-petition since Oscar came into be-ing.

ing.

Not even the most cynical exhibitor is denying that all major companies have at least a couple outstanding, quality-wise, pix on this year's skeds. The result is that probably as many as 15 of the more important films will be in contention for top honors.

In means, too, that just about every company will be plugging away for Academy spotlighting. This is a big departure from previous years when the studio personnel more or less acknowledged that perhaps only three productions were really in the running.

Monetary importance of the

were really in the running.

Monetary importance of the best-pic citation can't always be measured with precision, of course. But some distribution exces feel it can mean as much as \$500,000 extra in film rental if the March anouncement coincides with the widespread circulation of the pic.

Double-Width For 20th 'Roadshow' CinemaScope

Execs at 20th-Fox expect to see tests of 20th's own wide-gauge film system "within a few weeks," Spyros P. Skouras, 20th prexy, re-

Earl I. Sponable, 20th research Earl I. Sponable, 20th research director, has been working on the system which involves 70m film. If tests come out the way its hoped, 20th has every intention of turning, out a "roadshow" version of its projected "The Greatest Story Ever Told" which will, of course, also be made in Cinema-Scope.

Scope.

Idea of wide-gauge film isn't new to 20th. In fact, Sponable had been fooling with it on several occasions. However, it always ended up in the mothballs again.

It's stressed at 20th that the emphasis will continue to be on CinemaScope, but that the nature of the biz forced continuous activity in the research field. Among the projects being worked on by Sponable are improvements in CinemaScope and in 20th's lenticular color.

color.

Only other wide-gauge film system currently in use is Todd-AO which is shooting "Oklahoma" that way. VistaVision utilizes a double frame in the lensing, but eventually reduces it to a normal, single frame in the release print.

With many of the companies now NEW SHOWBIZ STATUS: HORROR MONOLOGIST

Second short, entitled "Theodore at Midnight," has been completed by Visual Transcriptions Inc. Subject, a one-and-a-half reeler, stars Theodore, a monologist specializing in horror stories.

in horror stories.

Visual Transcriptions' first shorts effort was "Jazz Dance," produced and directed by Roger Tilton. Pic opened at the Paris, N. Y., recently. Company is headed by Richard Sely Brummer and Robert M. Campbell. Among its new projects is a by drama series.

20th Comes In On C'Scope Wave, All-Time High

Riding the crest of the Cinema-Scope wave, 20th-Fox during the third quarter of 1954 collected over \$20,000,000 in film rental from the domestic U.S.A. market alone. That's the highest domestic take for any quarterly period in the company's history.

Spyros P. Skouras, 20th prexy, predicted last week in N.Y. that the fourth quarter would top the third. Projecting for the entire year, that means that 20th in 1954 may well end up with domestic rentals exceeding \$70,000,000. The 1953 rental collections were \$67,309,000.

Foreign rentals for 1954 are expected to reach around \$45,000,000.

309,000.

Foreign rentals for 1954 are expected to reach around \$45,000,000, giving 20th a worldwide rental collection of over \$115,000.000. That compares to \$105,662,000 in 1953.

For the week ending Monday (27) alone, 20th racked up \$2,000,000 in film rental. This, say company execs, is an extremely favorable showing for a non-drive week. They underline further that the company's income so far this year has been achieved with a comparatively small number of pix, and limited outlets.

Rentals from the domestic and foreign markets for the first two quarters of 1954 came to \$47,829,000. 20th income so far justifies earlier predictions that the outfit may double its profits in 1954, observers say. Net in 1953 was \$4,560,887, the equivalent of \$1,65 a share.

Oboler-Schulberg Plotting

Arch Oboler, the radio-tv writer whose Africa safari film "Bwana Devil" launched 3-D three years ago, is cooking up a feature film in collaboration with author Budd Schulberg. All other details are incubating along with the plot but it's for shooting in Europe.

Oboler has his old radio days publicist, Ivan Black, back on the drums.

Gradual introduction of foreign pix on a regular basis in houses not normally given to booking im-ports was proposed at last week's meet of United Paramount Theaaffiliates at Shawnee-on-the-

meet of United Paramount Theatres affiliates at Shawnee-on-theDelaware.

In a report on the powwow, Edward L. Hyman, UPT v.p., urged
exhibs to consider establishment of
theatres "that will present art and
foreign pictures in a small way—
until such time as the idea has expanded so that these art and foreign pictures can be played for a
much longer time and in larger
theatres."

The Shawnee plan is the first
move on the part of a major circuit to push imports in areas
where, up to now, foreign lingualers have stood little chance. It ties.
In with the European trip this
summer of Leonard Goldenson,
UPT prexy, when he told producers there that the U. S. was wide
open to Continental films suitable
to American audience tastes.

Hyman pointed out that the

open to Continental films suitable to American audience tastes. Hyman pointed out that the luctance on the part of commercial houses to play foreign films had made the American industry a target of bitter criticism abroad, and that in view of this and the possibility of tapping another source of product in a short market, "it might be wise for exhibitors in this country to consider in this country to consider (Continued on page 18)

GARY COOPER, PRODUCER

Eve Ettinger Scouting Stories for New Company

Hollywood, Sept. 28.
Gary Cooper is the latest addition to the list of film players forming their own companies.
Cooper, attorney I. H. Prinzmetal and eastern financier Paul V. Shields have jointly organized Baroda Productions.
Outfit plans several features annually, some with Cooper starred, but as yet has no properties lined up. Eve Ettinger, former story editor at Columbia, has been engaged as an associate and story consultant and is now prowling the literary field for production material.

'EDUCATE' YANKS 3-D Illusion With Flat Screen May Hit Music Hall Via 'White Christmas'

Flynn's In-Clear

Hollywood, Sept. 28.
Errol Flynn is no longer in debt to Uncle Sam, according debt to Uncle Sam, according to his attorney, Paul Ziffren. Actor has settled the Treasury Department's demand for \$820,000 in back income taxes at a reduced price, or about \$400,000.

Money was due for a period from 1945 to 1947. Since the settlement, the Federal lien on his California holdings has been lifted.

Never Saw Such Script Famine, Says Crawford Hollywood, Sept. 28. Crawford blames HollyCrawford blames HollyCrawford blames HollyCrawford blames Crawford blames HollyCrawford blames Holly-A Script Famine,

Joan Crawford blames Holly-wood screenwriters for a failure to turn out boxoffice vehicles for the studios, and describes the current lack of material as lamentable, add-ing, "I have never seen such a story shortage in my life."

Miss Crawford said since she returned from her vacation a month ago she had read 55 scripts, and of that total only two show picture possibilities "after a lot of work has been done on them."

work has been done on them."

Star says "the talent is still here—
it hasn't disappeared. But I
don't know what's happened to the
writers. I don't know if they have
gone into tv, or if they've retired
to write that one play or novel
they're always talking about. I
don't know if the picture industry
has developed too many stars, or
the writers have just been swallowed up."

Miss Crawford said because of

Miss Crawford said because of Miss Crawford said because of the failure of Hollywood's writers to develop original material, stu-dios have been forced to go to their shelves for stories they've had in the files for years. "One (Continued on page 18)

If the advance, and possibly biased, reports are to be accepted. at face value, Paramount has come up with a new wrinkle in its Vistavision widescreen film system that gives a "startling" illusion of a third dimension even though the screen used is flat-surfaced. The company hopes to have the methanics of the process worked out sufficiently to unveil it in its presentation of "White Christmas" at the Radio City Music Hall, N. Y. probably Oct. 14 or 21.

Experimental work has been going on at the Hall for the past several weeks. Actual screenings of test footage have been held at the Par Coast lot. Depth is impossible on a flat screen, of course, but insiders claim that the projected picture is such that an "effect" of that extra dimension results.

Dick Powell **Among Many Off RKO Payroll**

Hollywood, Sept. 28.
Wholesale discharge of studio personnel indicates that RKO is abandoning all production, for a time at least, and will depend on indie producers to supply its product. Studio has started only one picture of its own this year.
Two of the three producers on the lot, Robert Sparks and Harry Tatelman, are on their way out, the latter as soon as he winds up details on "The Big Rainbow" (Continued on page 7)

details on "The Big Rain (Continued on page 7)



SUBSCRIPTION \$11 25 Cents Annual Single Copies

ABEL GREEN. Editor

Vol. 196 120 No. 4

INDEX

Bills Chatter Chatter
Film Reviews
House Reviews
Inside Legit
Inside Pictures
Inside Radio-TV 61 64 22 40 15 63 International Legitimate Literati Music
New Acts
Night Club Reviews
Obituaries Pictures Radio-Television Radio-Television
Radio Reviews
Record Reviews
Frank Scully
Television Reviews
TV-Films
Unit Reviews Vaudeville Wall Street

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year. \$20 Foreign

Biz Tone Strong; 'Sabrina' New Champ, 'Egyptian' 2d, 'Cinerama,' 'Waterfront,' 'Obsession' Next

National Boxoffice Survey

Trade at the first-runs over the country is holding fairly well currently especially in view of usual end-of-September lull. Present week sees bulk of the coin at the wickets concentrated, among the first six pictures. Many key cities are overlooded with holdovers and extended runs, with exhibs waiting until October to launch much of their new product.

until October to launch much of their new product.

Although not in release to any extent until this session, "Sabrina" (Par) is roaring ahead to cop first place. It is uniformly sock to terrific in some eight keys listed by VARIETY, with a new record assured in N.Y. Pic also is leader in several spots.

"Sabrina" is closely followed by "The Egyptian" (20th), champ for the two previous rounds. Third position again goes to "Cinerama" (Indie), same as last week. "Waterfront" (COI), Marlon Brando starrer, is capturing fourth money as

front." (Col), Marlon Brando starrer, is capturing fourth imoney as
in preceding stanza.

"Magnificent Obsession" (U),
long high on the list, pushed up to
fifth slot as against eighth a week
ago. "Betrayed" (M-G), just out
fifth slot as against eighth a week
ago. "Betrayed" (M-G), just out
fifth slot as against eighth a week
ago. "Betrayed" (M-G), must
with middianapolis.
"Pushover" (Col) is rated very
frushover" (Col) is rated very
frushover (Col) is rated ve

(WB) and "Susan Slept Here" (RKO) rounded out the Top 12 list in that order. "Duel in Jungle" (WB) and "Yanishing Prairie" (Disney) are the runner-up films. "Brigadoon" (M-G) shapes as one of the strongest newcomers, being sock in Chi, big in N.Y., okay in L.A. and smart in Cleveland. "Suddenly" (UA) also looms as a promising new entry. It is nifty in Indianapolis and solid in Cleveland.

land. "Sitting Bull" (UA), also new, came through with a fine session in Denver. "Karamoja" (Hall), huge in Portland, looks good in India-

in Portland, looks good in India-napolis.
"Broken Lance" (20th), which has about rounded out its key first-run engagements, currently is fine in Chi and okay in Denver. "Caine Mutiny" (Col), much in the same in Chi and okay in Denver. "Caine Mutiny" (Col), much in the same category as regards big key dates, shapes good in Washington and stout in Indianapolis.

"Pushover" (Col) is rated very sturdy in Chi. "Francis Joins the Wacs" (U) is socko in Detroit augmented by stageshow.

"The Raid" (20th), like in K.C., shapes okay in Washington. "Random Harvest", (M-G) (reissue) looms okay in Toronto.

"Shanghai Story" (Rep), oke in Boston, is big in N.Y. "Hulot's Hollday" (BBD) looks stout in N.Y. and Boston.

UA PRODUCERS IN BIZ FOR THEMSELVES VIA PIC EQUITY, 'CREATIVE AUTONOMY'

Regardless of the extent to which United Artists provides its own financing or establishes credit with banking interests, indie producers aligned with the distributor are owners of the negatives of their pix. While the distributor has a participation, the negative is the filmmaker's asset and it's transferable; he can dispose of it as he pleases so long as there is conformity with the releasing provisions of the contract. UA takes distribution rights for seven or 10 years or, in some cases, perpetuity. This point was made by Robert

usurioution rights for seven of 10 years or, in some cases, perpetuity. This point was made by Robert S. Benjami, UA's board chairman, in conversation with a reporter ver the past week. An example he ited was Paul Gregory's production of "Night of the Hunter," for which UA set up the production money 100%. UA has a large participation but Gregory (along with his partners, if any) is the owner in that he is free to dispose of the negative to other interests on condition, of course, that UA takes a cut of the proceeds of any such disposition. Or, Gregory can elect to hold on to the equity as long as he pleases. UA cannot call the turns on its disposition.

Benjamin explained this in what

Benjamin explained this in what hight be regarded as a followup to a VARIETY appraisal last week of the status of the indie producer

of the status of the indic producer in the current era.

The exec, further, placed emphasis on the line of distinction between "commercial evaluation" and creative autonomy in indic production, but a voice in production, he stated, only to extent that in return for its financial support the return for its financial support the company wants to size up in advance the market potential of a film in relation to its cost. This is budget approval and it entails, for one thing, whether a player or other talent is worth a certain amount of money. In other words, Benjamin states, UA is interested

Benjamin states, UA is interested only in the marquee meaning of a player, and not whether the corpany thinks the player is suitable for any part.

He adds: "Sometimes we might wince at a producer's selection of a performer for a certain role but we refrain from giving any opinion. This is up to the producer to decide; this is the creative end of the picture and we do not feel entitled to, nor do we want, any it."

Otherwise Aloof

Otherwise Aloof

Otherwise Aloof
The board chairman undertook
further to show how UA remains
aloof from a pic once it's in production so that the producer has
an entirely free hand. "Just this
morning," he said, "I wanted to
send a wire to Stanley Kramer because he's just starting 'Not As A
Stranger.' And then I realized that
I didn't even know which studio
he's using." he's using.

Re distribution Benjamin insist Re distribution, Benjamin insist-ed that the indies have the right to appoint business representatives in the east to approve or reject exhibitor contracts. Some are not exercising this privilege for the reason they simply feel no need for such representation, he said.

Newscaster a Thesper

Toronto, Sept. 28.
To play the gangster "Tight Spot" (Col), with Ginger Rogers and Edward G. Robinson, Lorne Green, Toronto newscaster for the Canadian Brandosting Corn ronto newscaster for the Canadian Broadcasting Corp. planed out of here for Hollywood. He will be back in Toronto to play the lead in 'The Big Leap,' a CBC-TV drama skedded for Oct. 5.

Green's recent film was "The Silver Chalice" for Warner Bros., this following his Broadway debut with Katharine Cornell i "The Prescott Proposals."

'7 Brides' Likely M-G'54 Top Pic

"Seven Brides for Seven Brothers" Jooms as Metro's highest grossing film for 1954. The C'Scope musical has already chalked up \$1,346,000 an eight-week run at the Radio City Music Hall, N.X., a record for that length time at the Rockefeller showcase.

In each of six exchange areas, "Brides" is running ahead of such previous M-G films as "Band Wagon," "Show Boat," "Long, Long Trailer," "Executive Suite," and "Mogambo." In its first 152 openings, the picture was held for a week or more in 71 situations. It is particularly strong in the south and southwest where, in many instances, it is doing business double that of any M-G pic released in the past two years.

Schine to Trial Nov. 22

Buffalo, Sept. 28.
Federal Court Judge Knight has set Nov. 22 for the trail of Schine Theatres, six officers and various subsidiaries of the corporation on criminal and civil contempt charges. Defendants, it's alleged, have been in violation of a 1949 antitrust decree which directed the sale of 39 theatres in three years and enjoined them from monopolistic practices. In pushing the activities of the sale of the and enjoined them from monopolistic practices. In pushing the action, Government lawyers contend that the Schine chain is preventing competitors from obtaining firstrun product.

Faced with the criminal and civil contempt charges are J. Myer Schine, Louis W. Schine and John A. May. Charged with criminal contempt are Elmer Lux, Donald Schine and Howard Antevil.

BARNEY BALABAN DINNER

Strictly Serious and Bond-Selling; Little Show Biz Color

Brith dinner honoring Barney Balaban at the Waldorf-Astoria, N. Y., Sunday night (26) excluded any hi-jinks, concerned itself only with the serious business of Israel and the importance of promoting its welfare through the sale of government bonds. Only showbusiness note was the dais appearance, in addition to film company execs, of Grace Kelly, William Holden, Eddie Fisher and Martha Scott.

Fisher sang two numbers, "Count

liam Holden, Eddie Fisher and Martha Scott.
Fisher sang two numbers, "Count Your Blessings" and "Oh, Israel," the latter having been introduced in Israel, he said, by the late Al Jolson. Holden read a letter from an Israel, he said, by the late Al Jolson. Holden read a letter from an Israel resident who spotlighted the necessity of the sought-after financing, and Misses Kelly and Scott acknowledged introductions. Balaban was the recipient of two awards, one a silver map of Israel presented by Benjamin Abrams, president of Emerson Radio, in behalf of the State of Israel Bond Organization. Citation on this noted that the Paramount president has "combined the highest traditions of American life and the loftiest humanitarian principles." Second was a scroll in recognition of his "35 years of dedicated service to B'nai B'rith and to his fellow man," presented by William I. Siegal, president of the Metropolitan Council of the Jewish service organization.

Reservations for the Balaban ganization

ganization.

Reservations for the Balaban dinner testimonial were by purchase of a mi imum of \$1,000 in bonds. Philip M. Klutznick, national president of B'nai B'rith, announced that over \$1,000,000 had already had been invested toward this year's goal of \$7,500,000.

Thailand's 1st Film Due Soon

"Santi-Vina," first feature pic to be made in Thalland (Siam), is being re-scored and will be brought to the U. S. soon by Robert G. North, vp. of Far East Film Ltd. Film, made at the company's Bangkok studios, won several prizes at this year's South East Asian film fest in Tokyo. It tells of a blind boy's growth into manhood and of his becoming a, Buddhist priest. Pic is in Eastman Color. Several other features are

Several other features are planned by the Siamese outfit. Schwartz, With Producing Scheme Of His Own, Signs Up for Makelim 12

INACTION AS BEFORE

Bruce Balaban Latest Not to Bring
TV Series Into Being
Companies' ad-pub to p pers, meeting in N.Y. last week, failed to take joint action on an all-industry to show proposed by Bruce Balaban. Plan was referred to the individual companies.

Project of Balaban, who is a son local to show on WOR-TV. was a source of some embarassment to the Motion Picture Assn. of America. Latter, on paper at least, sill has a deal with ABC for an industry to show, and while that plan never reached fruition, it's also never been declared legally dead.

Balaban's idea was to use film personalisies on his show, the film the same interview and syndicate the prints which would also carry a number of clips from front coming pix. That's essentially the same format used by the one-shot "Picks from the Hits" show on WOR-TV two manners of the film the same interview and syndicate the prints which would also carry a number of clips from front coming pix. That's essentially the same format used by the one-shot "Picks from the Hits" show on WOR-TV two manners and the program, with which many film companies cooperated, was slotted at at time when the rest of the CBS net carried a championship fight originating from N.Y.

HIS UWN, Digns

Leonard Goldenson, UPT prexy, had lose do the halk lim with production participate in the Makelim exhib guar-ticipate in the Makelim exhi

Ad Says Public Puts Up With Lot

Manchester, N. H., Sept. 28.
Instead of gushing with pride, the Rex Theatre here was full of apologies after installing a new large wide CinemaScope screen with stereophonic sound. In a double column newspaper ad, the management thanked patrons for their "patience and understanding while viewing our pictures on such a poor screen with its bad line."

lines."
"After waiting nine months," said Lucien Descoteaux, owner, "finally a new screen was born and what a splendid piece of workmanship it is. We ask you not to be so patient in the future, but to report to the management any fault of either the equipment or our personnel."

Chicago-Based Kling Outfit **Sees Hollywood-Made Features** Going, 'When Exhausted,' to TV

Weather Whither

Peebles, O., Sept. 28. Peebles, O., Sept. 28,
J. Henry Davidson has
solved the indoor-outdoor theatre operation problem in this
small southern Ohio town without going into competition
with himself. He owns the
Mound theatre and also
drive-in here and moves his
equipment back and forth
every season.
To winter, the equipment is

every season.

In winter, the equipment is at the Mound, which he closes in May, moving his machinery to the drive-in. Along about October, he closes the ozoner and puts his projectors back in the town theatre.

Sell 'Leagues' For Stereo Only

Walt Disney's "20,000 Leagues Under the Sea" in initial dates is being sold only to theatres equipped for both CinemaScope presentation and stereophonic sound. Roy Disney, president of the Disney organization, told a sales meeting on the Coast over the past week that the pic is set to open in 60 situations at Christmas time. mas time.

mas time.

"Leagues" will be the first major production to be sold through the Disney subsid, Buena Vista Distribution, since the recent break with RKO, which had handled the producer's top features. Buena Vista, which now has offices in N. Y., Chicago, Jacksonville, L. A. and Dallas, shortly will add outles in Boston, Denver and either Cincinnati or Cleveland.

Techni's French Plant

Cued to the European swing to color, Technicolor is speeding construction of its French plant located at Joinville, just outside Paris. Lab will be geared to an annual capacity of at least 70,000,000 feet.

Release printing at the new plant Is due to get under way some time in 1955 with several of Techni's Hollywood engineers now at Joinville to lend their knowhow in the construction of the plant.

N. Y. to L. A.

N. Y. to L. A
Richard Eastham
Anna Karen
Buddy Kusell
Jules Levey
Mort Lewis
Jim Lister
Jeff Morrow
Martin Newman
Vieri Niccoli
Betsy Palmer
Thomas Hughes Sand
Joseph Shea
Spyros P. Skouras
Charles Simonelli
Liam Sullivan

N. Y. to Europe

Ivy Benson Ivy Benson Steve Carli Robert Cohn Alfred Crown Lynn Gordon S. A. Gorkinsky Mrs. Percy Hoski Michael Myerberg Peter Riethof Dr. Renzo Rufini Richard Thorpe By FARRELL DAVISSON

Chicago, Sept. 28.

Chicago, Sept. 28.

The television market is seen as a big factor in its decision to branch out into theatrical film field revealed last week by Kling Studios, Chicago—based tv and commercial film company which last December entered into a 10-year lease for the Charles Chapli studios in Hollywood.

studios in Hollywood.

In outlining his firm's plans to produce three full length features on the Coast lot next year. Kling prez Robert Eirinberg told Variery that these features will "eventually" be placed on the ty marts. He stressed, however, that the films will go through the regular exhibition channels first, via a still to be selected distributor and won't be offered to video until they're "exhausted" as theatre releases. The diagnosis of exhaustion will of course be made by the producing firm whose main rientation is toward ty.

toward tv.

The first up on the Kling schedule will be "Miracle of Santa Anita" purchased from writer Robert Harari. It's set for a January shooting start and will be budgeted at between \$650-\$750,000. It'll be shot in Cinemascope and i color. Eirinberg said the final decision hasn't been made as yet whether the firm will finance the first film singlehandedly or will seek additional backers. Additional financial backing will be sought for the subsequent productions.

Prexy stated he has signed a top Coast director whom he refused to identify at this time, pending the completion of an assignment with another studio. Casting won't get underway until the new man takes

over.

Besides using the Coast property for its own tv film activities, Kling has been renting space to indie producers: Stanley Kramer's "Not As a Stranger" is currently being lensed there.

L. A. to N. Y.

L. A. 10 IN
Richard Barstow
Jacques Bergerac
Maurice Bergman
Eddie Cantor
Jeff Chandler
Gary Cooper
Dorothy Dandridge
Chester Erskine
Eddie Fisher Eddie Fisher Anne Francis Mona Freeman Hayes Goetz nayes Goetz Robert Goldstein Danny Goodman Richard Heermance William Holden Bob Hope Bob Hope
Mary Hunter
Lou Irwin
Nunnally Johnson
Lew Kermer
Philip N. Krasne
Ben Lyon
Mary McCarty
Meyer Mishki
Robert Montgomery
Wynn Nathan
Otto Preminger
Anthony Quinn
George Raft
Johnnie Ray
Ronald Reagan
Ginger Rogers Ronald Reagan Ginger Rogers Jack Rose Victor Saville Jan Sterling Flaine Stewart Dimitri Tiomkin Vivian Vance Tennessee Willi Jack Wrather Gig Young

CHAS. SKOURAS' CHARM COURSE

SIMPP's Unfair Practice Action Vs. Exhibs Settled Out of Court

Six-year-old suit in which the Society of Independent Motion Picture Producers demanded damages of \$8,750,000 from United Detroit Theatres, which is a branch of United Paramount, and Cooperative Theatres of Michigan, buying-booking combine of 125 independent houses, has been settled out of court. The action, which went through the various preliminary stages but never was argued before a judge, had charged the defendants with violations of the antitrust statues via an alleged conspiracy to restrict the licensing of indie pix in the Detroit area.

The complaint, when filed, was

indie pix in the Detroit area.

The complaint, when filed, was regarded as particularly significant for it was the first instance where filmmakers, in turning the tables, were suing exhibitors on grounds of unfair business practices.

were sting exhibitors on grounds of unfair business practices.

Basis of the settlement simply is agreement by the defendants with the principle that a "free and open competitive market" is vital to the success of production, distribution and exhibition of motion pictures."

The suit, in addition to the moneary award, had sought the dissolution of Michigan Cooperative and, the sale of United's 16 houses in Detroit to indie operators. United, said the complaint, had tied up firstrun exhibition in Detroit to the extent that any distributor, seeking to talk a deal with any other showcase theatre, would have to obtain United's permission. United had full control over all the firstruns and, with Michigan Cooperative, ruled on the booking policies of 90% of all subsequent runs.

Various members of SIMPP had

of 90% of all subsequent runs. Various members of SIMPP had asked a part of the \$8,750,000 damages on this basis: Samuel Goldwyn, \$1,521,000; Walt Disney, \$974,-220; David O. Selznick, \$836,817; Benedict Bogeaus, \$808,896; James and William Cagney, \$704,748; Walter Wanger, \$637,500; Edward Small, \$1,121,844, and Hunt Stromberg, \$1,422,291. SIMPP, as an organization, wanted \$724,500 as its share.

Hollywood Releases Fill 5 of Berlin's 11 First Run Situations

Berlin, Sept. 21.
The second half of September res much American top product at on release here. "Quo Vadis"

Berlin, Sept. 21.

The second half of September sees much American top product ut on release here. "Quo Vadis" preemed day-date at two big houses, the Delphi and the Capitol, with Mefro giving it a big publicity campaign. Cinema Paris, usually a Gallic preem house, has Walt Disney's "Living Desert," proving a topnotch draw.

Filmtheatre Berlin preemed Paramount's "Little Boy Lost" while "Gone With Wind" (M-G) is still packing them in at the Kurbel although now in its 10th month. A number of topflight U. S. pix have been announced for the end of September such as Columbia's "Caine Mutiny" and "Limelight" (UA). In all, five out of 11 preem houses in the Kurtuerstendamm area currently are playing Holly-wood films.

Hollywood's top pix in this area, however, are meeting strong German competition, such as "Portrait of an Unknown Woman," "Confession Under Four Eyes," with Hildegard Knef (Neff) and Ivan Desny, "Viktoria and Her Hussar," with Eva Bartok; "Sauerbruch," blopie of Germany's famous surgeon; and "Fireworks" starring Lili Palmer Of the current pix, crix liked "Pane, amore e Fantasia" best the first Italian film to play the Film-buelne Wien in a long time.

Best grossers last month were the Teutonic film, "Konsul Strotthoff," and Austria's "Light of Love." Most successful Hollywood feature was "Hondo" (WB). France's best item was "Monsieur Ripois." German films (because of their extreme popularity in second-runs) captured 47.2% of playdates in Berlin in August as against 26.1% garnered by American pictures.

Plenty O' Nuttin'?

Plenty U Nulling Charles P. Skouras, president of National Theatres, appears to have no fears about the effects of subscription television on the theatre business. "What happened in Palm Springs?" he asked.

business. "What happened in Palm Springs?" he asked. "Nothing," he answered. Skouras was referring to Paramount's tryout of its Telemeter toll tv system the Coast.

National Theatres Into **Feature-Making With** Justice Dept. Okay

National Theatres, Intending to segue into film production, has asked the Dept. of Justice for an okay and it looks like the D. of J. will nod agreement.

okay and it looks like the D. of J. will nod agreement.

John Bertero, chief counsel for National, disclosed in N. Y. last week that talks he has had with Government reps indicate the latter are going along with the reasoning that times have changed since court decrees were entered enjoining the five major chains from filmmaking. The attorney feels the green light will be forthcoming because the Government is cognizant of tv's damaging effects on theatre business and because exhibitors now must cope with a "seller's market." He pointed out tv had little meaning to theatremen and there was a far greater amount of product available back in 1946 when the first decree in the industry antitrust suit was handed down.

Charles P. Skouras, National medidant was handed down.

decree in the industry antitrust suit was handed down.

Charles P. Skouras, National president, revealed plans to produce two to three films annually, as a means of alleviating the so-called shortage. There's no specific blueprint for the ptc-making but Skouras commented, "We can always hire producers and financing is no problem."

The prez feels that exhibition is in need of 32 to 37 more pix altogether. He added: "I'm talking about good pictures—not mediocreones. We have got to have extraordinary product to make the people come out of their homes."

Skouras said he is not quarreling with the studios over the product situation, "because good stories, are hard to come by." He emphasized that story material will be the main consideration in National's production future.

On the subject of product, Skouras was asked why National, although no longer affiliated with 20th-Fox, still appears to favor 20th's films for some of its theatres, notably the N. Y. Roxy, "This is because 20th-Fox has fine product but we also play the pictures from other companies," he stated.

uct but we also play the pictures from other companies," he stated.

GRIFFITH JOHNSON'S **DUTIES-WITH MPEA**

Motion Picture Export Assn.'s European division is to be headed up by G. Griffith Johnson, MPEA v.p., working under the overall supervision of Ralph Hetzel, MPEA v.p. and head of the Assn.'s international department.

Johnson's appointment relieves Hetzel of the day-to-day supervision of the European areas. Continuing in their present posts with MPEA in N. V. are Ted Smith and George Canty, both concerned with MPEA's European activities.

Johnson, an economist, will divide his time between N. Y. and Washington.

Ralph Ellis to U.S.A.
Ottawa, Sept. 28.
Ralph Ellis, distribution promotion chief for National Film Board, has been appointed NFB sales and theatrical representative the United States.
Ellis will handle both 16m. and 35m. as assistant to NFB's American chief, T. L. Johnston.

LIMNS ROSY PIG

Charles P. Skouras, president of National. Theatres, "took" Wall Street over the past week. The exec hosted a cocktailery at the Waldorf-Astoria, N. Y., on Thursday (23) for a group of brokers and stock analysts for the purpose of explai ing the fiscal affairs of National. He amiably and at times jocularly answered a wide range of questions and where the subject was particularly, specialized, such was particularly specialized, such as pertaining to legalistics, he re-ferred the interrogator to John Bertero, the circuit's chief coun-

Bertero, the circuits enter counsel.

That the reps of N. Y's financial district were satisfied with Skouras' efforts to supply them with information appeared for sure. "He gave a splendid performance," deadpanned one stock trader following the session.

trader following the session.

Impressive to the money men particularly were these disclosures made by Skouras: National's earnings for the fiscal year ended, Saturday (25) will be around \$1 per share, up from 91c last year (the chain has about 2,760,000 shares outstanding); the prez is "hopeful" that dividends will be paid on a regular basis in the near future (in the last two quarters the company paid one divvy of 15c and a second of 20c; indications are that the Metropolitan Insurance Cowill ease restrictions on dividend payments.

will ease restrictions on dividend payments.

(That last item was regarded as particularly significant because it showed "banker confidence" in the corporation, observed some analysts. Metropolitan, with whom National has a borrowing agreement, now limits divvies to 50% of the earnings of the previous year where these earnings fall below \$3.000,000. Skouras expects this will be raised to 70%.

Prior to the session with the

Solution Scholars expects this will be raised to 70%.

Prior to the session with the Wall St. crowd, Skouras had as luncheon guests a group of trade press reporters and N. Y. financial writers. The queries at both sessions were similar.

Skouras made it clear that he was not out to win friends because he feared an impending proxy fight for control of management, as had been conjectured in some quarters. The upbeat nature of trading in National's shares over recent months had led to some conjecture that outside interests were buying with the view of gaining board representation.

The prez had this comment:
"People tell me the stock is rising because they think Charles Skouras is a damn good manager."

He was asked if Charles Green, who had engaged in a stock battle.

Execs' Current Thinking Values Diversified Production Systems; 'Standardized' Era Grew Moribund

Todd's Flighty Yen Jules Verne and "Around the World in 80 Days," which Mike Todd is slated to do as a pic-ture in the Todd-AO process, ture in the Todd-AO process, has always fascinated the pro-

Todd had set Cole Porter and Orson Welles to collab-orate on a legit musical ver-sion of the yarn some seasons ago but abandoned it.

Metro's Television Okav Rates as 'Special' And Not as a Precedent

Representing the first time for such a tieup, Metro has okayed a televersion of one of its films. However, it's a "special situation" and the company still intends gen-erally to stick to its policy of bar-ring any scripts to tv.

ring any scripts to tv.

Approved for this one shot tv adaptation "Edison the Man," which the company produced in 1940 as a Spencer Tracy starrer. It's to be aired under General Electric sponsorship on Oct. 17 over CBS-TV as part of the 75th anniversary of Edison's invention of the incandescent lamp. Coincidentally, Dore Schary, now McG's production chief, was one of the writers of the original.

Paramount is continuing as the

writers of the original.

Paramount is continuing as the only major studio to approve tw "remakes" of its pix, these on the Lux Television Theatre series. Par feels the tieup is advantageous because of plugs it receives on each program for new films moving into theatrical release. In the deal with General Electric, M-G will receive some bally spotlighting of its upcoming "Last Time I Saw Paris," Elizabeth Taylor-Van Johnson costarrer.

Mort Abrahams will produce the

Mort Abrahams will produce the E show and Don Medford is to irect. Casting has yet to be set.

GUATAMALA RESTORES TAX

Washington, Sept. 28.
Guatamala City, Guatamala, has
just restored its 2% tax on gross receipts of motion picture theatres. Tax was recently cancelled, together with a 10% bite on the gross receipts of film distributors.

He was asked if Charles Green, who had engaged in a stock battle (Continued on page 59)

The tax on distribs remained cancelled, reports the U. S. Dept. of Commerce.

Despite the lure of the wide screen, CinemaScope's b.o. and the appeal of color, the industry is shying away from following any pattern of standardization.

pattern of standardization.

Cry for uniformity, which arose during the early days of 3-D, the wide screen and stereo sound, seems to have died down. New approach seems to be one of "the more the merrier," the argument being that the greater the variety in presentation, the better the chances of keeping alive the public's newly-revitalized interest. lic's newly-revitalized interest

pix.
"Standardization came close to ruining the business, diversification revived it," commented producer Walter Wanger in N. Y. lastweek. "The more black-and-white pictures, CinemaScope, VistaVision or what have you, the better for us," he said.

us," he said.

Similar view was taken last week by Edward Muhl, Universal's production topper, during a brief stay in N. Y. Muhl expressed himself as opposed to blindly following a "standard," such as C'Scope. "It's almost like casting talent," he said. "Now we've got to consider wheth-(Continued on page 18)

Latecomer VistaVision Looks Big in London With Rank's Support

London, Sept. 28.
Although a late starter, VistaVision shows signs of leading in
the new style production stakes
in Britain. Within the next few
months, several films in this medium may be on the floor. At the
present time, progress is impeded
by the lack of the essential technical equipment. nical equipment.

present time, progress is impeden by the lack of the essential technical equipment.

The initiative has been taken by the Laurence Olivier production of "Richard III" which is now on location in Spain, It will be completed at Shepperton Studios. Cameras for this opus were especially imported from America.

The J. Arthur Rank Organization, which announced last summer that it would convert the bulk of its production program to the VistaVision process, is waiting for the local Technicolor company to complete the first cameras, It likely will be ready to swing into activity early in November. Thereafter, it will continue to film i that medium.

John Woolf, the Romulus Films boss, is also planning to make his upcoming production of "Esther Costello" in VistaVision, but a final decision will depend on the camera availability situation.

Apart from the ClnemaScope productions directly inspired by the 20th-Fox or planned in association with the American majors, the only independent British anamorphic film in the planning stage is Sir Alexander Korda's proposed remake of "The Four Feathers." This is likely to start rolling early next year at Shepperton.

Yank-British Deal Breezes Thru; **Mostly It Extends Status Quo**

Washington, Sept. 28.

Agreement was reached here today (Tues.) on a new Anglo-American film accord.

Pact in effect extends the present deal for another year. However,
it favors the Americans via a British consent to allow remittance
of the American distribs' \$2,250,000
annual Eady fund share. For the
past two years, the U.S. companies
had agreed to waive their transfer
rights on the col Concession will
bring 1954-55 remittances to approximately \$23,000,000 without
changing the basic \$17,000,000 remittance figure.

Since the American companies

secretary to Sir Frank, and R. L. Sharp, councellor of the British Embassy.

Participating for the Motion Picture.

Participating for the Motion Picture Export Assn. are its prexy, Eric Johnston, Fayette W. Allport, MPEA's London rep, and George Welfner, Paramount International prexy and chairman of the MPEA's foreign managers' committee. Ellis Arnall and James Mulvey are repping the Society of Independent Motion Picture Producers.

rights on the coi Concession will bring 1954-55 remittances to approximately \$23,000,000 without changing the basic \$17,000,000 retained the control of the Exchequer, told the Governors of the International Bank for Reconstruction and every little coin left in Britain—they take out about \$20,000,000 a year under the current deal, with production and otherwise—renewal of current arrangements is considered satisfactory to the U.S., interests.

Negotiating for the British are Sir Frank Lee, permanent secretary of the British Board of Trade; Mrs. P. B. M. James of the Board's film staff; M. H. M. Reid, private

U. S. Pix Lead in Korea, Pacing Others 2-to-1

Pacing Uthers Z-to-1
Seoul, Korea, Sept. 14.
During the first six months thi
year. 25 Korean film distributors
handled 141 foreign pix from eight
countries, according to breakdown released here this week by
the Korean Ministry of Information. U.S. product was far ahead
of other countries totalling 90
films. France was second with 21
and Britain was third. Six West
German films were shown in Korea
during the period, four from Italy,
two each from Argenti and
Mexico.

A Star Is Born (C'SCOPE—MUSICAL—COLOR)

Boffola boxoffice, period.

Boffola boxoffice, period.

Warner Bros, release of Transcona (Sid Lutt) production starring Judy Garland, James Mason; features Jack Carson, Charles Bickford. Directed by George Cukor. Screenplay, Moss Hart, based on Sereenplay by Dorothy Faster by William Associate of the Carson
Ether Blodgett	Judy Garland
Ether Blodgett Norman Mai	James Mason
Libby Oliver Niles	Jack Carson
Oliner Miles	Charles Bickford
Oliver lylles	Tom Noonan
Danny McGuire	Tues Marlow
Danny McGuire Starlet	Amendo Bloke
Graves	Irving Bacon
Tibbu'e Secretary	. Hazer Snermet
(Aspect ratio:	2.55-1)
the state of the s	6 1 1 1

Glenn Williams

(Aspect ratio: 2.55-1)

"A Star Is Born" was a great 1937 moneymaker when David O. Selznick and William A Wellman first made the Janet Gayng-Fredric March starrer and it's an even greater picture its filmusical transmutation, in CinemaScope, under the Judy Garland-James Mason-Sidney Luft aegis. It will not only mop up as a commercial entry; this indie production for WB release sets a number of artistic standards which may have their echoes in the intra-industry accolades that usually comes with the Ides of March.

A VARIETY review traditionally concerns itself with the boxoffice leaving the artistic values of Oscar sweepstakes for the fan mags and columnists. But in the instance of a "comeback" personality like Judy Garland it becomes a pertinent topic of discussion. The trade, like the public, rooted for her signal in-personal "comeback" at the Palace on Broadway, and the same values must obtain with this, her first film, and under her husband's production aegis, since leaving Metro, her young lifetime "home" lot in Culver City.

Unfolded in the showmanly Moss Hart adaptation of the 1937 original is a strong personal saga which somehow becomes, in a sense, integrated into the celluloid plot. The revenue for the play back and forth, in tegrated into the celluloid plot. The revenue for the play back and forth, in tegrated into the celluloid plot. The revenue for the play back and forth, in tegrated into the celluloid plot. The revenue for the play back and forth, in tegrated into the celluloid plot. The penulum fashion, and the unspooling is never wanting for heart wallop and gusty entertainment values.

the regarded mint the celluloid plot in the rechnicolorful mints of the resulting studies and the real-life values and the real-life values and the real-life values are the rechnicolorful mints of the rechnique that Mankievic, Human and the many distribution of the rechnique that Mankievic, Human and the real-life values.

Just as it threatens to become a sin Bourt in a Frunk," the meety plot strands pick up again, and the matter plots are all the work of the rechnicolorful mints of the rechnique that Mankievic, Human and the rechnique that Mankievic, Human and the resulting studies of the rechnique that Mankievic, Human and the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the work of the mints of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the values of the rechnique that Mankievic, Human and the value of the rechnique that Mankievic, Human and the rechnique tha

face," screams the asst. director of this bit); the first preview litters; the sardonic studio publicity chief who has been hatefully biding his time—these are samples of the many ingredients woven into the sum total.

who has been hatefully biding his time—these are samples of the many ingredients woven into the sum total.

The Harold Arlen-Ira Gershwin numbers are tallored for the plot and not the jukeboxes although. The Man Who Got Away' is already on the road in that direction. The yesteryear standards are plausibly interlarded. Of the new songs, "Got to Have Me With You," "Somewhere There's a Someone" and "Long Face Lost" tie into the script like it was a one-man liberto creation.

There are three or four dramatic highlights that pile on top of each other, in a manner which might create the suspicion of anticlimactic toppers cluttering the chematurgy, but such is the pitch and the pyramiding that the opposite is true.

There are minor key highlights as when she assumes responsibility for the custody of her drunken husband, resulting in his 90-day. City Jail term being suspended. Or that heartbreak scene when she gayly recreates a Paris-Chinese-Affican-cariocan "production" conceit—to the playback disk in the home phonograph—that is better than if it were given a Radio City Music Hall production.

Whatever the production delays, which allegedly piled up a near-\$5,000.000 production cost, the endresults quite obviously were worth it. There is the ring of authority and a striving for as near-perfection as possible that will pay off injackpot proportions. And for all concerned.

Mason is as likeable a "heavy" as he is as a star. Bickford's studio head concept, and Carson's impression of a publicity chief, are the real thing. A lammister from a former two-man saloon act, Tommy Noonan, will emerge with many Hollywood opportunities as an earnest young man on his way to fatter roles. The rest are secondary although Lucy Marlow, as a starlet, makes her classy chassis bit stand up and out for heftier potentials.

The veteran George Cukor directed with a sure hand from a first my sorint by Moss Harr. Bichard

stand up and out for heftier potentials. ...

The veteran George Cukor directed with a sure hand from a tiptop script by Moss Hart: Richard Barlow's dance-staging; the many art, costume and decor credits; Ray Heindorf's usually capital musically obey the Technicolorful lensing which evidences wisdom when to minor-key the hues as well as full-up—all these are among the many plus values. It's a whammo 182 minutes that belies the full three-hour course of entertainment, so arresting the unfolding.

Fort Knox, move over. Abel.

MINS.				,
Harry D	awes	Humi	phrev	Bogar
Maria Va	argas		Ava (Jardne
Oscar Mi		Edn	nond	O'Brier
Alberto	Bravano	N	farlus	Goring
Eleanora	Torlate-F	avrini		2.1
		Vale	ntina -	Cortes

Vincenzo Torlato-Favrini	Rossano Brazzi
Jerry	Elizabeth Sellars
Kirk Edwards	Warren Stevens
Pedro F	ranco Interlenghi
Myrna	Mari Aldon
Nightclub Proprietor A	Ihanta Bahaglisti
Busboy	Fran Staiola
Maria's Mother	Monie Zoneli
Maria's Father	denato Chiantoni
J. Montague Brown	Bill Fraser
Mr. Black Mr. Blue	John Parrish
Mr. Blue	Jim Gerald
Drunken Blonde Gypsy Dancer	Diana Decker
Gypsy Dancer	Riccardo Rioli
The Pretender	Tonio Selwart
The Pretender's Wife M	argaret Anderson
Lulu McGee	Gertrude Flynn
Lulu McGee Hector Eubanks	John Horne
Mrs. Euhanks	Bessie Love
Eddle Blake R Chambermai A	ohert Christopher
Chambermai 4	nn Maria Paduan

the ken of strangers to plc-making. But its basic story elements are strong and make for substantial fare on anybody's menu. It's potent boxoffice.

boxoffice.

Humphrey Bogart and Ava Gardner have the leads and register with great effect. But then Mankiewicz has drawn fine performances all around. And in shaping the scenario, each member of his cast is given a chance to come to the fore with at least one histrionic grandstand play. Thus each is shown to be an essential part of the plot, necessary to the well rounded, integrated whole.

whole.

Miss Gardner is the contessa of the title, "discovered" in a secondrate flamenco nitery in Madrid. The trio of discoverers: Bogart as a writer-director and determined member of Alcoholocis Ananymous; Edmond O'Brien, as a glib, nervous, perspiring combination of pressagent and (apparent) procurer, and Warren Stevens, the producer who, as he is aptly described by another player, "owns Texas and just bought California because he wants to make a picture." This is the start of Miss Gardner's career as a shining star and much-desired woman.

Mankiewicz' script frankly makes no bones about who is or isn't (but would like to be) romancing whom, Miss Gardner, for example, while refusing to satisfy the lusts of her well-heeled admirers, including Stevens and a zillionaire South American, is revealed as yielding to a guitar player from the Spanish honky tonk. Not namby-pamby either is a wedding night scene in which the Italian ex-count in whom the contessa finally has found her true love, discloses theroughout. Mankiewicz eschews shock values. Every item in the development seems to inherently belong. Where the material is strong by screen standards he has presented it without hedging but still also without any ribald, undue emphasis.

The director employs off-screen voices on many occasions. Bogart, at the start, speaks from off-camera while he is seen silently observing the interment ritual for Miss Gardner at a small cemetery in an obscure Italian village. His spoken recollection of the first meeting with the contessa then leads to the actual scene. It's via this technique that Mankiewicz, with telling effect, gets across many story points.

Miss Gardner is ideal in her spot, looking every inch the femme magnetism around which all the action revolves. She's a beautifully-dimensioned knockout—the wardrobe department didn't feel too restrained—and does an impressive job of acting as the Spanish castanet hoofer who elevates to a part in the international coterie. Bogart is splendid throughout, taking part is the st

together. Ironically, the count never learned that the contessa wanted to bear a child for him even though by another man.

even, though by another man.

Score by Mario Nascimbene, mainly a thematic tune of Spanish flavor that is not identified, has value in its own right and with proper merchandising could be a salable factor for the film. Other credits are topnotch although, in the late reels, sharper editing might step up the pace.

might step up the pace.

As a footnote it might be added that Mankiewicz has been quoted as saying none of his characters is for real. This was in answer to suspicion that the moneyhags producer might be an only slightly distorted mirroring of, to come right out and name him, Howard Hughes. With the aforementioned crack about his "owning Texas," the pic does ti down the point of origin of the picturized producer. Hughes, of course, is a Texan. But then lots of men who rival Fort Knox in wealth come from Texas and some move into film production. It's understood there have been some cuts in the pic to reduce any further resemblance.

Woman's World

Woman's World (C'SCOPE—COLOR)

Hollywood at its commercial best, with names of Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl and Cornel Wilde serving as potent marquee bait.

marquee bait,
Twentieth-Fox release of Charles
Brackett production. Stars Clifton Webb,
June Allyson, Van Heflin, Lauren Bacall,
June Allyson, Van Heflin, Lauren Bacall,
Wilde. Features Ellier Hed an Gogad
Wilde. Features Ellier Hed an Gogad
Gillmore. Directed by Jean Negulesyo.
Screenplay by Claude Binyon, Mary Loos
and Richard Sale with additional dialogue
betward Lunksay and Russel Crouse,
betward Lunksay and Russel Crouse,
betward Lunksay and Russel Crouse,
cara (CinemaScope). Joe MacDonald: edle
or Louis Loeffer: music, Cyril J, MockIdge: song, "It's a Woman's World" by
Sammy Caln, and Mockridge: sung by the
Sammy Caln, and Mockridge: sung by the
754. Running time, 94 MiNS.
Gifford

Gifford	Clifton Webb
Katie	Inma Alleran
Jerry	Van Heflin
Elizabet	Lauren Bacall
Sid	Fred MacMurray
Carol Bill Baxter	Arlene Dahl
Bill Baxter	Cornel Wilde
Long	··· . Elliott Reid
Evelyn	Margalo Gillmore
Tomaso	. Alan Reed
Jarecki	: David Hoffman
Worker—Auto Assembly Butler	George Melford
Butler	Eric Wilton
Cab Driver	.Edward Astran
Bellboy	Conrad Feid
Walter	Marc Snow
Doorman	Bert Stevens

tion from her ambitious husband who has neglected his family for his work in an ulcer-accompanied drive for advancement.

Miss Dahl is a pushy glamor gal, not unwilling to throw her sar around to gain her aims. She believes her efforts have played a large part in the business success of her husband. She wants the N.Y. Job for the glamor it represents and wastes no time going after it.

The characters of the men are also neatly etched. Wilde is honest, outspoken, and devoted to his family. MacMurray is a proud, powerhungry self-made man. Heflin is modest and quietly competent. Webb is kindly and efficiently observant despite his approach and seemingly facetious manner. The choice, of course, is left to the very end and will come as a surprise to many. Unlike "Executive Suite," in which the audience could quickly put its finger on the chosen man, "World" keeps 'em guessing.

The visit to New York of the hinterland exees and their wives gives the C'Scope camera a wonerful opportunity to wander about Gotham, it captures the city's more lush side—the beautiful skyline, the tall buildings, the area along the East River and the United Nations, Park and Fifth-Avenues, the Stork Club, the Plaza Hotel, an outside glimpse of Macy's and 34th St. the approaches to the tunnels. It makes a great trailer for America's key metropolis.

One aspect of New York life, better, known to the femmes, is a particularly hilarious sequence in a so-called women's outlet store, waguely similar to Klein's on 14th St.

While one may quibble on the blausibility of the story, there will be no quarrel with the way it's handled. The entire cast, under Jean Negulesco fine direction, contribute a performance as polished as the entire production. They're all 'old pros' and give each character the delineation that is required. Since all contribute equally, it's difficult to single anyone out individually. It's team work at its best. In addition to the star names, solid performances are registered by Margalo Gillmore, as Webb's sister who aides in the o.o. of the wives, and Elliot Reid, as the tycoon's nephew who serves as guide and one-man entertainment committee.

and one-man enter-tailment mittee.

Charles Brackett has pulled out all stops in giving the picture top-notch production values. The technical aspects, including Joe MacDonald's C'Scope-Technicolor lensing, are all out of the top drawer. Holl.

This Is My Love (SONG—COLOR)

Unconvincing distaff drama with mild prospects.

RKO release of Hugh Brooke produc-tion. Stars Linda Darnell, Rick Jason, Dar: Duryea, Faith Domergue; features Ral Baylor, Connie Russell, Directed by Stuart Heisler, Screenplay, Hagar Features Has Black Wings' by Brooke; camera (Pathe Color), Ray Junet editor, Otto Lud-wig; music, Franz Waxman; song, Brooke and Waxman. Previewed Sept. 23, '24, Running time, 91 MINS.

Vida	Tinda Dornell
vida	Linua Dainen
Glenn	Rick Jason
Murray	Dan Duryea
Evelyn	Faith Domergue
Eddie	. Hal Baylor
Connie Russell	Connie Russell
David Myer	. Jerry Mathers
Shirley Myer	. Susie Mathers
Mrs. Timberly	. Mary Young
District Attorney	William Hopper
Investigator	Stuart Randall
Harry	Kam Tong
Dr. Raines	Judo Holdren
Customer	Carl Switzer
(Aspect ratio	1 66-1.)

Cast Switzer

(Aspect ratio: 166-1)

Exhibitors booking "This Is My Love" will have to pitch it to the supposed to like unhappy soap operas. Other film shoppers will hardly take to the tears-and-torment drama! Hence, boxoffice prospects are extremely mild.

Production gets a good Pathe Color dress and first-rate lensing of the lowkey tints, but these assets are lost on a plot that comes to the screen with little real-dramatic wallop and in which the performers. all seem uncomfortable. Allan Dowling is presenting the Hugh Brooke production through RKO and starred are Linga and Faith Domergue, all of whom can do better than they dehere under Stuart Heisler's direction of the script by Brooke and Hagar Wilde, which was based on Brooke's story, "Fear Has Black Wings."

The Misses Darnell and Domergue are sisters, the latter married to Duryea, once a dancer and now a hopeless cripple. Approaching an "old maid" state, Miss Darnell gos off the deep end for Jason when he enters the story, but is afraid of her feelings until Jason and Miss Domergue start an off-hours affair. By now com-

PORTUGAL'S COIN CUT COMEON

Italy Triples Foreign Market Take NEWEST TO WOO **But Hopes To Do Better In U.S.A.** Via Co-Productions, B.O. Names

Italy's motion picture trade is pinding its hopes for the future in the U.S. market on dubbing and stepped up Italo-American coprostepped up Itali-American copied duction using Hollywood boxoffice personalities, Eitel Monaco, prexy of ANICA, the Italian producer-distrib org. indicated in N.Y. Mon-day (27).

day (27).

Italo exec also disclosed that, whereas the Italian producers' net take in the world market has skyrocketed from \$3,000,000 in 1950 to \$9,000,000 in 1953, "that practically excludes the United States" from where the Italian industry realized only between \$800,000 and \$900,000 last year. (American Industry sources consider this estimate on the extremely conservative side.)

Unlike some other countries.

tive side.)
Unlike some other countries, however, Monaco said the Italians were "entirely satisfied" with past agreements with the American industry, and that he had "nothing at all" to ask of Eric Johnston, Motion Picture Export Assn. topper, in connection with further aid to the Rome producers. Double implication was that the Italians expected no further "loans" from MPEA, and also that their would be no demands made for any playing time guarantees.

Monaco, who arrived in the U.S.

Monaco, who arrived in the U.S. last Saturday (25), was flanked by (Continued on page 18)

RKO Drops Staff

Continued from page 3

which started last December. Third producer, Harriet Parsons, is on vacation and without an assignment. Dick Powell was taken off salary when he completed "The Conqueror." (Powell had only a few months ago loomed as head of the studio.)

of the studio.)

Five publicists are being let out with five weeks' severance pay. They are Clarey Barbiaux. Jack Granara, Milt Howe, Dick Mahn and Leland Poole. Also turned loose are three secretaries, Muriel Baker, Gloria Christian and Margie Gillis. Mel Berns is being dropped as head of the makeup department, and numerous employees in various other departments are being released.

At present RKO has releasing

ployees in various other departments are being released.

At present RKO has releasing deals for indie product with Frederick Brisson, Benedict Bogeaus, Allan Dowling, Edmund Grainger and the King Bros.

Currently the company has scarcely enough product on hand to last six months. It consists of four of its own studio-made pictures, "Rainbow," "The Conqueror," "Jet Pilot," "Son of Ali Baba" and several indies. Under present conditions the only difference between the RKO studio and the rental lots is that the Hughes company will partially finance indie producers making pictures for RKO release.

Another wave of firings hit RKO employèes over weekend, embracing many department heads, assistants, as well as other personnel. Many had as many as 20 years of service. One, Al Shepard, liaison man attached to construction department, had been on lot for 37 years.

Practically all departments on ot are now either closed or are

department, had been on lot for 37 years.

Practically all departments on lot are now either closed or are closing down, leaving only few in active stage. Department heads, assistants to feel latest axing, include most of crafts. Included are Darrell Silvers, assistant Sid Fogel, both 25-year men. Harold Barry, construction; Dick Stockton, 23 years; Eddie Rhine, 20, both assistant casting directors under exec chief Fred Schuessler; location manager Harold Lewis, 20 years.

years.

In new skeletonizing of studio several departments, such as wardrobe, drapery, have only one secretary or clerk remaining.

To New Rank Exec Post

London, Sept. 21.

John C. Dennett, publicity direc-tor of General Film Distributors, the J. Arthur Rank releasing outfit, the J. Arthur Rank releasing outfit, has been named executive publicity controller of the Rank Organization. He took over his new duties Sept. 20. Under his new appointment, Dennett will be overall cordinator of the four publicity controllers in the production-distribution and executive fields. He will be the overall officer of the group.

group.

Sydney E. R. Wynne continues as public relations officer to the Rank organization. Lionel V. Barnett, hitherto assistant publicity controller of the Circuits Management Assn., takes over the GFD publicity directionship.

Wanger, With 6 Pix Set, **Sees Hollywood Council Insular in Viewpoint**

Hollywood Film Council was slapped on the wrist last week by producer Walter Wanger who declared the Council was "very injurious to its own interests" in opposing the foreign filming of Hollywood pix.

lywood pix.

Wanger, in N. Y., to help plug his 20th-Fox release, "Hajji Baba," had specific reference to the Council's censure of Gregory Peck who's been active in foreign pix making. "If everyone stays home, and pictures are dull, it won't help the Council." Wanger opined. "If, on the other hand, they do big business, it's going to help labor all yound."

round."

Wanger himself hasn't mapped out a stay-at-home program for himself for 1955. His next film, which he hopes to do before the end of the year, will be "Mother, Sir," the story of a U. S. officer's wife in Japan. It'll star Joan Bennett, Wanger's wife, and will be locationed in Japan. It'll be an Allied Artists release. Another Wanger project with a foreign locale is "Tangier. Lovesong," which he'll do in Tangier. He also plans to do "Yellow Knife" as the windup of his releasing deal with 20th which, incidentally, has a 75% interest in "Hajji Baba."

Three other pix on Wanger's

Three other pix on Wanger's sked are "Knights of the Sky," an airforce film; "Queen of the Universe," an offbeat science-fiction yarn, and "1956" (tentative title), described as "." described as "a big political story laid against the background of con-temporary America.

temporary America.

Asked whether he intended to complete all these within the year, Wanger quipped: "One of us will be finished—the program or me."

Producer reported conditions in Hollywood "better than they've ever been," with a new attitude clearly discernible. "Now we're really in show business," he said. "We've switched from a purely manufacturing to a creative process. Making picture today is more like making a play. Every detail is worked out a lot more carefully."

One of the facets of the change,

carefully."

One of the facets of the change, Wanger held, was the awareness on the part of the producers of a new kind of responsibility. "The independent today is more important than ever before," Wanger held. "Everyone is looking for independent product, even Metro. That means that the producer now must know a lot more about the business, all parts of it. He has to find out about marketing, costs of advertising, etc. At one time, the producer really didn't know very much about the business end of the industry."

YANK PRODUCERS

Portugal is making a pitch to U. S. film producers to use the country as a base for co-production ground while American indie producers set up partnership arrange ments with film men in France Italy, England, Spain and Mexico, Portugal is now seeking some of the loot that results from these

In an effort to make the financial arrangements attracts In an effort to make the finan-cial arrangements attractive to U.S. producers, a production group formed in Portugal in association with American interests is offering to put up all the below line costs for producers who present a suit-able film package, either theatrical or vidpix. or vidpix

able him package, either theatrical or vidpix.

As a result of talks involving Albert Amateau, of Hollywood, Dr. Castro Fernandez, a Portuguese banking tycoon; Don Antonio Redondo, head of Lisboa Studios; Dr. Luis Pinto-Coelho, chief of the National Motion Picture Fund, and Dr. Avelino Dantes, Portuguese consul in Los Angeles, merger was negotiated uniting Tobis Studios with Lisboa Studios under Don Redondo's management. The Portuguese government sanctioned the arrangement. The merger was preliminary to a 10-year exclusive franchise granted to Amateau and his American associates—The American Producing Group in Portugal.

Amateau's group has the task of

in Portugal.

Amateau's group has the task of luring U. S. producers to Portugal and working out the financial arrangements. The studios, according to James Terry, New York rep of the group, are already well equipped and an additional survey will be made by American technicians to bring the studios up to Hollywood standards.

The studios. Terry said, have

Hollywood standards.

The studios, Terry said, have trained an industrious personnel. However, Terry said his group would share what he terms "between the line costs" for those producers who wish to bring over key technical staffers. He said six sound stages were available for use, In a breakdown of costs, Terry said that a picture that would cost \$1,000,000 in the U. S., \$750,000 in England, and \$700,000 in Italy and Fance could be brought in for \$300,000 in Portugal. \$300,000 in Portugal.

Like California

Pointing out the advantages of Portugal, Terry said it was almost like California in size, climate and topography. In addition, he noted that the principal cities—Lisbon, Oporto, Aveiro and Coimbra—have historical castles, churches, buildings and monuments. Other plus aspects are the Alfama, a larger edition of the Casbah; picturesque peasantry and fisher folk; a magnificent coast, cork forests, vineyards, a lush countryside and a miniature desert—all of which, according to Terry, lend themselves to excellent location sets and production backgrounds. duction backgrounds.

duction backgrounds.

Production and living costs in Portugal, it's claimed, are even below those of Spain, and the government regulates hours of work and wages on a six-day basis.

A number of deals for shooting in Portugal are presently in the negotiation stage. Among these are "Bullfight" for MCA, "Scimitar" for Monarch Productions, "Dark Wedding" for Les Hafner and Herb Kline, and "Sharke O'Rourke," ty series for D&R Productions.

St. Louis Nabe Robbed St. Louis, Sept. 28.

Inez Bogue, manager of the Carver, indie film house, last week, was bound with rope by a Negro who threatened her with a knife and escaped with \$400. Miss Bogue had just opened the safe in an upstairs office when she was confronted by the robber.

Italy Not Lonewolfing Decisions, Says Monaco; Talks Open in N.Y.; Rome Labs Want U.S. Tint Work

'Valley' Gets USIA Certif To Ease O'Seas Entry

Washington, Sept. 28.

The 5.000th certificate issued by the U.S. Information Agency has gone to the Walt Disney picture, "Beaver Valley," to ease the way for the film into foreign countries. The certificates are part of a program which helps educational motion pictures obtain privileges, including custom facilitation and duty-free entry into 24 countries which recognize the certificates.

Certified American motion pictures, film strips, kinescopes, re-cordings and other audio-visual materials get duty-free entry into the foreign countries, plus other privileges.

'This Hurts Me' Stance Of Judge Who Kills Penn's Old Censorship Philadelphia, Sept. 27.

State censorship of films in Penn State censorship of films in Fenn-sylvania under the present law was held unconstitutional by Judge Ed-win O. Lewis in Common Pleas Court in an opinion "reluctantly" removing the Censor Board's ban from Hallmark Productions' "She Shoulda Said No," a film dealing with evils of drug addiction.

with evils of drug addiction.

Special Deputy Attorney General Abraham J. Levy, a counsel for the Censor Board, filed, an action with the State Supreme Court asking a reversal of Judge Lewis' decision. Enforcement of the ruling will be delayed until the appelate court has acted on his appeal, Levy said.

peal, Levy said.

The lower court's decision virtually stripped the Pennsylvania Censor Board of all its legal powers. Judge Lewis stated that only a new law "clearly drawn, designed and applied" would give the agency the right to ban obscene and indecent films.

decent films.

Hallmark Productions, an Ohio corporation, appealed the final order of the Censor Board dated July 30, 1953. Judge Lewis ruling was the first by a State court on the board's constitutionality in many years. In 1951, the United States Supreme Court upheld a decision by two Federal courts refusing the board permission to censor motion picture films shown on TV.

In lifting the han on the picture.

motion picture films shown on TV. In lifting the ban on the picture, Judge Lewis stated: "From a public point of view nothing but harm can result from the exhibition of this film, and it is difficult to conceive of any reason for its production other than the usual desire for financial gain."

financial gain."

Judge Lewis scored as specious the producers' arguments about the film "acquainting American youth with the danger latent in marijuana cigarettes and other narcotics. We are compelled most reluctantly to remove the ban on its exhibition in Pennsylvania for the reason that the Act of Assembly creating the machinety of censorship offends against the Federal Constitution."

Recognizing the importance of his decision, Judge Lewis declared the community is not deprived of all power to control motion picture

was bound with rope by a Negro who threatened her with a knife and escaped with \$400. Miss Bogue had just opened the safe in an upstairs office when she was confronted by the robber.

Despite the fact that her feet and hands were bound Miss Bogue managed to cut the rope on her feet and was able to walk to a window and summon help.

exhibitors.

"The police power is broad in its scope and we believe it may be livoked to put an end to the exposure of films that are proved to be clearly indeent, obscene or tend to provoke rioting." Judge Lewis believes that "at no distant date in censorship in advance of exhibitors.

Discussions concerning the "voice" of the American film companies in ANICA, the Italian producer-distrib organization, got under way in N. Y. yesterday (Tues.) between Motion Picture Export Assn. execs and a top-level Italian team. team.

team.
Italo group is headed by Eitel Monaco, ANICA topper. With him are Renato Gualino, head of the Italian producers org, and Franco-Penotti, ANICA v.p. and head of the Italian Distributors Assn. Speaking for MPEA are its exec v.p. Ralph Hetzel; Griffith Johnson, v.p., and Eugene Van Dee, the MPEA rep in Italy.
On the agenda, apart from the

MPEA rep in Italy.

On the agenda, apart from the ANICA setup and the Italians desire to see Metro come into the fold, are two other main points: the availability of nine U.S. films for indie Italians' bid for the manufacture of monopack-system color release prints for use in Italy.

There had been complaints by some of the American companies re their representation in ANICA and the Italians' tendency to make decisions without consulting the U. S. distribs.

U. S. distribs.

Monaco. said in N. Y. Monday
(27) that no important decision
had been taken by ANICA without
the full knowledge of the American companies. He said he was
aiming for a system in ANICA that
would require the kind of majority
on any major decision that would
involve agreement on the part of
both the Italian and U. S. groups.

Metro is the only American

both the Italian and U. S. groups.
Metro is the only American
major which hasn't joined ANICA.
Monaco would like to correct this
condition. Indications are that
Metro will continue on its independent way. It's thought significant, however, that Arthur Loew
was a member of the three-man
ANICA committee which has been
meeting at MPEA headquarters for
the past few weeks to hammer out
the U. S. position prior to the arrival of Monaco.

Eric Johnston. MPEA prexy, is

rival of Monaco.

Eric Johnston, MPEA prexy, is expected from Washington tomorrow (Thurs.) to Join in the talks with the Italians. It's indicated that, apart from the set agenda, the matter of some remittances under the old film agreement also will be brught up.

der the old film agreement also will be brought up, Regarding the Italian labs' request for American color work, Monaco explained that, at one time, the U. S. distribs did much of their black-and-white printing in Italy. Since the switch to color, however, this work has fallen off, and the Italo labs, which are equipped to strike color prints in monopack systems such as Eastman Color, are facing tough times and unemployment.

The Italians would like non-

and unemployment.

The Italians would like nonTechnicolor tinted prints for Italy
to be made in their own country,
the understanding being that the
Americans wouldn't be charged
any more than they would at home,
and that the work stands up
qualitywise.

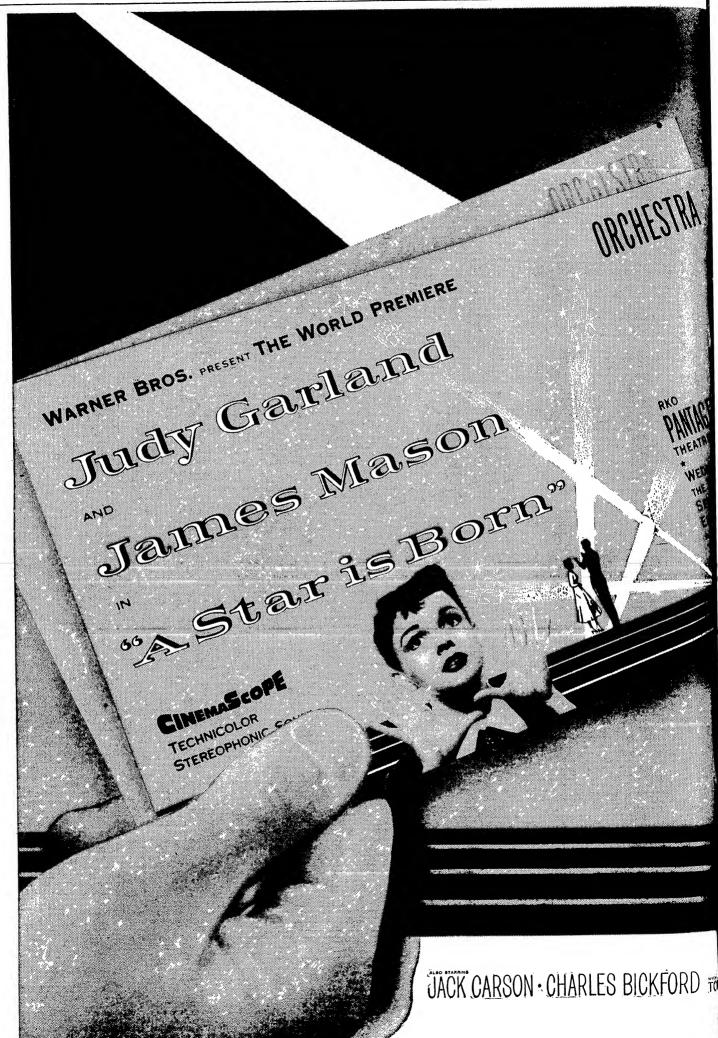
Worse expressed concern over

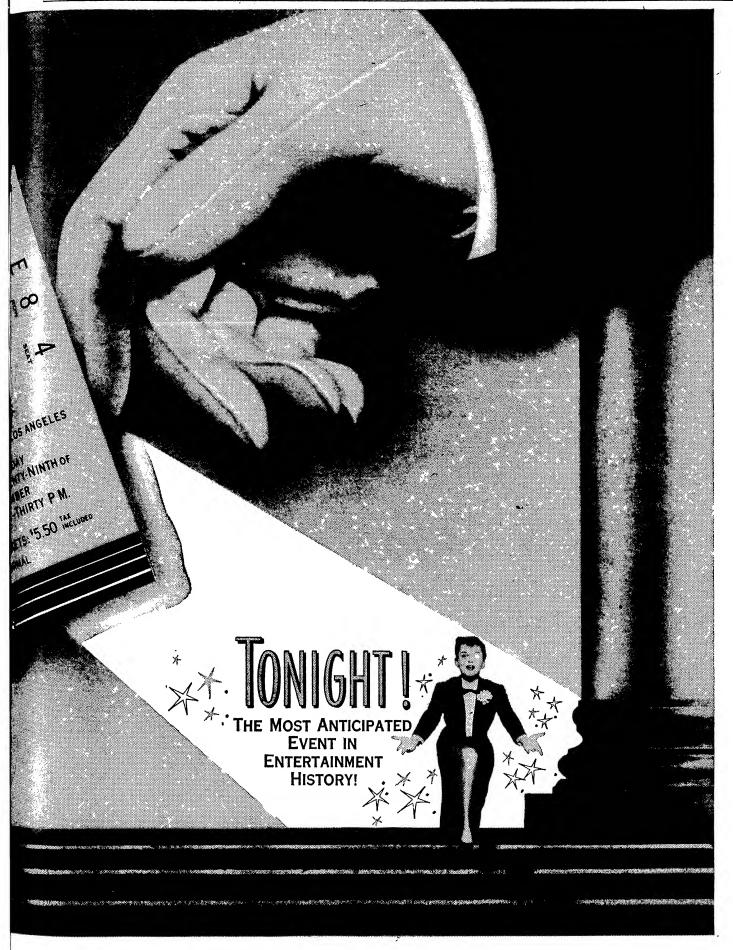
qualitywise.

Monaco expressed concern over
the number of small American
films sent into Italy. They take
up playing time and earn very few
dollars, he explained. In addition,
they're a source of friction between
the American and Italian distribs
in ANICA. "It's a big mistake
to send in such films." he stated the American and Italian distribs in ANICA. "It's a big mistake to send in such films," he stated. At the same time, he emphasized that the Italian industry was completely in favor of the free exchange of films. "I'd just like to suggest to the Americans to be careful in their export choice," he declared.

declared.

He added that this concern over quality was reflected in the new Italian film agreement which provides that nine films must be made available to indie Italian distribs. That's a reduction from last year, when each U. S. distrib was required to offer two films a piece to the local releasing orgs.







\$26,000, 'Private Hell' Medium 21G; 'Brides' Brisk 27G, 'Lance' 17G in 2d

Los Angeles, Sept. 28.

First-run biz is spotty in the current week, with only two new pix preeming. One newcomer, "Sapina," sights a socko \$26,000 on its initial frame at the Hollywood Paramount. The other, "Private Holl 36," expects a medium \$21,000 for three situations. Both showings re being made in the face of the warmer weather prevalent much of the past yeek.

"Seven Brides" is shaping to get good \$27,000 in second round in two sites. Other second-weekers are just mild. Third week of "Brigadoon" is okay at \$10,000 while "Egyptian" is going for neat \$14,000 in fourth, both in showcase runs.

All houses were trimmed on Thursday (23) by the Eisenhower talk on the radio and tele, with drops of upwards of 20% being reported. It is the first time a big ty-radi event seriously, dented local film boxoffice for some time.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Sabrina" (Par). Socko \$26,000. Last week, "Rear Window" (Par). (6th wk-6 days), \$11,000.

Window" (Par) (6th wk-6 days), \$11,000.

Los Angeles Paramount, Iris, Uptown (ABPT-FWC) (3,200; 814; 1,-715; 70-\$1,25)—"Private Hell 36" (Indie) and "Unholy Four" (Lip). Medium \$21,000. Last week, "Bullet Is Waiting" (Col), \$13,600.

State, Egyptian (UATC) (2,404; 1,536; \$1-\$1,50)—"Seven Brides" (M-G) (2d wk). Good \$27,000. Last week, \$36,600.

Los Angeles, Ritz, Loyola, New Fox (FWC) (2,097; 1,363; 1,248; 965; 1,-\$1,50)—"Broken Lance" (20th) and "Roogie's Bump" (Rep) (2d wk). Fair \$17,000. Last week, \$25,600.

wk). Fair \$17,000. Last week, \$25,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10)—"Human Desire" (Col) and "Black Dakotas" (Col) (2d wk). Light \$11,000. Last week, \$14,800.

Orpheum, Wiltern, FWC Hollywood (Metropolitan-SW-FWC) (2,213; 2,344; 756; 70-\$1.10)—"Duel In Sun" (SRO) (reissue) and "Khyber Patrol" (UA) (2d wk). Mild \$12,000. Last week, \$18,300.

El Rey (FWC)- (861; \$1-\$1.25)—"Devil In Flesh" (Indie) (2d wk). Thin \$1,800. Last week, \$2,400.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Brigadoon" (M-G) (3d wk).

Okay \$10,000. Last week, \$11,700.

Chinese (FWC) (1,905; \$1-\$1.75)—"Egyptian" (20th) (4th wk). Fat \$15,000. Last week, \$19,000.

Wilshire (FWC) (2,296; 90-\$1.50)—"Man With Million" (UA) (4th wk). Slow \$3,500. Last week, \$3,500.

Warner Downtown, Vogue, Four

wk). Slow \$3,500. Last week, \$3,500.

Warner Downtown, Vogne, Four Star (SW-FWC-UATC) (1,757, 885, 900; 70-\$1.10)—"Dragnet" (WB) (4th wk). Moderate \$9,500. Last week, \$13,000.

Hawaii (G&S) (1,106; 70-\$1.10)—"Betrayed" (M-G) (4th wk). So-so \$2,000. Last week, \$2,900.

United Artists (UATC) (2,100; 70-\$1.10)—"Garden of Eden" (Indie) (4th wk). Okay \$4,000. Last week, \$5,000.

Fine Arts (FWC) (631; 80-\$1.50)—"Vanishing Prairie" (Disney) (6th wk). Mild \$3,500. Last week, \$4,200.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (74th wk). Into current stanza Sept. 26 after good \$25,000 last week.

Egyptian' Sock \$17,000, Pitt; 'Waterfront' Same, 'Window' Bright 11G, 2d

'Window' Bright 11G, 2d

Pittsburgh, Sept. 28.

The blockbusters this week are
"The Egyptian" at Harris. The two
houses, virtually next door to each
other, are running about neck-andneck for leadership. Although Ful
on's scaled a little higher thanHarris, latter has the advantage in
having shorter picture. "Betrayed"
at 'Penn looks sim and being hurt
by stiff competition. Holdovers of
"Rear Window" at Stanley and
"High and Dry" at Squirrel Hill
are both okay, with "Dry" likely
to hold again.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1.25)—
"Egyptian" (20th). Steaming along
to sock \$17,000 despite getting only
five showings daily. Last week,
"Broken Isance" (20th) (4th wk-5
days), \$4,500.

Harris (Harris) (2,200; 65-\$1.10)

"On Waterfront" (Col). Sock re(Continued on page 16)

Broadway Grosses

Estimated Total Gross
This Week \$569,400
(Based on 21 theatres.)
Last Year \$774,900
(Based on 23 theatres.)

'Waterfront' Big \$18,000 in Cincy

"At Waterfront," only new bill this week, is a strong grosser for this week, is a strong grosser for the big Albee and holding down-town total to seasonal level. Hold-overs of "Rear Window," "Dragnet" and "Magnificent Obsession" con-tinue sturdy stride. "Cinerama" at the Capitol appears to be on the rebound with lift from increasing out-of-town trade.

out-of-town trade.

Estimates for This Week

Albee (RKO) (3.100; 75-\$1)—
"At Waterfront" (Col). Strong
\$18,000 or near. Last week, "Broken
Lance" (20th), \$16,000, affected by
double postponement of MarcianoCharles fight tving.

Capitol (Ohio Cinema Corp.)
(1.376; \$1.20-\$2.65)— "Cinerama"
(Indie) (15th wk). Rebounding to
big \$27,000, after \$23,500 dip last
week: Bus and train excursions
boosting group attendance from
Louisville and Lexington, Ky. and
Indianapolis.

Grand (RKO) (1,400: 75-\$1 10)

Grand (RKO) (1,400; 75-\$1.10)

"Dragnet" (WB) (m.o.) (2d wk).
Okay \$6,000 for fourth downtown session after last week's \$8,000.

Keith's (Shor) (1,500; 75-\$1.25)—
"Rear Window" (Par) (5th wk).
Hefty \$7,000 or near for finale on heels of \$8,600 in fourth stanza.

Palace (RKO) (2,600; 50-84)—
"Magnificent Obsession" (U) (2d wk). Pleasing \$11,000 or close after \$15,500 preem.

'Brigadoon' Bangup 20G In Series-Happy Cleve.

In Series-Happy Cleve.

Cleveland, Sept. 28.

Battle between the N. Y. Giants and Cleveland Indians is throwing local baseball into such a tizzy that all first-run grosses are suffering. Downtown exhibs anticipate boom biz when the World Series crowd storms in Friday after first two days in N. Y. Right now "Brigadoon" at State is only entrant to make a hearty showing. It is big: "King Richard and Crusaders" is sluggish at the Allen.

Estimates for This Week

Allen (S-W) (3,000; 75-\$1).

"King Richard and Crusaders" (WB) Disappointing \$12,500. Last week "Dragnet" (WB) (3d wk), \$13,000.

"King Richard and (WB). Disappointing \$12,500. Last week, "Dragnet" (WB) (3d wk), \$13,000.

**Hipp (Telemt) (3,700; \$1-\$1.25)
— "Egyptian" (20th) (4th wk). Nice \$15,000 after \$19,000 last week.

**Lower Mall (Community) (585; 60-90)— "Violated" (Indie). Good \$5,000. Last week, "Le Rondie" (Indie) (3d wk), \$1,900.

Ohie (Loew's) (1,200; 60-90)— "Betrayêd" (M-G) (mo.). Sturdy \$7,500. Last week, ditto.

**Palace (RKO) (3,000; 60-90)— "Duel in Sun" (SRO) (reissue). Oke \$15,000. Last week, "Raid" (20th); \$6,000.

State (Leow's) (3,500; 75-\$1)— "Brigadoon" (M-G), Smart \$20,000. Last week, "Suddenly" (UA), \$15,500.

000. Last week, "Suddenly" (UA), \$15,500. Stillman (Loew's (2,700; 60-90)— "Suddenly". (UA), (m.o.). Nice \$10,000. Last week, "Valley of Kings" (M-G) (m.o.), \$6,000,

'Sabrina' Terrif \$25,000 Tops Hub

Boston, Sept. 28.

"Sabrina" at the Astor is standout among the newcomers this
frame. "Gambler From Natchez"
at the Met is very slow and
"Shanghai Story" at the Paramount
and Fenway is just okay. "On the
Waterfront" in second week at the
State and Orpheum is holding up
strongly. "The Egyptian" in fourth
stanza at the Memorial also oke.
"Crossed Swords" looms good at
Pilgrim. Pilgrim.

Estimates for This Week
Astor (B&Q) (1,500; 70-\$1.10)—
"Sabrina" (Par). Heading for a
wow \$25,000 or near. Last week
(Continued on page 16)

'Francis'-Williams Standout in Det.; 34G, 'Shield' Trum 18G, 'Betrayed' 10G

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (35th wk). Good \$14,000 after \$16,000 last week.

week.

Fox (F&M) (5,000; 50-75)—"Magnificient Obsession" (U) and "Always a Bride" (U). Solid \$21,000. Last "week, "Raid" (20th) and "Pushover" (Col), \$13,000.

Loew's (Loew's) (3,172; 50-75)— "Betrayed" (M-G) and "Overland Pacific" (UA) (2d wk). Good \$11,000 after \$18,000 initial stanza.

atter \$18,000 initial stanza.

Orpheum (Loew's) (1,800; 50-75)

"Seven Brides" (M-G) (2d wk).

Mild \$5,500 following \$8,500 first frame.

Pageant (St. L. Amus.) (1,000; 82)—"Seven Deadly Sins" (Indie) (3d wk). Neat \$3,000 after \$5,000 last week.

Richmond (St. L. Amus.) (400; 82)—"Dancing Years" (Indie). Good \$3,000. Last week, "Times Go By" (Indie), \$2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"Black Shield of Falworth" Good \$10,000. Last week, "The Egyptian" (20th) (3d wk), \$9,500.

Shady Oak (St. L. Amus.) (800; 82)—"Dancing Years" (Indie). Stout \$4,000. Last week, "Times Go By" (Indie), \$3,500.

Detroit, Sept. 28.

St. Lou; Sept. 28.

"Magnificent Obsession" is the standout here currently, with a sturdy session at the huge Fox. Showing is being made despite spotty biz at most of other mainstem houses. "Betrayed" looms fairly good at the midtown St. Louis Theatre. "Black Shield of Falworth" looms fairly good at the midtown St. Louis Theatre. "Branch Stem at two small houses.

Estimates for This Week

Ambassador (Indie) "

Detroit, Sept. 28.

Biz is generally bright at down towners this week, and at the Fox and Michigan, it is booming. At the latter, the Esther Williams Solins WAC's" to a big figure. Second week of "The Egyptian" looks big at the Fox. "Black Shield of Falworth" shapes very rich at the Palms. "Seven Brides" rolls merrily along in the second week at the United Artists. "Betrayed" is trade, okay at the 'United Artists. Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-12.5)—"The Egyptian" (2004) \$60,000.

wk). Big \$40,000. Last week, \$60,000.

Michigan (United-Detroit) (4,000: \$1-\$1.25)—"Francis Joins WAC's" (U) plus Esther-Williams onstage, Sock \$34,000. Last week, "Magnificent Obsession" (U) (4th wk), \$13,000.

Palms (UD) (2,961: 80-\$1) —

nificent Obsession" (U) (4h wk), \$13,000.

Palms (UD) (2,961; 80-\$1) —

"Black Shield Falworth" (U) and "Two Guns and Badge" (Lip). Good \$18,000. Last week, "Dragnet" (WB) and "Thunder Pass" (Lip) (4th wk), \$15,000.

Madison (UD) (1,900; 80-\$1) —

"Stalag 17" (Par) and "Roman Holiday" (Par) (reissues). Fair \$8,000. Last week, "Adventures Robinson Crusoe" (UA) and "Challenge Wild" (UA), \$10,500.

Broadway-Capitol (UD) (3,500; 80-\$1)—

"Stalag 17" (WB) and "Challenge Wild" (UA), \$10,500.

Broadway-Capitol (UD) (3,500; 80-\$1)—

Sun" (Indie) (reissue) and "Tabor the Great" (Rep), \$14,000.

United Artists (UA) (1,938; \$1,25)—

Seven Brides" (M-G) (2d wk). Swell \$17,000. Last week, "22,000.

Adams (Balaban) (1,700; 80-\$1)—

"Retreval" (M-G) (20)

\$22,000.

Adams (Balaban) (1,700; 80-\$1)—

"Betrayed" (M-G). Oke \$10,000.
Last week, "Her 12 Men" (M-G)
and "Denning Drives North" (M-G)
(2d. wk), \$7,200.

Music Hall (Cinerama Productions) (1,194; \$1,40-\$2.65)—"Cinerama" (Indie) (80th wk). Fine \$18,500.

Last week, \$18,750.

'Window' Huge \$13,000, Mpls.; Brando Hep 14G, 'Betrayed' 10G, 'Sabrina' 8G

Key City Grosses

Estimated Total Gross
This Week \$2,703,000
(Based on 24 cities and 213
theatres, chiefly pres runs, including N. Y.)
Total Gross Same Week
Last Year \$2,838,800
(Based on 22 cities and 199
theatres.)

'Jungle' Torrid \$14,000, Philly

Philadelphia, Sept. 28.
Holdovers and holidays major factors in biz trend here this week, with former showing most strength despite some new pix. Of newcomers, "Duel in Jungle! shapes sturdy at the Goldman while "Bullet Is Waiting" is not getting far at the Midtown. "Hell Raiders of Deep" looms fine at Stanton. "Magnificent Obsession" still is big in fourth Randolph round while "Rear Window" is rated hefty in fifth stanza at Arcadia.

Estimates for This Week'
Arcadia (S&S) (625; 80-81.35)—
"Rear Window" (Par) (5th wk).
Hefty \$11,000. Last week, \$13,000.
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (51st wk).
Stout \$12,000. Last week, \$12,500.
Fox (20th) (2,250; 99-\$1.80)—
"Egyptian" (20th) (5th wk). Good \$17,000. Last week, \$2,500.
Goldman (Goldman) (1,200; 65-\$1.35)—"Duel in Jungle" (WB).
Godd \$14,000. Last week, \$2,000.
Mastbaum (SM) (4,360; 75-\$1.30)—
"Black Shield Falworth" (U) (2d wk). Okay \$21,000 for 9 days. Last week, \$18,000.
Midtown (Goldman) (1,000; 74-\$1.30)—"Bullet is Waiting" (Col) Fair \$7,000. Last week, "Crossed Swords" (UA), \$5,500.
Randolph (Goldman) (2,500; 74-\$1.30)—"Walerfront" (CD) (8th wk). Great \$12,000.
Last week, \$15,000.
Stanley (SW) (2,900; 74-\$1.30)—"Waterfront" (CD) (8th wk). Great \$12,000. Last week, \$12,000.

Trans-Lux (T-L) (500; 80-\$1.50)—"Hobson's Choice" (UA) (2d wk). Trim \$7,500. Last week, \$9,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Hobson's Choice" (UA) (2d wk). Trim \$7,500. Last week, \$12,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Hobson's Choice" (UA) (2d wk). Trim \$7,500. Last week, \$12,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Guarter" (UA) and "Limelight" (UA) (1,600; 75-\$1.30)—"Betrayed" (M-G) (4th wk). Strong \$10,000. Last week, \$12,000.

Last week, \$12,000.

Last week, \$12,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Guarter" (UA) and "Limelight" (UA) (1,600; 75-\$1.30)—"Betrayed" (M-G) (4th wk). Strong \$10,000. Last week, \$1.500—"Guarter" (UA) and "Limelight" (UA) (1,600; 75-\$1.30)—"Betrayed" (M-G) (4th wk). Strong \$10,000. Last week, \$1.500.

Last w

Brides' Lively \$13,000, Seattle; 'Raid' Fast 9G

Seattle, Sept. 28.
Coliseum looms good with "The
Raid" for new fare, bolstered by
the Marciano-Charles fight pix.
Ace newcomer is "Seven Brides"
at Music Hall. "Gone With Wind"
still is sturdy in third Orpheum

still is stanza.

Estimates For This Week
Blue Mouse (Hamrick) (800; 90\$1.25) — "Magnificent Obsession"
(U) and "Paris Express" (Indie)
(5th.wk). Nice \$3,500. Last week,

\$4.200

Coliseum (Evergreen) (1.829: 6590)—"Raid" (20th) and "Gambler
From Natchez" (20th) and "Gambler
From Natchez" (20th) plus fight
pix. Good \$9,000. Last week,
"Dragnet" (WB) and "Pride Blue
Grass" (AA) (3d wk), \$8,200.

Fifth Avenue (Evergreen) (2,500,
\$1-\$1.50—"Egyptian" (20th) (4th
wk). Trim \$8,000. Last week,
\$11,300.

Fith Avenue (Evergreen) (2,500; \$1-\$1.50.—"Egyptian" (20th) (4th wk). Trim \$5,000. Last week, \$11,300.

Music Box (Hamrick) (850; 90-\$1.25)—"Susan Slept Here" (RKO). (7th wk). Fine \$4,000, after \$4,800 last week.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Seven Brides" (M-G). Solid \$13,000. Last week, "Valley of Kings" (M-G) and "Roogie's Bump" (Rep), \$6,700.

Paramount 'Evergreen) (3,039; \$1-\$1.25)—"Ring of Fear" (WB). Sad \$5,000. Last week, "Knock On Wood" (Par) and "Paid to Kill" (Indie) (3d wk), \$7,200.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Gone With Wind" (M-G) (reissue) (3d wk). Nice \$7,500 after \$13,500 last week,

Minneapolis, Sept. 28.

For a change newcomers are taking the play away from holdovers here. A powerful guartet of fresh entries, "Betrayed," "Rear Window," "Sabrina" and "On Waterfront," is delivering in a big way. "Window" is especially sock at the State. Regular admission prices for all four maybe helps. It's the 24th week for still high-flying "Cinerana," the fourth for "Dragnet" and the third for "Duel in Sun" and "Apache." Weekend crowds for the Minnesota-Nebraska football game, which drew 58,000, and improved weather were favorable factors.

Estimates for This Week
Century (S-W) (1,140; \$1.75\$2.65)—"Cinerama" (Indie) (24th
wk). Hefty \$20,000. Last week,
\$21,000.

Gopher (Berger) (1,600; 65-85)—
"Apache" (UA) (3d wk) plus fight pix. Has proved a good boxoffice bet here. Fair \$3,000. Last week, \$5,000.

\$5,000.

Lyric (Par) (1,000; 65-85)—
"Duel in Sun" (Indie) (reissue) (3d wk). Nice \$4,500. Last week; \$5,500.

Radio City (Par) (4,100; 65-85)—
"Betrayed" (M-G). Fair \$10,000.

Last week; "The Egyptian" (20th) (3d wk), \$7,500' at 85-\$1.

RKO-Orpheum (RKO) (2,890; 65-\$5)—"On Waterfront" (Col). Stout \$14,000 for Brando hit. Last week, "Francis Joins the Wacs". (U), \$7,500.

\$7,500.

RKO-Pan (RKO) (1,600, 65-85)—
"Dragnet (WB) (4th wk). Fancy
\$4,500. Last week, \$6,000.

State (Par) (2,300). 65-85)—
"Rear Window" (Par). Another one
that's making the boxoffice grade.
Gigantic \$13,000. Last week, "King
Richard Crusaders" (WB), \$8,500
at \$1 ton.

at \$1 top.
World (Mann) (400; 85-\$1.25)—
World (Mann) (400; 85-\$1.25)—
"Sabrina" (Par). Demonstrating just how much a topnotcher can pull into this sure-seater. Smash \$8,000. Last week, "Malta Story" (UA), \$2,800 in 5 days.

'Egyptian' Mighty 28G, Toronto; 'Harvest' 10G,

Toronto; 'Harvest' 10G,

"Sabrina' Big 11G, 4th

Toronto, Sept. 28.

With "The Egyptian" and reissue of "Random Harvest" only new-comers at the major deluxers, former is tops by overwhelming margin. "Random Harvest" is okay for an oldie. Holdovers are hefty, notably "Magnificent Osession" in fifth frame as well as "Seven Brides" and "Sabrina" in fourth.

Estimates for This Week

Downtown, Glendale, Scarbor, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Drums Across River" (U) and "Terror Ship" (Card). Good "14,000. Last week, "Bigamist" (Col) and "Outlaw Stallion" (Col), 89,500.

Hyland (Rank) (1,354; 60-80)—"Doctor in House" (Rank) (4th wk). Still near-capacity at \$9,000. Last week, "Bugamist" (20th). Smash \$28,000. Last week, "Waterfront" (Col) (2d wk), \$11,500.

Lacw's (Loews) (2,090; 65-80)—"Seven Brides" (M-G) (4th wk). Hefty \$13,500. Last week, \$15,500.

Odeon (Rank) (2,390; 75-\$1)—"Magnificent Obsession" (U) (5th wk). Hot \$12,000. Last week, \$14,000.

Shea's (PP) (2,386; 50-85)—"Susan Slept Here" (RKO) (3d wk). Lusty \$7,000. Last week, \$14,000.

Uptown Loew! (2,745; 65-80)—"Susan Slept Here" (RKO) (3d wk). Lusty \$7,000. Last week, \$18,000.

Orandom Harvest" (M-G) (reissue) Okay \$10,000 for an oldie. Last week, "Naked Alibi" (U), \$7,500.

'Obsession' Wow 30G,

'Obsession' Wow 30G, Mont'l: 'Mighty' Same

Mont'l; 'Mighty' Same
Montreal, Sept. 28.

"Magnificent Obsession" and
"High and Mighty" both are smash
here this session, and far outstripping all other pix. "Obsession" is
comparatively standout, with great
take at the Capitol. "Mighty" is
getting the same amount of coin
at the bigger Loew's. "Student
Prince" looms fine in second
Palace round. "Duel in Jungle' is
rated only so-so at the Princess.
Estimates for This Week
Palace (C. T.) (2,625; 60-51)—
"Student Prince" (M-G) (2d wk).
Fine \$18,000 following \$29,000 in
first.

Capitol (C. T.) (2,412; 45-75)—
"Magnificent Obsession" (U). Great
(Continued on page 16)

New Pix Perk Chi; 'Sabrina'-Stage Boffo \$77,000, 'Egyptian' Giant 60G, 'Pushover' Loud 17G, 'Duel' Good 20G

Chicago, Sept. 28.
A quintet of new entries is hoisting Loop houses to the tall money
brackets this session after a couple
of mildish weeks. All look likely
to hold. Biggest of the fresh bils
"Sabrina," with McGuire Sisters
heading stageshow, at Chicago
Theatre, which is packing them in
for a terrific \$77,000.

for a terrific \$77,000.

"The Egyptian" heads for a mighty \$60,000 at the State-Lake, Reissue of "Duel in Sun" looks bright strong \$20,000 at Roosevelt, Grand views a sock \$17,000 for "Pushover" and "Bullet Is. Waiting," while the Monroe is good at \$10,000 with "Malta Story." Surf's reissue combo of "Lavendar Hill Mob" and "Tight Little Island" is a kidy \$3,500.

"Brigadoon" is fairly good in a second to come the second in the secon

tidy \$3,500.

"Brigadoon" is fairly good in second frame at McVickers. "Gone With Wind" is blowing briskly in the fourth at United Artists. Fair return looms for "Broken Lance" in fifth week at Oriental, as does sixth of "Vanishing Prairie" at Loop.

oop.
"Susan Slept Here" is sprightly
seventh and final round at the
oods. "Cinerama" continues to
de high in 61st week at Palace.
Estimates for This Week

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)
"Sabrina" (Par) with McGuire
Sisters topping vaude. Looks smash
\$77,000. Last week, "Rear Window" (Par) with Howard Miller
deejay package (3d wk), \$50,000.
Grand (Nomikos) (1,200; 98-\$1.25)
—"Pushover" (Col) and "Bullet Is
Waiting" (Col) Loud \$17,000.
Last week, "Black Shield Falworth"
(U) (7th wk), \$8,000.
Loop (Telem't) (606: 90-\$1.25)
—"Vanishing Prairie" (Disney) (6th
wk). Lush \$7,000 after last week's
\$7,500.

Loop (Telem't) (606; 90-\$1.25)—
"Vanishing Prairie" (Disney) (6th
wk). Lush \$7,000 after last week's
\$7,500.

McVickers (JL&S) (2,200; 65\$1.25)—"Brigadoon" (M-G) (2d wk).
Good \$25,000. Last week, new
house record at \$45,000.

Monroe (Indie) (1,000; 65-87)—
"Malta Story" (UA). Fat \$10,000.
Last week, "Her 12 Men" (M-G)
(3d wk), \$5,000.

Oriental (Indie) (3,400; 98-\$1.25)
—"Broken Lance" (20th) (5th wk).
Fair \$15,000. Last week, \$21,000.
Palace (Eitel) (1,484; \$1.25-\$3.40)
—"Cinerama" (Indie) (61st wk).
Tall \$31,000 after \$44,000 last week.
Roosevelt (B&K) (1,400; 65-98)—
"Duel In Sun" (SRO) (reissue).
Strong \$20,000. Last week, "Dawn
at Socorro" (U) and "Bounty Hunter" (WB) (2d wk), \$12,000.
State-Lake (B&K) (2,700; 98\$1.50)—"The Egyptian" (20th).
Wow \$60,000. Last week
Mutiny" (Col) (12th wk), \$16,000.
Surf—(H&E) Balaban) (685; 95)—"Lavendar Hill Mob" (Indie) and
"Tight Little Island" (Indie) (reissues). Looks good \$3,500. Last
week, "Hobson's Choice" (Indie)
(sub-run), \$3,000.

United Artists (B&K) (1,700; 98\$1,25)—"Gone With Wind" (M-G)
(reissue) (4th wk). Fast \$28,000.
Last week, \$30,000.

United Sesaness) (1,198: 98\$1,250—"Gone With Wind" (M-G)
(reissue) (4th wk). Fast \$28,000.
Last week, \$30,000.

United Artists (B&K) (1,700; 98\$1,250—"Susan Slept Here" (RKO)
(7th wk). Plump \$15,000 after \$19,000 last week, "On Waterfront"
(Col) opens today (Tues.).

World (Indie) (697; 98)—"La
ROMBLER' HEP \$9,000.

'GAMBLER' HEP \$9,000. PROV.; 'JUNGLE' OK 8G

Providence, Sept. 28.
Closed since Hurricane Carol
about a month ago, Strand opened
Monday with completely new orchestra and "Rear Window" on
screen Loew's State is still gay
with "Seven Brides" in third
round Majestic is nice with "Gambler From Natchez." RKO Albee
looks steady with "Duel In
Jungle."

looks steady with "Duel In Jungle" (RKO) (2,200; 50-70)—
"Buel in Jungle" (WB) and "Donovan's Brain" (LA). Healthy \$8,000. Last week, "Dragnet!" (WB) (2d wk-9 days), \$10,000. Majestic (Fay) (2,200; 50-70)—
"Gambler From Natchez" (20th) and "Bocket Man" (20th). Nice \$9,000. Last week, "The Egyptian" (20th) (3rd wk), \$9,000. State (Loew's) (3,200; 50-70)—
"State (Loew's) (3,200; 50-70)—
"State (Loew's) (3,200; 50-70)—
"State (Loew's) (3,200; 50-70)—
"Rear Window" (Par). Opened Monday (27). Dark since Hurricane Carol which had high tide flooding orchestra and basement.

Estimates Are Net

Film gross estimates as re-ported herewith from the variported herewith from the vari-ous key cities, are net; if, e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U.S. amusement

'Susan' Snappy \$18,000 in L'ville

Louisville, Sept. 28.
"Susan Slept Here" at the Rialto, scaled at regular prices, is building to a bumper total. Other houses are just doing so-so, Mary Anderson with "Duel In Jungle" and "Dawn At Socorro" at the Kentucky shape good. Kentuck Theatre recently signed up to play a good segment of top Paramount product. Par pix heretofore have been playing at houses operated by Fourth Avenue Amus. Co.

Estimates for This Week

Fourth Avenue Amus, Co.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)

"Dawn At Socorro" (U) and "Security Risk" (AA). Good \$6,000

Last week, "Francis Joins Wacs" (U) and "Bowery Boys Meet Monsters" (AA) (2d wk), \$6,500.

sters" (AA) (2d wk), \$6,500.

Mary Anderson (People's) (1,000; 50-75)—"Duel In Jungle" (WB).
Good \$6,000. Last week, "Dragnet" (WB) (2d wk), \$4,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Susan Slept Here" (RKO).
Hotsy \$18,000. Last week, "Gambler From Natchez" (20th) and "Killer Leopard" (AA), \$12,000.

State (Leowic) (2,000; 50,75)

"Killer Leopard" (AA), \$12,000.

State (Loew's) (3,000; 50-75)—
"Man With Million" (UA) and
"Lone Gun" (UA). Fairish \$9,000.

Last week, "Betrayed" (M-G) and
"Paris Model" (Col), \$10,500.

Wash. Wilts; 'Betrayed' Big \$20,000, Brando 16G, 'Duel' Okay 8G, 'Raid' 6G

Big \$20,000, Brando 16G,

"Duel' Okay 8G, 'Raid' 6G

Washington, Sept. 28.

There's a general slump along town's mainstem, with some houses very hard hit. Reason seems to be a combo of ideal outdoor weather and a lack of much strong product. However, "Betrayed" opened solid at the Palace, and will do well on the week. Columbia's "Raid" is lukewarm. Biggest nosedive was taken by "The Egyptian" at Loew's Capitol, which dropped about 40% after its initial solid stanza, "Rear Window" continues solid in fourth week at Lopert's Playhouse as does "On the Waterfront" in first holdover session at Trans-Lux.

Estimates for This Week
Capitol (Loew's) (3,434; 75-\$1.10)

—"The Egyptian" (20th) (2d wk). Dipped sharply to big \$23,000 after \$37,000 last week. Stays.

Columbia (Loew's) (1,174; 60-80)

—"Raid" (20th) (2d wk). \$4,500.

—"Raid" (20th) (3d wk). \$7,000 Last week, "Gambler from Natchez" (20th) (2d wk). \$4,500.

Dupont (Lopert) (372; 65-\$1)—"Vanishing Prairie" (Disney) (5th wk). Stundy \$5,000 after \$9,500 last week, Stays on.

Keith's (RKO) (1,939; 75-\$1.25)—"Caine Mutiny" (Col) (12th wk). Segues into fourth month with droopy \$7,000 after \$9,000 last week, "Broken Lance" (20th) (3d wk). \$8,500 in 6 days.

Playhouse (Lopert) (4375; 55-\$1)—"Broken Lance" (20th) (5th wk). Segues into fourth month with brisk \$20,000, and stays.

Metropolitian (SW) (1,200; 60-80)—"Buel in Sun' (SRO) (reissue) Fine \$8,000 for oldie. Last week, "Dragnet" (WB) (3d wk), \$7,500.

Palace (Loew's) (2,370; 65-95)—"Broken Lance" (20th) (5th wk). Segues into fourth month with brisk \$20,000, and stays.

Metropolitian (SW) (1,200; 60-80)—"Bretayed" (M-G) and "Thunder Pass" (Lip). So-so \$10,000 or near. Last week, "Broken Lance" (20th) (3d wk), \$7,500 after \$9,000 after \$

'OBSESSION' FAT 13G, OMAHA: 'SHIELD' 5G, 2D

Omaha, Spit. 28.

"Magnificent Obsession" is pacing new film entries currently with a lively session at Tristates' flagship, the Orpheum. Start of Ak-Sar-Ben Rodeo Friday (24), one-day stand of Ringling Bros. Circus Sunday (26) and weekend night grid games took a heavy toll at most spots. "Black Shield of Falworth" and "Seven Brides" are in last stands at the Omaha and State, respectively.

Estimates for This Week
Brandels (RKO) (1,100: 50-75)—

Estimates for This: Week
Brandeis (RKO) (1,100; 50-75) —
"Bounty Hunter" (WB) and "Norman Conquest" (Indie). Slow \$3,-500. Last week, "3 Hours to Kill"
(Col) and "Hollywood Thrillmakers" (Col), \$4,000.

Omaha (Tristates) (2,000; 55-80)
—"Black Shield Falworth" (U) (2d wk). Fairish \$5,000. Last week, \$7,500.

\$7,500.

Orpheum (Tristates) (2,890; 7090)—"Magnificent Obsession", (U).
Nice \$13,000 or near. Last week,
"Egyptian" (20th) (2d wk), \$9,000
at 75-\$1 scale.

State (Goldberg) (875; 65-90)—
"Seven Brides" (M-G) (3d wk-9days), Smooth \$4,000 after \$5,000
last week. "Betrayed" (M-G)
opened today (Tues.).

'Sabrina' Smash 22G Paces Buff.

Buffalo, Sept. 28.

Big news here this stanz is the smash total being racked up by "Sabrina" at the Paramount. Coin looms big enough to win holdover but not set yet. Elsewhere the takings are mild with too many holdovers hurting. "Valley of Kings" shapes okay at the Buffalo. "Duel in Sun" looks good in second round at the Center.

Estimates for This Week

round at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—

Valley of Kings" (M-G) and

Overland Pacific" (Indie). Okay

\$12,000. Last week, "Man with

Million" (UA) and "Challenge

Wild" (UA), \$10,800.

Wild" (UA), \$10,800.

Paramount (Par). (3,000; 50-80)—
(Sabrina" (Par) and "Roggie's
Bump" (Rep). Heading for smash
\$122,000 or close. Last week,
"Bounty Hunter" (WB) and
"Crossed Swords" (UA), \$12,200.
Center (Par) (2,000; 50-80)—
"Duel in Sun" (SRO) (reissue) (2d
wk). Good \$8,000. Last week, \$11,000.

Lafayette (Basil) (3,000; 50-80)
— "Human Desire" (Col) and "Law
Vs. Billy Kid" (Col). Fine \$10,500.
Last week, "Black Shield Falworth" (U) and "The Cowboy"
(Lip), \$9,000.

Broadway Rosy; 'Sabrina' Record 68G, 'Shanghai' 27G, 'Brigadoon' 153G 2d, 'Dreams' 17G, 'Egyptian' 394G in 5

Broadway is loaded with holdovers this stanza but the pix are
still showing strength and World
Series visitors are helping to give
deluxer trade a healthy tone in
the current session. Although Indian summer type weather since
Sunday (26) hurt the boxoffice, the
cool, damp weather most of last
week was a plus factor. N. X. is
so swamped with out-of-towners
to see the first game between the
Giants and Cleveland-Indians today,
(Wed) that even Brooklyn and
Bronx hotels are loaded
with
guests.

Standout newcomer, of course, is.

Palace (RKO) (1,700; 50-\$1.60)—
Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Palace (RKO) (1,700; 50-\$1.60)—

Stangplal Story' (Rep) and vaude,
Week ending for nois \$27,000 or near,
vaude, \$25,000.

Stangplal Story' (Rep) and vaude,
week, "White Fire" (Lip) and
vaude, \$25,000.

Stangplal Story' (Rep) and vaude,
vaude, \$25,000 or near,
vaude, \$25,000.

Stangplal Story' (Rep) and vaude,
week, "White Fire" (Lip) and
vaude, \$25,000.

Stangplal Story' (Rep) and vaude,
vaude, \$25,000.

Stangplal Story' (Re

Standout newcomer, of course, is "Sabrina," which is soaring to a new house record of \$68,000 or close at the Criterion. This tops the old high of "Hans Christian Andersen" by a considerable margin. Rave reviews for the most part, excellent word-of-mouth and the upped scale all are contributing to the showing, unusual for this season of the year. Crit is getting \$2 top (\$2.30 for loges) on the weekends and cashing in on lifted prices all along the line.

"Shanghai Story" with vaude looks to hit sock \$27,000 at the Palace. "Bread, Love and Dreams," the other newcomer, soared to a terrific \$17,700 opening week at the Paris. Second session of Brigadoon" with stageshow looks to hold with smash \$153,000 at the Music Hall, and continues on. First holdover round of "Rogue Cop" at the Paramount shapes to get a good \$38,000.

"Betrayed" continued solid with \$27,000 in third frame ended last night (Tues.) at the State. "Caine Mutiny" wound up its long run at the Capitol last night (Tues.) with fair \$13,000 for 14th (6 days) week. "Barefoot Contessa" opens with beneft preem today (Wed.). Ace longrun, "On Waterfront," held at smash \$38,000 in ninth week ended yesterday (Tues.) at the Astor. It stays on indefinitely. "Rear Window" also field in greaf fashion with \$32,000 looked for in eighth session at the Rivoli. The Roxy brought in "Woman's World" yesterday (Tues.) after a great run with "The Egyptian." Although down to \$40,000 in final six days of fifth stanza, "Egyptian." Although down to \$40,000 in final six days of fifth stanza, "Egyptian." Although down to \$40,000 in final six days of fifth stanza, "Egyptian." Although down to \$40,000 in final six days of fifth stanza, "Egyptian." Although comes Friday (1).

"Estimates for This Week Asior (City Inv.) (1,300; 50-\$1.75).

"On Waterfront" (Col) (10th wk.6 days), fair \$13,000 or ner at singht (Tues.) Old Crithigh was \$61,850 made by "Gold Man Out" (Indie) (reissue) conservation of the firm of the week of the sunday (26) hit fair \$2.500. "Hamed ("RKO) Thanksgiving week of

Paris (Pathe Cinema) (568; 90-\$1.80)—"Bread, Love and Dreams" (Indie) (2d wk). First round end-ed Sunday (26) hit huge \$17,700, and looks in for run. In ahead, "Hobson's Choice" (UA) (14th wk), \$4.800,

\$4.800.

Rivoil (UAT) (2.092; \$5-\$2)—
"Rear Window" (Par) (8th wk).
Present stanza ending today (Wed).
is holding in great style with \$32,000 or close after \$39,000 in seventh week. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Brigadoon". (M-G) and stageshow (2dwk). Holding with socko \$153,000
in current session ending today.
(Wed). First week was \$167,000.
Holds two more, and maybe a fifth week. "White Christmas" (Par) with stageshow is due in next, likely the middle of October.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)—"Women's World" (20th). Opened yesterday (Tues.). In ahead, "The Egyptian" (20th) (5th wk-6 days), oke \$40,000 after \$60,000 in fourth full week, for best run here many months.

State (Loew's) (3,450; 78-\$1.75)—"Betrayed" (M-G) (4th wk). Third stanza ended last night (Tues.) hit solid \$21,000 after \$32,000 for second, considerably over hopes. "Black Shield of Falworth" (U) is due in Oct. 6.

Sutton (R&B) (561; 90-\$1.50)—"Black Shield of Falworth" (U) is sutton (R&B) (561; 90-\$1.50)—"Little Kidnappers" (UA) (5th wk). Fourth session ended last night (Tues.) held with solid \$7,500 after \$10,000 for third week. Continues on.

Trans-Lux 52nd 5th (T-L) (540; \$1-\$1.50)—"Little Kidnappers" (UA) (5th wk). Fourth session ended last night (Tues.) held with solid \$7,500 after \$10,000 for third.

Trans-Lux 52nd 5th (T-L) (540; \$1-\$1.50)—"Little Kidnappers" (UA) (5th wk). Fourth session ended last night (Tues.) held with solid \$7,500 after \$10,000 for fifth week. Continues on third week. Got for current session ended got for fifth week. Holds until "Star Is Born" (WB) opens day-date with Paramount on Oct. 11.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (69th wk). The 68th round ended Saturday (25) held with sock \$36,400 after \$39,000 for 67th week. Continues.

Susan' Smooth \$12,000. Balto; 'Shield' Snappy 11G, 'Brides' 8½G, 4th

Baltimore, Sept. 28.
Fairish grosses are indicate here this wek but there are somstrong spots. New entries ar topped by "Susan Slept Here, smooth at the Hipp, "Black Shiel, Of Falworth" is pleasing at the Century. "Human Desire" had mild week at the Mayfair. "Drag net" looms okay in fourth Stanle round.

mild week at the Mayfair. "Dragnet" looms okay in fourth Stanley
round.

Estimates for This Week
Century (Loew's-UA) (3,000; 2565-90)—"Black Shield Of: Falworth" (U). Nice \$11,000 or near.
Last week, "Apache" (UA) '(2d wk11 days), same.
Cinema (Schwaber) (466; 50-\$1)
—"Pickwick Papers" (Indie). Okay
\$3,500. Last week, "La Ronde"
(Indie) (4th wk), \$2,300.

Film Centre (Rappaport) (960;
50-\$1)—"Final Test" (U). Falirish
\$4,000. Last week, "Vanishing
Prairie" (Disney) (5th wk), \$3,000.

Hippodrome (Rappaport) (2,100;
55-80)—"Susan Slept Here" (RKO).
Pleasing \$12,000. Last week,
"Caine Mutiny" (Col) (10th wk),
\$4,500.

Keith's (Schanberger) (2,400; 30-

\$4,500.

Keith's (Schanberger) (2,400; 30-46-80)—"Crossed Swords" (UA).
Modest \$6,500. Last week, "Prisoner Of War" (M-G), \$6,000.

Little (Rappaport) (310; 50-\$1)—
(Continued on page 16)

THE BIGGEST CAST OF THE YEAR!

directed by JEAN NEGULESCO, who gave you"THREE COINS IN THE FOUNTAIN" and "HOW TO MARRY A MILLIONAIRE"

Another great big wonderful motion picture

from 20th ... in October!

print by TECHNICOLOR NEMASCOPE

Clifton WEBB June ALLYSON Van HFFI IN Lauren BACALL Fred MAGMURRAY Arlene DAHL Cornel

WILDE

CHARLES BRACKETT

who gave you Titanic"!

plugging your date now! With these FREE

aids!

"IT'S A **WOMAN'S WORLD"** Lyrics by SAMMY CAHN

Music by CYRIL MOCKRIDGE us sung by "THE FOUR ACES"

"FOUR ACES" RECORD!

The group that did it for you with their "Three Coins in the Fountain" platter! Start playing it now! As soon as your date is confirmed, contact Radio-TV Dep't, 20th Century-Fox, 444 W. 56 St., N. Y. 19, N. Y.

CINEMASCOPE TEASER TRAILER

Special novel Cinema-Scope teaser trailer sells the great cast...presells the picture's wonderful new hit song! Put it on your screen immediately! Get it from your 20th exchange!

TRAILERS

60-second and 20-second open-end TV trailers with actual scenes from the picture! Start planning your TV campaign now! TV trailers available at your 20th exchange.

TOA YELLS-BUT NOT FOR COPS

Berger of Allied Scoffs at TOA

Reade's Social Call Upon Twin Cities Evokes No-Motive' Statement From Harold Field

Minneapolis, Sept. 28.

It's just a "coincidence" that the news of the coming to this Allied stronghold of Walter Reade Jr., TOA president, broke at the time of North Central Allied's picketing of the local Columbia exchange. So says Harold Field, the circuit owner who invited Reade to Minneapolis "long before there was any hint of the picketing."

And, asserts Field, who is a TOA member, the invitation was extended during recent. West coast meeting, not for the purpose of establishing a TOA unit here, "but because I thought this territory's exhibitors would like to get acquainted with Mr. Reade and learn something about TOA and its aims and how it functions."

So, says. Field, he and Eddie Ruben, another circuit owner and TOA member; who couldn't be reached for comment, decided to join in bringing Reade here, holding a luncheon for him and inviting exhibitors here to attend.

Neither Field nor Ruben is an Allied member, but Field declares he has "the greatest respect and admiration" for Bennie Berger, NCA president. As far as the picketing of the Columbia exchange is concerned, "If don't know what it's all about," says Field.

On his part, Berger, predicting that any effort which might develop from the luncheon to form a TOA unit "in competition with North Central Allied" is doomed to failure, declares the development "doesn't worry or disturb him in the slightest." He also takes a potshot at TOA.

"If (TOA here) at best would be only a 'paper organization' with a board of directors and few if any more members, and that's about and are with us 100%, and can't be taken away. They appreciate our many accomplishments for them.

nem.
"As far as TOA is concerned, it never has done anything of value for independent exhibitors and our theatreowners in this territory know that."

Reattewhite's in this territory know that."

Berger denies reports that he has received some adverse criticism from members because he and his directors employed two pickets to carry banners in front of the Columbia exchange here declaring the company "unfair to independent exhibitors." This was in protest against the claimed unreasonable terms for "The Caine Mutiny" and the company sales manager's alleged "arrogant" treatment of a National Allied committee seeking film rental relief. This picketing has been halted pending the outcome of Columbia's court action to stop it.

other of commina's court action to stop it.

"We've had nothing but praise from our members for taking the picketing step that we did," in-sists Berger. "There hasn't been a single fault found with the ac-tion."

EDMUND GRAINGER FORMS INDIE COMPANY

Hollywood, Sept. 28. Edmund Grainger is leaving his RKO post at the end of this year to form his own indie company, Edmund Grainger Productions. Inc., with a program of 10 features over a period of five years. First will be "Oh, Promised Land." Deal is under way with RKO for production and distribution facilities.

Producer has headed his own unit at RKO for four years during which he made such films as "The French Line," "Flying Leather-necks," "The Racket," "One Min-ute to Zero," "Blackbeard the Pirate," "Split Second," "Devil's Canyon" and "Second Chance."

DeMille Picks Robinson

Hollywood, Sept. 28.
Before leaving for Egypt, Cecil
B. DeMille signed Edward G. Robinson for the important role of
Dathan, enemy of Moses, In the
Paramount production, "The Ten
Commandments."

Previously signed for the film were Yul Brynner, Charlton Hes-ton, Anne Baxter, Cornel Wide, Yvonne DeCarlo, Sir Cedric Hard-wicke, Debra Paget and Vincent Price.

Biting Sarcasm Hits 70-30 On 'Caine Mutiny'

Boston, Sept. 28.

A bulletin released last week by Independent Exhibitors and Drive-In Theatre Association of New England urges exhibs to bypass playing "The Caine Mutiny" terming Columbia's current deal the "most appalling terms ever demanded." Claiming that "Columbia has seen fit to rate the pic with a few all-time greats by demanding a 70-30 split, with an indicated 10% profit to the exhib" it points out "something new has been added, namely a floor of 50% of the gross receipts so that it may very well be that the exhib loses money while Columbia gets 50% of the gross and the 10% profit vanishes. This creates a precedent to which the exhibs dare not accede because if we go for this the practice will surely spread."

Continuing that "it is obvious

will surely spread."

Continuing that "it is obvious that you cannot make money on this company's second feature and it's more obvious that you will make no profit on their big (?). hits it seems a three-fold shame that exhibs will continue to do business with a company which would preclude a chance of profit on their current features." Bulletin winds with the warning "Signing a Columbia contract, in our opinion, means committing business suicide with your fountain pen."

Commenting the bulletin.

ness suicide with your fountain pen."

Commenting the bulletin, Norman Glassman, Independent's chairman of the board, predicted the current booking terms and practices of the majority of film companies would play a prominent part on the agenda of National Allied's convention next month. Glassman also took a verbal poke at the distribs attitude stating "It doesn't make sense to me that a company should spend so much money making a pic and then throw roadblocks in the way of the small exhib by demanding such exhorbitant terms. A pickle company does everything possible to market its product but distribs apparently don't understand or care about essential economics when they continually price their product out of range."

Bengal Brigade' Advance **Booking Tied to Mag Ads**

With a view to a maximum magazine ad tieup, Universal has racked up a record 1,446 advance bookings on its "Bengal Brigade," according to Charles J. Feldman, U.v.p. and general sales manager. These theatres will play the film in November. They're to be listed in two-and-a-half, page two-color ads in, the Oct. 19 issue of Look Magazine and the Nov. 12 issue of Collier's.

Similar national promotional campaign, with theatre listings in the same two national mags, was carried on by U earlier this year for "Saskatchewan." Pre-dating, U feels, doubles the impact of its national mag ads.

DON'T ADD NEW

Although reluctant "to call in Although rejuctant "to call in the cops," an expression used by leaders of Theatre Owners of America in opposition to further Government intervention in film industry affairs, the exhib organization is nevertheless determined to press for strict enforcement of the correct of to press for strict enforcement of present decrees. Herman M. Levy, TOA general counsel, has urged all regional units to forward to the N. Y. GHQ all complaints relating to alleged abuses and violations of existing decrees.

existing decrees.

Tipoff of TOA's policing came last week at a regional meeting of the United Theatre Owners of Illinois at Springfield at which Levy declared: "I am shocked to hear of the many apparent violations of the decrees in U. S. vs. Paramount in this and in other areas." Levy stressed that the violations were mainly in the field of conditioning the sale of one picture upon another or others. He told exhibs to forward "their complaints in writing, giving the time. plaints in writing, giving the time, place, name of sales representa-tive, and the demands made by him, so that appropriate action can be taken."

be taken."

Other beefs registered at the conclave paralleled those of the rival Allied States Assn. which feels that the only way relief can be obtained is by further Government regulation of distrib tradepractices; The complaints cluded:

Shortage of prints. As an example, it was noted that as many as 18 prints were available for the St. Louis area a few years ago, and this has now been reduced to four

Delay in obtai ing pix. Some theatres, it was said, had to wait a year to get product at a price they could afford.

Necessity to pull pictures less than a week before playdate after trailers were shown and advertising was set, the distrib excuse being that "New York won't approve the deal."

the deal."

Abolition of sliding scale which, it was claimed, works new hardships on small exhibitors.

Edward G. Zorn, prexy of the Illinois unit, admonished exhips to have sufficient backbone to say "no" to present "outrageous high terms demanded by distributors."

At the fifth in a series of "grass roots" meetings in Illinois at Wautegan similar complaints were

At the fifth in a series of "grass roots" meetings in Illinois at Waukegan similar complaints were registered. Hank Rhyan, Times Theatre, Waukegan, was elected regional v.p. of the United Theatre Owners of Illinois. Elected as directors to represent the Waukegan district on the board of UTOI were Joe Sikes of Zorn and W. R. Catlow of Barrington. V. Quarta was named secretary of the local group.

ENFORCE LAWS, .. Confirm Village Power to Deny Drive-In as Potential 'Nuisance'

Golden Reel Awards

Golden Reel Awards
Chicago, Sept. 28.
Second annual Film Assembly, at which Golden Reel
awards are handed out to best
16m commercial and educational films, is slated to be
held at Waldorf-Astoria
New York next year. Dates
are April 4-9.
First assembly was held in
Chicago in April this year.
Twelve of 360 films, screened
at 26 sessions, received Golden
Reel awards. Headquarters of
Film Council of America,

which sponsors the event, in Chicago.

Rhoden Cold **To Expansion** Via Drive-Ins

Elmer Rhoden, president of Fox Midwest Theatres, which is based in Kansas City, has no use for drive-ins. "We don't regard it as the type of show business we want to expand in," he commented. The circuit chief, in N. Y. last week, said this applied to his area where the ozoners operate on only a six-month-a-year basis. He stated he has "figures" on one company in business eight to hine years "and it has still to pay for one house." He acknowledged that the drive-in business might be more favorable

He asknowledged that the drive-in business might be more favorable in the south or west.

Added Rhoden: "The drive-ins don't cut in on our business because they are providing a service for people who wouldn't come (to conventional houses) anyway." He placed in this category persons with baby-sitting or automobile-parking problems.

Rhoden, who doubles as chairman of Theatre Owners of America's drive-in committee, said the closed-in operations score over the outdoor houses on another count. In hot weather, he noted, air conditioning is a definite lure for the regular theatres.

Peck Waits on Dmytryk

Minneapolis, Sept. 28 Minnesota communities have the

Minnesota communities have the legal right to ban drive-in theatres on the grounds an ozoner would constitute a nuisance, but it devolves upon a local city or village council to make the determination, not the state, according to a ruling by J. A. A. Burnquist, state attorney general.

Replying to a query from C. W. Kennedy, Wadena county attorney, he opined that a village in Wadena county, where it has been proposed to build an ozoner, has the power to regulate exhibitions and shows held outdoors.

Accordingly, said the state attorney general, the village itself must decide if the outdoor theatre would affect the public health, safety general welfare differently from a four-wall showhouse.

ently from a four-wall shawhouse.

Inasmuch as he wasn't furnished with a copy of the proposed ordinance regulating or banning driven theatres, Burnquist said he couldn't decide if the proposal to prohibit the ozoner reasonable or not.

Kerasotes Figures Film Supply Undercalculated By 100 Features Yearly

Springfield, Ill., Sept. 24.
Theatres throughout the country could easily absorb 100 more pictures "of good quality," declared George Kerasotes, veepee of United Theatres of Illinois, a Thatre Owners of America affiliate. Speaking at a regional meeting at the Leland Hotel here last week, Kerasotes said that distribs had miscalculated the market by reducing the supply of pictures.

The midwest exhibitor leader

miscalculated the market by reducing the supply of pictures.

The midwest exhibitor leader also called the film companies to task for neglecting showmanship and "exercising all their efforts to secure unreasonable and unequitable film rentals."

"Higher rentals result from higher grosses," Kerasotes said.
"However, securing high percentage terms does not necessarily result in high film rentals. The distributor has erroneously reasoned that he has completed his performance of contract by selling the exhibitors a valuable motion picturat high terms. Paradoxically as it may seem, the distributor has another important function to perform. He must cooperate with the exhibitor in selling his pictur to the public, not only on the national level, but also on the local level."

Kerosotes maintained that an exhib who have 40% to 50% to 50% of his

to the public, not only on the national level, but also on the local level."

Kerosotes maintained that an exhib who pays 40% to 50% of higross for film rental cannot be expected to spend 100% of the advertising cost. His margin of profit is too small to risk a large advertising expenditure, he said.

"Many exhibitors," Kerasotes continued, "disappointed in the terms they have paid for product, are reluctant to exploit properly a high percentage picture. No exhibitor will complain about high rentals if his gross is high enough to cover his expenses and returnim an equitable profit."

Kerasotes suggested that to only fair way to sell a percentage picture is on a sliding scale, "equitable to distributor and exhibitor, and the scale would apply to all percentage pictures and not just the mediocre ones."

The exhib leader said sh wmanship had been sadly neglected by both distribs and exhibs. Pointing to the successful use of tv advertising by other American business firms, he called attention to the industry's also-ran performance. He cited the total of \$123,398.998 spent for network video by leading corporations and noted that "not one motion picture company is listed among the first 100."

Showing instances where tv has aided the grosses of certain pictures, Kerasotes said "we have the stars, the directors, and the writers to use the facilities of this new advertising medium, yet we have failed to do so."

Allied Will Fight for Picket Privilege

Thinks Exhibs Possess Useful Weapon-Only Three Subsequents Book 'Caine Mutiny' in Area

Minneapolis, Sept. 28:
Federal Judge G. H. Nordbye has under advisement Columbia's charge that North Central Allied committed an illegal act in employing pickets to march in front of the film exchange accusing the company of being "unfair to independent exhibitors." Resting on his finding will be the granting of a temporary restraining order sought by Columbia against the picketing.

Allied agreed voluntarily to call off the pickets and refrain from any further picketing until its own S. D. Kane, executive counsel, and David Shearer, lawyer for Columbia, submit written briefs and the court hands down decision.

However, Allied states it will fight to the finish against Columbia's ferns for "The Caine Mutiny." Out of the 11 finis and unusually small number. However, Allied states it will fight to the finish against Columbia's efforts to obtain the temporary restraining order and then a Minneapolis, Sept. 28.

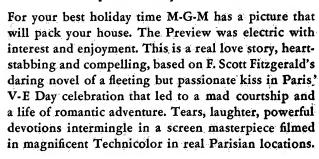
permanent injunction, says Kane. It's determined if



Look no further for your THANKSGIVING ATTRACTION! M-G-M has it!

"THE LAST TIME I SAW PARIS"

(Technicolor)



M-G-M presents • Color by Technicolor • "THE LAST TIME I SAW PARIS" starring ELIZA-BETH TAYLOR • VAN JOHNSON WALTER PIDGEON• DONNA REED with Eva Gabor • Kurt Kasznar Screen Play by Julius J. & Philip G. Epstein and Richard Brooks Based on a Story by F. Scot Etizgerald • Directed by Richard Brooks • Produced by Jack Cummings

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)



"... a fleeting but passionate kiss..."

Tell your M-G-M Branch:
"I want this great musical for CHRISTMAS — NEW YEARS!"

DEEP IN MY HEART"

Color

The audience cards were 100% enthusiastic! Not one dissenting voice. No wonder. M-G-M follows "Seven Brides" and "Brigadoon" with its best yet. The life and songs of famed Sigmund Romberg told in "The Musical With A Heart." 22 song hits from 11 Romberg operettas with the most imposing cast of entertainers ever. There's a love story, there's warmth, there's happiness, there's humanity! You cannot imagine an entertainment so perfectly suited in every way for the golden opportunity of the happy holidays, Christmas—New Years!

M-G-M presents • Based on the Life and the Melodies of Sigmund Romberg • "DEEP IN MY HEART" starring JOSE FERRER MERLE OBERON • HELEN TRAUBEL • with Doe Avedon Tamara Toumanova• Paul Stewart Isobel Elsom • William Olvis James Mitchell • and Guest Stars: WALTER PIDGEON • PAUL HENREID • ROSEMARY CLOONEY GENE & FRED KELLY • JANE POWELL • VIC DAMONE • ANN MILLER • CYD CHARISE HOWARD KEEL• TONY MARTIN Screen Play by Leonard Spigelgass From the Book by Elliott Arnold Photographed in Eastman Color Print by Technicolor • Directed by Stanley Donen • Produced by Roger Edens

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

(Issue of Aug. 20th)



in all picturedom."

"... Hollywood Reporter describes the preview of 'Deep In My Heart'!"

British Film Biz, Legit Leaders Into Com'l TV Via New Syndicate

The potential scope of commercial television in Britain has been widened by the formation of a major syndicate headed by leading executives from all branches of show biz. They've banded together show biz. They we banded together in the formation of the Incorporated Television Program Co., and made application to the Independent Television Authority to be a program contractor on a national basis.

Chairman of the new outfit is Prince Littler, whose many activi-ties in the theatrical world include similar positions with Stoll Thea-ties Corp.; the Theatre Royal, Drury Lane; and the London Coliseum. Val Parnell, managing Drury Lane; and the London Coliseum. Val Parnell, managing director of Moss Empires and the London Paladium boss, is managing director to the new organization. The legitimate theatre is represented by Steward Cruickshank, managing director of Howard and Wyndham and a director of H. M. Tennent Ltd.

The picture industry is represented on the board by Phil and Syd Hyams, who are chairman and managing director respectively of Eros Films, an independent British producing and distributing company. Harry Alan Towers, who has been a leader in the field of commercial radio, is also named director.

The board also includes Lew and

director.

The board also includes Lew and Leslie Grade, joint managing directors of the Lew and Leslie Grade, joint managing directors of the Lew and Leslie Grade Agency; J. A. L. Drummond, who is associated with S. G. Warburg & Co., a firm of merchant bankers; and Suzanne Warner, an independent prices agenter. zanne Warr press agent.

The company was registered at Somerset House last week with a nominal capital of \$28,000. The new organization is being geared to start on a major lineup of television programming, both live and filmed, as soon as the greenlight is received from the I.T.A. next

The financial resources of the new organization are such that they can call on a minimum of (\$5, 600,000, with more at their dis-posal if the I.T.A. should consider that figure inadequate.

French Pic Reps See U. S. **Production As Saving** Grace to Own Industry

Paris, Sept. 21.

Roger Weil-Lorac, head of the Syndicat De Technicians in France, declared that he was gratified at th growth of U. S. film production in Paris, and that he hopes more companies and indies will follow the lead of Metro for its "Paris Story" and UA for its "Gentlemen Marry Brunettes," now shooting there. He said that French studios have been running at a 30% to 40% capacity the last few years, and that most French pic reps feel that huned American production. that hypoed American production there would be a saving grace and factor for technicians and studio owners and labs.

ractor for teennicians and studio owners and labs.

He realizes that there may be some repercussions to this Gallic "open door" policy to U. S. producers in the States since unemployment also exists there, and has cropped up importantly of late. But he feels that films needing the foreign locale are logical choices for this type of overseas production. So far the governmental pic body, the Centre Du Cinema, has endorsed this "welcome mat" idea for American film producers, and now the industry reps are being worked on to go along with the plan. There is plenty of internal dissension against this by those who feel that it may harm local production, but Lorac says there is room that French time will not be cut in upon.

Vidpix production is another thing France would like to en-courage. It would not be necessary to make a French production also under the new setup, but it would insure work for French thesps and technicians and would be a good wedge in introing Gallic stars to U. S. auds,

Heilman-King Co. Setting Plans for Pic in Japan

Tokyo, Sept. 21.

Tokyo, Sept. 21.

Newly-formed Heilman - King Productions, of Beverly Hills; is the latest entrant into U. S.-Japan co-production here with an announcement by producer Claude Heilman that he plans a three-way deal with H-K, a Japanese studio and one of the bigger U. S. pix companies. Tripartite plan would utilize U.S. and Japanese technicians and actors, Japanese sets, studios and financing with additional funds provided from the frozen yen of a major U. S. studio, possibly RKO or Republic. Japanese studio involved is not named as yet.

Screenplay has already been

Screenplay has already been written, being titled, "Forever and Ever." It is laid in the Kamakura era of Japan's history. It will be shot in color and in widescreen. Director will be Charles L. King.

'Beau' Named '54 **Command Film**

"Beau Brummell," made by Metro at its Elstree Studios, has received the nod from the selection panel as this year's royal command film. This is the second successive year in which a British-made film, sponsored by an American company, has received the royal accolade, last year's choice being Walt Disney's production of "Rob Roy."

The selection panel, comprising

Disney's production of "Rob Roy."

The selection panel, comprising reps from the various sections of the industry, had been viewing entries for more than a week. From the 13 films submitted, they had a short list of three which were viewed again last week before the final choice was made. The runner-up pix were "Magnificent -Obsession". (U) and "The Constant, Husband". (British).

Metro had a trio of entries, the

band" (British).

Metro had a trio of entries, the others being "Brigadoon" and "7 Brides for 7 Brothers." Other candidates for royal honors were the new Herbert Wilcox musical, "Lilacs in the Spring," starring Errol Flynn and Anna Neagle, and the Daniel Angel production, "The Sea Shall Not Have Them."

The royal preem is being held at the Empire Theatre Nov. 15.

DOLLAHITE TO GUIDE PLUSH HONOLULU INN

Honolulu, Sept. 28.
Naming of Herbert G. Dollahite
2d as resident manager of new
Waiklik-Biltmore Hotel may indicate the \$2,500,000 resort hotel
will highlight Hawaiian entertainment when it opens in January.

ment when it opens in January.

Dollahite has long been familiar with the Isle talent scene, having been assistant manager of the Royal Hawaiian Hotel both before World War II and from 1947 to 1949. With a long career of hotel experience behind him he's most recently been assistant manager of Hotel del Coronado, near San Diego.

U.S. Producers to Make 8 Pix in Mex by Jan

Mexico City, Sept. 21.

Hollywood producers are scheduled to make eight pix here and hereabouts from October to January, it is reported in local studio circles. The Yanks may make more than eight films in this locality, depending on spending deals. Most of this American work will be done at the Churubusco Studios. It already has set five of these productions, and is readying for the other three.

Some of these films will be Cinemascope and color. Republic is skedded to start this ball rolling in October. Albert Lewin, Wayne-Fellows and Cosmos Productions, are mentioned as the other makers.

Sydney, Sept. 21.

United Artists presently is making a powerful bid with "Moon Is Blue" with 12 months likely at the 950-seat Century, one of the Hoyts circuit houses.

Film has played past its 11th month and is responsible for holding back other product due for playdates at this intimate house. Despite the higher holdover figure. "Moon" continues to pull solidly

'Faust' Tees Off Fourth Berlin **Cultural Fete**

The Fourth Berlin Cultural Fes tival was opened here last weel with Goethe's "Faust" at the Schiller Theatre. On same night, the Renaissance Theatre preemed John Patrick's "Little Teahouse," (The Teahouse of August Moon") starring Oscar Karlweis. Some 400 foreign artists will take part in the 18-day festival which includes about 200 different productions.

soout 200 different productions.

Simultaneously with the culture festivities, but commencing a week later, the Berlin Industrial Fair is to be held at the Funkturn, with nine major nations sending products from every branch of industry.

Nacyly all the big beauty.

Nearly all the big hotels on Kurfuerstendamm are booked to capacity. Number of visitors from outside Berlin is probably bigger than in previous years. Aside the Cultural Festival, there are also other big events going on, such as the local "Modewoche" (Berlin's exhibition of Haute Couture), the gala opening of the lavish U. S. financed American - G er m a n library, a big international car race and, Berlin's traditional October Fest.

Fest.

Main draws of the festival will be the guest performance of the Glyndebourne Festival Opera, the Tyrone Guthrie ensemble from Edinburgh, the Teatro delle Novita from Milan, the "Kaleidoskop" ensemble from Vienna and the Grand Ballet du Marquis de Cuevas de Monte Carlo. One of the foremost American entries is the "Ballet Ballads of America," (producer is Ernst Joseph Aufricht). The U. S. Army will be represented with the 7th Army Symphony.

Three American women will also

7th Army Symphony.

Three American women will also be guest performers at the fete Camilla Williams, soprano of the N. Y. City Opera; Mildred Dilling, American harpist; and Met star Margaret Harshaw, who will sing leading roles in three Wagnerian operas. Thornton Wilder is scheduled to give a lecture on the American drama next week at the new American-German library.

There also will be a Japanese dance group with a program of Japanese Folk Dancing and Singing.

'Tables' Looks Set For Prosperous London Run; Sadler's 'Nelson' Clicks

London, Sept, 28.

"Separate Tables," a double bill by Terence Rattigan, which preemed at the St. James' Theatre last Wednesday (22), is the first major legit entry of the new season and looks set for a prosperous run. The enthusiastic firstnight ovation was followed by universal critical approval in the London papers.

'Moon' 11 Months in Aussie Commies Fear U.S. Pix Production In France May Hurt Local Industry

Sadler's Set for Italo Tour, First Since '49

London, Sept. 28.

London, Sept. 28.

The Sadler's Wells Ballet has been booked for an Italian tour, opening Oct. 13 at Milan's Scala Theatre. Unit stays in Milan through the 18th, then moves on to Rome for six days, Oct. 21-26, at the Rome Opera House. Dates in Naples, Oct. 28-Nov. 2, and Venice's Fermic Theatre Nov. 9-10, wind up the brief swing through Italy.

Last and called.

Italy.

Last and only previous appearance of the Sadler's Wells in Italy was during the 1949 Musical May Festival in Florence. Troupe is currently prepping for a two-weck stay at Paris' Opera, preceding the Italian trip.

Cinerama's 1st **Bow Outside U.S.**

London, Sept. 28.
The London operation of Cinerama, which opens at the Casino Theatre Thursday (30), will be the first to run on a three-a-day basis. This, says Harry M. Kalmine, who arrived from the U. S. last week, has been necessitated by the heavy installation costs and by the burden of admission tax.

den of admission tax.

Opening performance of "This is Cinerama," is being sponsored by the Variety Club to aid the Empire Rheumatism Council for Children. Admission that night will be with a \$15 top. Thereafter, the theatre will make normal West End legit charges with a top around \$2.20 While making legit charges, the theatre will have to pay the higher rate of admission tax which operates on films and which will slice the weekly take from a gross figure of \$30,000 to a net of about \$20,000.

Kalmine reckoned that Cinerals

Kalmine reckoned that Cinerama will run at capacity level in London for a long time and that a further installation in the United Kingdom was not contemplated un-til the next film was available. When the time came a major the-the time came a major the-taken over and open with "This Is Cinerama," with the second sub-ject playing in London.

ject playing in London.

Based on Stanley Warner experiences in America, Kalmine regarded Cinerama as a major tourist lure. He was confident the new pic would grab most of the trade from out-of-towners. Allowing for import dues, the cost of freight, and the retooling work, the Casino conversion has cost almost \$200,000. About 500 seats were eliminated, leaving a capacity of about 1,200.

'53-'54 German Season Okay for Pix Release

Berlin, Sept. 21.
Statistics revealed by SPIO (top organization of the West German organization of the West German film industry, show the film season of 1953-54 (Sept. 1, 1953, through last Aug. 31) had the largest number of feature pix in West Germany since 1928. Of 530 pix anounced at the start of the season, 452 or 85% were released.

nounced at the start of the season, 452 or 85% were released.

The complete survey shows that the U. S. distributors last year announced a total of 225 pix, of which 211 were screened during the 12 months. West Germany announced 135 films of which 103 went into release. Austria's breakdown reveals 17 announced and 15 released films. France screened 57 of 67 announced pictures, Italy 36 of 47 features and England 13 of 15 pix. Another breakdown reveals that Another breakdown reveals that only seven out of the 21 major distributors released the same number of pix they announced at the start of the season. These seven are 20th-Fox, United Artists, Warners, Gloria (which handles Republic pix), Deutsche London, J. Arthur Rank and Prisma. U. S. distribs were most successful in carving out their coheduler. 94 cm. are 20th-Fox, United Artists, Warners, Gloria (which handles Republic pix). Deutsche London, J. Arthur Rank and Prisma. U.S. distribs were most successful in carrying out their schedules; 94% of value of five shillings (70c). The distribution is subject to tax. lease.

Paris, Sept. 21.
Internal squabbling is going on in French film circles on the growth of U. S. pix production here. Governmental bodies and the Syndicat Des Techicians are primarily in favor of this Yank film-making for it would solve perennial unemployment problems here. But the Commie-controlled CGT (Conferedation General De Travail) is using this as a wedge CGT (Conferedation General De Travail) is using this as a wedge to charge U. S. control of French studios, and are taking up a hue and cry that French producers lack studio space. Government sources, on the other hand, say that 30% to 40% of the available studio space lies idle every year, and that increased U. S. production is a good thing.

Numerous factors in the argument are the production of two pix here, "The Paris Story" (M-G)

Numerous factors in the argument are the production of two pix here, "The Parls Story" (M-G) and "Gentlemen Marry Brunettes" (UA), and utilization of three studios, Epinay, Neuilly and Billancourt, for three U. S. vidpix series ("Sherlock Holmes," "Captain Gallant" and "Parls Confidential." CGT sent a letter to Jacques Flaud, Centre Du Cinema prexy, to the effect that French production endangered by a clause of a new film aid law allowing French columns of the profession of the panies to make films i foreign film aid law allowing French con panies to make films i foreign languages. They feel this will lead to encroachment by U. S. companies seeking to unblock funds, and point to pix "An Act of Love" (UA) and "Paris Story" (M-G). They also claim that "Story" led to a French producer's having to divide production of a new pic among various smaller studios because of lack of space.

Fewer French Pix

among various smaller studios because of lack of space.

Fewer French Pix

However, it is a fact that the growth of coproduction and more space, which have greater shooting schedules, have led to lowering of actual local production the last few years, Pro-foreign production people point out international co-production leads to an interchange of stars and methods, helping to intro factors of each other's production to each country. Thus, if subject calls for local color, as in "Story" and "Brunettes," it is an important story and production dress factor.

A leftist paper here recently intimated that Eric Johnston, MPAA prexy, had entered into "secret" negotiations with French reps on unblocking of funds and production abroad. This is belied by the growth of U. S. production all over the world, and the fact that Yank increst. In Italo production renaissance there.

Vienna State Opera Co. Big Click in London Scale Hiked to \$9 Top

Scale Hiked to \$9 Top

London, Sept. 21.
Current season of the Vienna
State Opera Co. at the Royal Festival Hall has demonstrated that
there is big money to be made in
the longhair field. Admission scale
for the two-week run has been
upped to three times greater than
chargd for major musicals and
opera in the West End.

The \$9 top compares with a ceiling admission price for Drury Laneand Covent Garden of \$2.80. The
capacity of the Festival Hall is
larger than either of these theatres, the 2,900 seats comparingwith 2,100 at Covent Garden and
2,250 at Drury Lane.

Although 2,000 seats are available at \$3 and under, the average
admission price works out at just
over \$3 and the nightly take is in
the region of \$8,400. Weekly gross
runs better than \$50,000 for six
performances. The opera company,
which has been booked for two
weeks, is receiving just over \$28,000 per. week.

The record top for the Royal Festival Hall was \$15 for the two Toscani i concerts last year. This

The record top for the Royal Fes-tival Hall was \$15 for the two Tos-cani i concerts last year. This resulted in a nightly take of over \$12,500 and the maestro was paid \$5,000 a performance.

Brit. Techni's 10% Melon

Film Reviews

This Is My Love
pletely unbalanced, Miss Darnell
arranges 'things so her sister will
give Duryea a fatal dose of poison
instead of his regular medicine
and then strengthens a murder
charge against Miss Domergue by
carefully dropped remarks to the
police. Finale finds her, rejected
by Jason, trudging through the
rain to the police station to confess
all.

The stars are called upon mostly to run through hysterical tantrums and be beaten down by life and circumstance to the accompaniment of a wordy script. Hal Baylor is featured as Miss Darnell's oafish suitor and Connie Russell is in to sing the title tune, cleffed by Brooke and Franz Waxman. Latter also did the good score and Ray June contributed the excellent photography.

The Unholy Four

Routine whodunit for average prospects in program market.

Hollywood, Sept. 28.

Lippert release of a Michael Carreras production. Stars Paulette Goddard; cox production. Stars Paulette Goddard Phills Carlette. William Sylvester Paulette Goddard Phills Carlette. Paulette Goddard Phills Carlette. Paulette Goddard Phills Carlette. Paulette Goddard Phills Carlette. Paulette. Paulette. Paulette. Goddard Phills Carlette. Paulette. Paule

(Aspect ratio: 1.33-1)

This British import may be helped through the program market by lure of Paulette Goddard's name, but film stacks up as a routine whodunit, slow-moving and heavy on plot. As Miss Goddard's co-star, William Sylvester garners most of the interest.

Producer Michael Carreras poses two questions in his screenplay: who slugged Sylvester, femme's husband, on the head while on a fishing trip with three friends in Portugal, resulting in a three-year lapse of memory; and who killed one of these men the night Sylvester yieldenly reappears. Practically everybody in cast but the inspector comes under suspicion for one or the other deed, including Miss Goddard.

Sylvester plays his role stoically for certain dramfic effect, but femme star's character is of a rather unknown quantity throughout. Direction of Terence Fisher is plodding until a windup fight, when he manages certain realistic action. Russel Napier as the inspector stands out in support.

Alvys Maben, social secretary to Miss Goddard, is okay as a minx who tries to throw the blame for the murder on to Sylvester, and Patrick Holt is cast as the final heavy. Technical credits are standard.

Whit.

The Shanghai Story

Republic production and release; asso-clate producer Frank Lloyd Stars Rich Albert Republic
Rita King	Ruth Roman
Dr. Dan Maynard	. Edmond O'Brien
"Knuckles" Greer	Richard Jaeckel
Ricki Dolmine	Barry Kelley
Paul Grant	Whit Bissell
Rev. Hollingsworth Colonel Zorek	Basil Ruysdael
Colonel Zorek	Marvin Miller
Mrs. De Verno	
Mr. De Verno	Paul Picerni
Mrs. Merryweather	Isabel Randolph
Major Ling Wu	Philip Ahn
Mrs. Warren Mr. Haljerson Carl Hoyt	Frances Rafferty
Mr. Haljerson	Frank Ferguson
Carl Hoyt	James Griffith
Mr. warren	Jonn Alvin
Mr. Chen	Frank Puglia
Sun Lee	Victor Sen Yung
Penny Warren	Janine Ferreau
Junior Officer	Richard Loo
(Aspect, ratio	. 1 85-1)

"The Shanghai Story," a meller localed in the Chinese metropolis, has a fair amount of suspense and action that will help this Republic entry get by satisfactorily in the twin-bill market. Fact that producer-director Frank Lloyd is a three-time Academy Award winner is a selling point while names of Ruth Roman and Edmond O'Brien are familiar to most film-

from page 6

ern powers lurks among a motley group of Europeans and Americans, Shanghai police chief Marvin Miller places them all under house arrest in a local hotel. Among those seized are Edmond O'Brien, a muscular physician who's practiced in China for years; Richard Jaeckel, seaman and international adventurer; Basil Ruysdael, a missionary, and Barry Kelley, a tycoon who's been shipping war materials to the Reds.

Also a hotel resident is willow Ruth Roman who appears to enjoy a special status with the police. She comes and goes at will since she's Miller's romantic interest. Much footage unreels before Miss Roman turns out as an anti-Commy who aids O'Brien and Jaeckel to-escape with priceless information for American military authorities. A far-fetched finale has O'Brien returning to his femme benefactor to press an affaire de coeur.

Frank Lloyd, who seems to have had an off-day on this one, seldom gets. a ring of realism into performances of most cast members, probably due to the stock story he was faced with. O'Brien, however, is lusty and vigorous in his role of a hard-hitting physician. Miss Roman is a dequate as the mysterious woman of glamour while Jaeckel has a salty look beftting those who follow the sea. Miller contriba trite portrayal of the police head Routine support is provided by Ruysdael, Kelley, White Bissell and others.

Camerawork of Jack Marta catches the proper Oriental atmos-

Ruysdael, Kelley, White Bissel and others.

Camerawork of Jack Marta catches the proper Oriental atmosphere of the Shanghai setting. Editing of Tony Martinelli has the film overlong at 90 minutes. Another 10 minutes deleted would have sped the action considerably. Music of R. Dale Butts is unobtrusive while art direction of William E. Flannery as well as other technical credits are okay.

Stars of the Russian Rallet

RABILET

(RUSSIAN-COLOR)

Arikino release of Lenfilm Studios production Star Galina Ulanov With Bolshol Star Galina Ulanov Star Galina Ulanov Star Galina Ulanov Star Galina Ulanov Galina Leningrad. Directed by G. Rapaport. Camera (Sovoolov), S. Ivanov; music, B. V. Asaflev, Tchalkovsky, At the Stanley, N.Y. Running time, 80 MiNS. SWAN LAKE

	Odetta Galina Ulanova
	Odillia N. M. Dudinskaya
Ų	Prince N. M. Sergeyev
í	Magician V. I. Vakanov
1	
ı	FOUNTAIN OF BAKHCHISARAI
1	Maria Galina Ulanova
	Zarema M. M. Plisetskaya
1	Girei P. A. Gusev
	Vatslav Y. T. Zhdanov
k	Nurali I. D. Belsky
k	FLAMES OF PARIS
	Phillippe, V. M. Chabukian
	Jeanne M. L. Gottlieb
	Theresa Y. G. Sangovich
	Gaspar V. I. Tsaplin
ı	Marquis V. I. Smoltsov

Some striking performers, interesting ballets and the opportunity to see and study the technique and presentation of famed Russian ballet troupes in their present Soviet incarnation, are offered in this series of three ballet excerpts. To avid balletomanes, as well as those interested generally in the dance, this film is a treat. Otherwise, the pic is limited by its subject-matter and cast to selected art houses.

wise, the pic is limited by its subject-matter and cast to selected art houses.

Film offers the familiar "Swan Lake," and two new modern works, "Fountain of Bakhchisarai" and "Flames of Paris." Leading dancers as well as the ballet corps of the Bolshoi Opera House, Moscow, and Kirov Opera House, Moscow, and Kirov Opera House, Leningrad, participate. Production is much more lavish than the normal stage ballet in the U. S., and the color is very effective. Film exhibits some male dancers superior to our own while the gifted Galina Ulanova lives up to her previous notices as the lead in two of the three presentations.

Film's canvas allows the director to fill out details in "Swan Lake," to make the story more intelligible and appealing than it is when staged in the U. S. Camera switches from an indoor theatre stage to outdoor settings of lakes and forests, for strong effect. But it is the brilliance of Ulanova's performance as the Swan Queen that makes this segment so fine. Pantomine, soft use of arms and hands, are added to her other technical gifts, to make the role believable while the dancing techque is remarkably finished and exciting. Ulanova is ably partnered by N. M. Sergeyev, who is not only a manly prince but a dancer of superior style and surprising turns. N. M. Dudinskaya, as the false queen, is also a brilliant, virtuoso dancer and a striking, effective actress. "The Shanghai Story," a meller localed in the Chinese metropolis, has a fair amount of suspense and action that will help this Republic entry get by satisfactorily in the twin-bill market. Fact that producer-director Frank Lloyd is a three-time Academy Award winner is a selling point while names of Ruth Roman and Edmond O'Brien are familiar to most film goers.

Intrigue and plotting that goes on within Communist China today no doubt would provide material for dozens of good stories. Unfortunately, the Lester Yard yarm, as screenplayed by Seton I. Miller and Steve Fisher, unravels as a web of talkiness, cliches and obvious situations.

Suspecting a spy for the west-

is marvelously trained.

"Fountain" is an affecting, lush story of a Tartar chieftain falling in love with a Polish princess he abducts, and the tragedy of her death at the hands of the khan's former favorite. Ulanova is more maidenlike but no less appealing a dancer here while M. M. Plisetskaya, as her rival, is femininely handsome, fiery and also a fine terp artist.

"Flames of Paris" is weakest of the three works, but here too are some fine dancers, especially among the men (as V, M. Chabukiani), while M. L. Gottlieb, the heroine, does some brilliant fouettes. Crowd scenes are exciting, too. Bron.

scenes are exciting, too.

Africa Adventure (DOCUMENTARY—COLOR)

RKO release of Jay Bonafield production. Written and norrated by Robert C. Ruark. Camera (methodis) Chester Camera (methodis) Chester Camera (methodis) Chester Camera (methodis) Chester (methodis) Cheste

Scripps-Howard columnist Robert C. Ruark, who wrote and narrates this documentary of a threemonth hunting trek into Africa, states in a foreword to the film that it was made to show the darkest continent "as it actually is nothing in this victure was staged or contrived." That's a commendable statement. However, the 64 minutes of footage are patently amateurish and the RKO release will need strong selling to eke out playdates in the program market. But with special handling the

playdates in the program market. But with special handling the film could find acceptance in art houses. For despite its shortcomings there are a number of unusual angles to the venture which with good breaks could be translated into a profit for the exhibitor. Ruark, whose syndicated stuff appears throughout the country, no doubt will puff the picture. Moreover, while hardly a household word, his name is familiar enough to the general public to stimulate some curiosity.

In the pictorial account of the

to the general public to stimulate some curiosity.

In the pictorial account of the personal safari Ruark jumps off from Nairobi, British East Africa, accompanied by professional hunters Harry Selby, Andrew Holmberg and John Sutton. They're in quest of big game. Before the expedition winds up a bull elephant is bagged, a beligerent rhinocers downed and a crafty leopard is shot. Aside from actual shooting scenes, daily camp routine is detailed along with occasional close-ups of natives.

There will be those who will feel Ruark's picture ought to be run off before friends in the parlor on a 16m home projector. The Pathecolor in which this is filmed does not measure up to professional lensing and Ruark's commentary (witty in spots) is fuzzily recorded. Score of Paul Sawtell, while adequate for the purpose intended, cocasionally muffles the narration. Jay Bonafield carriers production credit on the film which was produced in cooperation with Voyager Productions.

Caidos en el Infierno

Caidos en el Infierno
(Descent Into Hell)
(ARGENTINE)

Buenos Aires, Sept. 2.

Argentina Sono Film production and
release, Directed by Luis Cesar Amadori,
Cultino, Alberto de Mendoza, Gulllermo
Battaglia, Domingo Sapelli, Irma Roy,
Sereenplay, Gabriel Pena, from M. Valbeck novel, camera, Antonio Merayo;
men de la Camera, Mendo, Jose Garate,
Running time, 112 MINS.

As the title implies, this is a melodrama of deepest dye teeming with laughter-provoking dramatic "situations," where apparently the director hoped for suspense. It is hardly credible that local producers persist in selecting this unconvincing type of story and overdoing the dramatic hues. People just don't talk and act that way and audiences know it.

The story is get in the beautiful

audiences know it.

The story is set in the beautiful surroundings of the Bariloche lake district, to which the black-and-white photography does scant justice, or poor celluloid was used.

Picture Grosses

MONTREAL

(Continued from page 10)

(Continued from page 10)
\$30,000. Last week, "The Raid"
(20th), \$14,000.
Princess (C. T.) (2,131; 40-65)—
"Duel in Jungle" (WB). So-so \$10,000. Last week, "Mad Magician"
(Col), \$12,000.
Loew's (C. T.) (2,847; 50-85)—
"High and Mighty" (WB). Very big
\$30,000. Last week, "Gone With
Wind" (M-G) (5th), \$17,000.
Imperial (C. T.) (1,789; 43-68)—
"Carnival Story" (RKO) and "Susan Slept Here" (RKO). Okay \$8,000. Last week, "Rose Marie"
(M-G), \$10,000.
Orpheum (C. T.) (1,048; 40-65)—
"Broken Arrow" (20th) and "Yank
in R.A.F." (20th) (reissues). Good
\$7,000. Last week, "Captain Kidd,
Slave Girl" (UA) and "Overland
Pacific" (UA), \$9,000.

'Karamoja' Wham 18G, Port.; 'Egyptian' 11G, 3d

Port.; Egyptian' 11G, 3d

Portland, Ore., Sept. 28.

First-run biz currently is off after three fantastic months of smash grosses. "Karamoja" is soaring to an amazing total at the Liberty. "Betrayed" looks okay at the Paramount. "Egyptian" looms fine in third Fox round.

Estimates for This Week
Broadway (Parker) (1,898; 65-90)

"On Waterfront" (Col) (2d wk).

Clay \$7,000. Last week, \$11,700.

Fox (Evergreen) (1,536; \$1-\$1.50)

"Egyptian" (20th) (3d wk). Fine \$11,000. Last week, \$13,000.

Guild (Indie) (400; \$1)—"Tonight At 8:30" (Indie). Modest \$2,000. Last week, \$13,000.

Liberty (Hamrick) (1,875; \$1)—"Karamoja" (Hall) and "Half Way" To Hell" (Indie). Policy shift on admish for this deal to a buck at all times. Surprisingly great at \$18,000. Last week, "Man With Milliom" (UA) \$8,000.

Oriental (Evergreen) (2,000; 65-65)—"Dragnet" (WB) and "Son Belle Starr" (Indie) (4th wk). Oke \$2,500. Last week, \$3,000.

Orpheum (Evergreen) (1,600; 65,000.

Orpheum (Evergreen) (1,600; 65,000.

Last week, "Gambler From Natchez" (20th) and "The Raid" (20th), \$6,400.

Paramount (Port-Par) (3,400; 65,000.—"Textended" (MG) and "Silver

\$6,400.

Paramount (Port-Par) (3,400; 65-90)—"Betrayed" (M-G) and "Silver Lode" (RKO). Okay \$10,000. Last week, "Living It Up" (Par) and "The Cowboy" (Lip) (2d wk), \$8,-

Suddenly' Stout 11G, Indpls.; 'Mutiny' 12G

Indpls.; 'Mutiny' 12G
Indianapolis, Sept. 28.
Trade is fairly brisk at most first-runners here this stanza although below recent highs. 'Caine Mutiny' looks to lead town with stout figure at Loew's. 'Suddenly' also is strong contender at the Cricle. 'Egyptian' at the Indiana, is holding up well in second week.
Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50)—"Suddenly" (UA) and 'Diamond Wizard' (UA). Nifty \$11,000.
Last week, "Susan Slept Here" (RKO) and "Roogie's Bump" (Rep), dandy \$11,500.
Indiana (C-D) (3,200; 60-95)—"The Egyptian" (20th) (2d wk). Oke \$9,500 on top of \$20,000 opener.
Loew's (Laew's) (2,427; 75-\$1)—"Caine Mutiny" (Col). Stout \$12,000. Last week, "Man With Million" (UA) and "John Smith, and Pocahontas" (Indie), \$6,500 at 50-80; scale.
Lyric (C-D) (1,600; 50-\$1)—

scale.
Lyric (C-D) (1,600; 50-\$1)—
"Karamoja" (Indie) and "Halfway
to Hell" (Indie) (3d wk). Oke
\$5,000, making it approximately
\$24,000 for the run.

BALTIMORE

Gontinued from page 11)

"Fanfan Tulip" (Indie). Brisk \$4,000. Last week, "Malta Story".
(UA), (2d wk), \$2,500. Mayfair (Hicks) (980; 20-44-70).—
"Gambler From Natchez" (20th).
Opens tomorrow (Wed.). In ahead,
"Human Desire" (Col), mild \$3,500.
New (Fruchtman) (1,800; 50\$1,25).—"The Egyptian" (20th) (5th
wk). Holding at nice \$7,000 after
\$8,500 in fourth:
Playhouse (Schwaber) (420; 50\$1).—"Hobson's Choice" (UA) (3d
wk). Nice \$3,500 after \$4,000 for second.

s second.
Stanley (WB) (3,200; 30-65-\$1)—
"Dragnet" (WB) (4th wk). Still firm at \$8,000 following \$10,500 in third.
Town (Rappaport) (1,600; 35-\$1)—
"Seven Brides" (M-G) (4th wk).
Potent \$8,500 after \$10,800 for third.

'JUNGLE' OKAY \$7.000. K.C.; 'RAID' SLOW 11G

M.C.; KAID SLOW 116.

Moderate week in the making currently with fairish product moving into a number of first-runs. Slow biz looms for "Betrayed" at the Midland while "Pushover" at the Midland while "Pushover" at the Missouri. "The Raid" in four Fox Midwest houses and "Duel in Jungle" at Paramount also are lightweight, "Living It Up" in fourth week at the Roxy and "Egyptian" winding run, also in fourth, at the Orpheum are oke. Weather nearer normal for season of year.

"Egyptian" winding run, also in fourth, at the Orpheum are oke. Weather nearer normal for season of year.

Estimates for This Week Kimo (Dickinson) (504; 85-\$1)—
"Little Fugitive" (Indie) (4th wk). Oke \$1,300. Last week, \$4,500. Midland (Loew's) (3,500; 50-75)—
"Betrayed" M-G) and "El Alamein" (Col). Light \$7,500. Last week, "Seven Brides' (M-G) (3d wk), \$7,000. Missouri (RKO) (2,650; 50-80)—
"Pushover" (Col) and "Law Vs. Billy Kid" (Col). Small \$5,500. Last week, "Dragnet" (WB) and "Jungle Gents" (AA) (3d wk), \$6,600. Orpheum (Fox Midwest) (1,913; 75-\$1)—"The Egyptian" (20th) (4th wk). Light \$5,000 to wind up run. House closes for a few weeks. Last week, \$6,000.

Paramount (United Par) (1,900; 60-80)—"Duel in Jungle" (WB). Oke \$7,000. Last week, "Rear Window" (Par) (3d wk), \$6,500.

Roxy (Durwood) (879; 65-85)—
"Living It Up" (Par) (4th wk). Fair \$5,000, and holding up well. Last week, \$6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1.21; 65-85)— "Raid" (20th) and "The Westerner" (Goldwyn) (reissue). Thin \$11,000. Last week, "Gambler from Natchez" (20th) and "The Westerner" (Goldwyn) (reissue). Thin \$11,000. Last week, "Gambler from Natchez" (20th) and "Weak and the Wicked" (Indie), \$16,000.

BOSTON

(Continued from page 10)
"Caine Mutiny" (Col) (12th wk),
\$6,700.

"Caine Mutiny" (Col) 112th wk), \$6,700.

Beacon Hill (Bacon Hill) (800: 74-\$1) — "Vanishing Prairie" (Prairie" (Disney 2d wk). Neat \$9,500 following \$11,500 for first.

Boston (Cinerama Productions) (1,354: \$1.20-\$2.85) — "Cinerama" (Indie) (39th wk). Holding at stout \$18,500. Last week, \$19,000.

Exeter (Indie) (1,300: 60-\$1) — "Mr. Hulot's Holiday" (GBD) (3d wk). Still big at \$7,000 following \$8,500 for second.

Fenway (NET) (1,373: 50-90) — "Shanghai Story" (Rep) and "The Outcast" (Rep). Fair \$4,000. Last week, "Private Hell 36" (FM) and "Tender Pass" (Lip), \$3,800.

Memorial (RKO) (3,000: 50-\$1) — "The Egyptian" (20th) (4th wk). Still good at \$16,000. Last week, \$19,500.

Metropolitan (NET) (4,367: 50-90) — "Gambler From Natchez" (20th)

\$19,500.

Metropolitan (NET) (4.367: 50-90)

—"Gambler From Natchez" (20th)

"Fighting Pimpernel" (Indie). Poor

\$12,000. Last week, "Rear Window"
(Par) and "Roogie's Bump" (Rep)
(4th wk), \$12,500.

Orpheum (Loew's) (3,000; 65:1.25)—"On Waterfront" (Col) (2d wk). Hefty \$21,000 following \$36,000 infrst week.

Paramount (NET) (1,700; 50-90)

—"Shanghai Story" (Rep) and
"The Outcast" (Rep). Good \$11,000.

Last week, "Private Hell 36" (FM) and "Thunder Pass" (Lip), \$10,000.

Pilgrim (ATC) (1,800; 65-95)—"Crossed Swords" (UA) and "Gg" (UA). Good \$11,500. Last week, "Bullet Is Waiting" (Col) and "Boots Malone" (Col), \$8,000.

State (Loew's) (3,500; 65-\$1.25)—"On Waterfront" (Col) (2d wk).

Good \$15,000 for Marion Brando pic after \$20,000 for first. .9,500. Metropolitan (NET) (4,367: 50-90)

PITTSBURGH

(Continued from page 10)

(Continued from page 10)
views driving this one into smash
class. Looks like \$17,000. Last
like wek, "Magnificent Obsession" (U)
(4th wk-5 days), \$6,500.
Penn (Loew's) (3,300; 65-85)—
"Betrayed" (M-G). Doesn't stand
moth chance in face of all downtown competition. Lean \$10,500.
Stanter ("Walley of Kings"
(M-G), \$9,500.
Stanter ("Walley of Kings"
(M-G), \$9,500.
Stantey (SW) (1,200; 65-85)—
"High and Dry" (U) (2d wk). Holding up nicely at around \$3,000, and
stays. Last week, \$4,000.
Stantey (SW) (3,300; 65-\$1)—
"Rear Window" (Par) (2d wk-8
days). Big weekend, insures big
\$1)—
firm
high and Dry" (U) (1,365; \$1.25-\$2.60).
Warner (SW) (1,365; \$1.25-\$2.60).
Warner (SW) (1,365; \$1.25-\$2.60).
Has already broken all local record for runs. Still operating in the
black at \$12,500, virtually same as
last week.



HELDOVER 2 WEEKS! LOEW'S-CLEVELAND LOEW'S-TOLEDO



GROWING USE OF THEATRES' OFF-HOURS FOR INDUSTRIAL SALES PURPOSES

tainment b.o. events via theatre still in the feeling-its-way stage, the closed-circuit medium has established itself for business It made great strides this year as some of the top U. S. corporations called their staffers to theatres, hotels or tv studios in cities around the country to veil new products or outline sales policies or invigorate morale via closed-circuit large screen tv.

A rough estimate of what industry has spent so far during 1954 for closed-circuit shows runs about \$1,500,000. During the year nine business meetings were carried by

umber of theatres with closedcircuit installations, the remaining of the 20 odd shows were seen in hotels or in tv studios. The largest umber of theatres on a business closed-circuit hookup was 39 for a Ford Motor Co. presentation. From a financial standpoint, the business meetings have proved a profitable operation for theatres that carried them. They involved no b.o. problems and, in most cases, brought in revenue at a time when the houses usually were not operating, especially when the meetings were staged during the morning hours. It's estimated that participating theatres earned about \$3,500 each this year in extra coin from the business confabs. The total income for theatres that participated at one time or another in a business session runs roughly closed-circuit hookup was 39 for a session runs roughly about \$200,000.

about \$200,000. The time factor has given the alres plenty of competition from hotels and to studios. Not all business firms are willing to stage their sessions at an hour when the theatre is not running pictures. Companies that favor theatres have Companies that rayor theatres have paid premium rates for use of theatres during picture playing time. Depending on location and the time staged, theatres, have been getting between \$400 and \$750 as straight rental for use of the house and the closed-circuit equipment.

Many Repeaters

Many Repeaters

That the use of closed-circuit by business has caught on is evidenced by the number of repeaters. Ford, Chrysler and Pan-American Airways each used the medium twice during the year. Other companies represented include Dodge, National Dairy Products (Sealtest Division), Frankfort Distillers Co., National Assn. of Manufacturers, International Business Machines, Lee & Disney Hats, Smith, Kline & French Laboratories, N. Y. Dress Institute, Sheraton Hotels, Wyeth Laboratories, American Management Assn., National Industrial Advertisers, and Dow Chemical Co. During the past week Wyeth pre-

During the past week Wyeth pre-ented a medical show on high sented a medical show on high blood pressure, with prominent physicians as panelists, and Frankfort Distillers reached 20,000 package store operators in 27 local theatres located in 20 cities around the country. The Wyeth show went to hotels at 6 p.m. while the Frankfort meeting was staged at 1:30 p.m. eastern time.

Two. firms — Theatre Network Television and Box Office Television—have written all the closed-circuit business involving theatres and hotels while the hookups of tv-studios, of course, has been handled by the networks. Both TNT and BOTV are extremely optimistic about the future of the business session on closed-circuit. A number of negotiations for fure events are now taking place. A number of negotiations for future events are now taking place.

TNT is near closing a deal with General Motors and BOTV is dickering for an event that would involve bringing the general public into theatres for a show spongored by a large corrections.

li into theatres for a show spon-sored by a large corporation.

The pace of the medium has been remarkable this year, BOTV.
for example, presenting business sessions at the rate of about one a month. So far this year it has of-fered 11 events. TNT has pre-sented nine business sessions and a total of 71 closed-circuit events, including business and antertain. fotal of 71 closed-circuit events, including business and entertainment, in its five-year history. BOTV is newer in the field but is showing strength in the business field.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (28)

	954				Weekly	Tues.	Net Chang
y	Low		n 100s	High	Low	Close	for we
211/4 71	141/2 415/8	Am Br-Par T CBS, "A"		211/4 70	201/4 67	20¼ 70	-3/
	411/2		39 14	69½	663/4	69½	+374
331/4	193/	Col. Pix.	28	69 <i>7</i> 2 32	311/8	311/4	+ 1/4
141/4	91/4	Decca		143/4	14		+ 1/4
631/4	463/4	Eastman Kdl		601/8	59	141/4	
	131/4		267	181/2	18	59½ 18½	— ½
1012	61/8	Nat. Thea.	354	10½ 10½	91/4	91/4	- 3/8
35%		1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1					
371/2	261/	Paramount	99	35%	343/	351/4	- ½ -1
35	28 221/2	Philco	83 278	347/8		333/4	
		RCA		337/8	331/8	331/4	— ½
7	27	RKO Picts.	53	658	61/2	61/2	- 1/4
91.6	41/	RKO Thea.	22	91/8	83/	87/	½
57	3	Republic	109	51/4	5	5	- 1/4
1278	101/2		5	123/	121/2	121/2	 :
187/	111/8	Stanley War.		193/8	181/2	191/4	+ 3/
287/8	1834		202	281/8	271/2	273/4	+ 1/4
2958	181/2	1 4	35	291/2	281/2	281/2	
80	6334	Univ., pfd.		80	79	79	+1
211/8	1358	Warner Bros.		203/4	201/2	2058	+ 18
773/	637	Zenith	19	713/	711/2	711/2	$+\nu$
				ock Exc	hange		
	358	Allied Artist	s 91	51/8	47/8	51/8	+ 1/
1434	91/8	Du Mont	150	131/4	121/2	1278	
1437	1134	Technicolor	328	1434	131/2	1438	+ 34
334	234	Trans-Lux	10	334	31/4	31/4	- 1/4
		Over-ti	he-Cou	nter Se	curitie s		
					Bid	Ask	
Allied	Artis	its, pfd.			1056	11	+ -
Capit	ol Rec	ords			11	1134	+ 1/2
Chesa	peake	Industries			4	412	+ 3/
Cinerama Inc.				21.	25/		
Ciner	ama l	Prod.			41/	43/	+ 1/
Polaroid				41	43		
U. A. Theatres				131/2	141/4	+2	
	Disne				141/	151/2	+ 1/4
	ual vo				•	- mary	
*		(Quotations	furnish	ed by Di	eyfus &	Co.)	

Diversified Happiness

cr a film lends itself to Cinema-Scope, and whether it's better in black-and-white or in color."

Muhl said that, while he naturally favored the wide screen, the question of whether to Cinema-Scope or not to Cinema-Scope had to be determined on a picture-by-picture basis, with special attention to the subject and whether it lends itself to that treatment. itself to that treatment.

itself to that treatment.
Rundown of the studios' production activities would indicate that producers are practicing just that kind of selectivity. With the exception of Warner Bros., which is very heavily in CinemaScope, and 20th-fox, which is wholly committed to it, the companies aren't falling into any one groups.

Lots of Variation

Lots of Variation

The formerly standard, smallsize screen is, of course, largely a
thing of the past as far as the filmmakers are concerned. But there
are variations in the wide screen,
ranging from Cinerama and the
forthcoming Todd-AO to CinemaScope, VistaVision and just plain
wide-screen ratios. And, of course,
there are the various types of
sound, and there is the color and
black-and-white contrast.

Third-dimensional bix have seen

are variations in the wide screen, ranging from Cinerama and the forthcoming Todd-AO to Cinema-Scope, VistaVision and just plain wide-screen ratios. And, of course, there are the various types of sound, and there is the color and black-and-white contrast.

Third-dimensional pix have seen their day-again—but there's no telling when they might be revived. Wanger observed that 3-D might have been a great thing if it had been given a real chance to get off the ground. Finally, there is theat too the screen's diversification program.

Feeling prevalls in many quarters that, regardless of the great strides made to improve the various color processes, black-and-white will never be wholly eliminated. There are some themes that simply require black-and-white treatment," commented one producer, adding he thought it was a great mistake to "cast" color almost irregardless of subject matter. All of licity pays off at the boxoffice.

the CinemaScope pix turned out so far have been in color.

far have been in color.
Cited as good examples of producer's preference for black-and-white for certain themes are "On the Waterfront," "Sabrina" and "From Here to Eternity." Critics have made frequent mention of the fact that Hollywood has gotten its audiences used to somewhat shrill colors in films, and that this preference for loud contrasts has made it difficult to apply color to certain films with intimate and sensitive themes.

"The day may come when they'll point to a black-and-white film with the same sense of the 'un-usual' as they did to the early color pictures," was one comment.

Joan Crawford

Continued from page 3 =

script submitted to 1e by a stu-dio was dated 1944," she stated.

Italy Triples Foreign Gross

Renato Gualino, head of the Italian producers org, and E. R. Zorgniatti, Italian Films Export topper in the U.S. Monaco is IFE prexy and Gualino the outfit's general man-

IFE's Outlook Good

Satisfaction with the development of IFE was expressed by Monaco who declared that Italo producers' belief in the agency was growing and that an increasing number of them would release through it. He said the organization would continue to function even after the American aid funds have been exhausted, and he disclosed that, within the past few months, IFE had begun to remit dollars to Italy, It was stressed, however, that this didn't mean that the outfit is operating in the black.

Regarding IFE financing, Mona-

operating in the black.

Regarding IFE financing, Monaco acknowledged that between \$4,000,000 and, \$4,500,000 had been handed over to it by MPEA as a "loan"—it's now been cancelled via a \$150,000 payment—and that some of that coin is left. He would not say that we have made. not say how much.

Owes No Accounting

Owes No Accounting Monaco flatly contradicted MPEA on the question of accounting for the funds received by the Italians. "We have sent MPEA all the accounts we were supposed to send," he stated. This is in sharp contrast to the MPEA position which is that a periodic accounting was due; that it had prodded the Italians on several occasions, but that no detailed rundown of expenditures had ever eral occasions, but that no detailed rundown of expenditures had ever been received. MPEA is known to have received one tally, but it was incomplete. Italo position always was that they couldn't corral all the necessary figures.

necessary figures.

Monaco on Monday left no doubt that he considered that particular chapter closed with the onset of the new film agreement which contains no so-called subsidy provi-

Tie-In With Mexico

Tie-In With Mexico
Great importance attached by
the Italian film biz to its coproduction program was underscored by
Monaco who said such production
was now going on with France,
Germany, Spain and Argentina and
was under discussion with Mexico.
Efforts would be made, he said, to
encourage considerably more of
the same thing with American producers, "The time is now ripe for
this," he commented.
Since 1949, 105 Franco-Italian co-

this," he commented.

Since 1949, 105 Franco-Italian coproductions have been realized and
Monaco indicated that, if the curent cooperation between the Italians and the French was close, it
may very well become even more
so in the future, particularly in the
handling of the films in the foreign
market.

narket.

Italians are driving hard to establish themselves in all parts of the globe. For this purpose, the Italo industry a year ago established UNIEF which is to push the commercial promotion of its films. Monaco said UNIEF had the broadest possible scope and, if necessary, could go into distribution in a manner similar to the IFE function in the U.S. At present, UNIEF is supervising distribution contracts for Italo pix in Central America, Germany and France, and it's to expand soon to Spai and South America.

Close to French

Closeness to the French is indi-

Close to French
Closeness to the French is indicated in the arrangement with Cofram, a French outfit with distribution offices all over South America. These outlets are open to any Italian producer who wants to make use of them. Monaco observed that, due to the coproductions, it was natural that there should be an increasingly close contact between the French and Italian industries.

Reviewing the history of the Ital-Reviewing the history of the Italian industry under the last two Italo-U.S. film agreements, Monaco observed that the deals had been beneficial to both the Americans and the Italians who had improved their respective positions in the same market. Italian production wolume had more than doubled in five years, rising from 60 in 1950 to 140 in 1951, he said.

to 140 in 1951, he said.

Over-All Data

Investment in pix is up from \$15,000,000 in 1951 to \$50,000,000 in 1954. The gross b.o. of Italo pix in Italy has quadrupled, going from \$15,000,000 to \$60,000,000.- Export volume has doubled, rising to 1.800 contracts in 80 countries last year.

As for the Americans (MPEA), their imports in the 1953-54 season had dropped to 220 films from a high of 280 in 1950-51, he reported. At the same time, they'd realized an increase in their net take from \$10,000,000 in '50-'51' to \$15,000,000 in '50-'51' to \$15,000 in '50-'51' to '

from \$10,000,000 in '50-'51 to \$15,000,000 in '53-'54.

Monaco said the improvement in the Italian position was due partly to the increase in the number of theatres—Italy now has 12,000 including seasonal operations—partly to the increased attendance and the general improvement in production. ANICA topper emphasized that the healthy condition of the local industry had been achieved via financial and other measures rather than restrictions on the importation of foreign pix.

IFE board in Rome has author-

tion of foreign pix.

IFE board in Rome has authorized IFE to take on American films for distribution in the U.S., Monaco said. None have been picked up, however.

up, however.

A visitor to Moscow last April to work out a film exchange with the Russians, Monaco reported that the agreement he reached—it's part of an overall trade pact—provides for the swapping of four to five pix Deal provides specifically that neither party has the right to do any editing.

Welcome Mat

Continued from page 3

ways and means of popularizing the foreign film."

He also pointed up the rising trend towards the use of Hollywood personalities in films lensed abroad, and appended to his report a complete survey of available foreign product and its distributors.

Hyman cautioned theatre ops that, in introducing an "art" policy, they'd in most cases be "seeking to establish an audience where there has been none before and you must therefore proceed with patience and foresight." It's better to start on a minimum basis rather than play a foreign film too long and be disappointed, he counselled.

"If there has been no art or for-eign picture exhibition or if it has been very sporadic, it is safe to say one night a week or at most, two nights, would be sufficient as a starter," he said.

two nights, would be sufficient as a starter," he said.

And he added: "The number of times per week or month that you play at and foreign pictures is less important than the regularity with which you play them and don't expect to build Rome in a day. You are a 'pioneer' bringing a new entertainment form to many people and people don't develop tastes over night. It will take a showing of at least six or eight art pictures and maybe more before your audience of art and foreign film fans can be expected to expand. But experience has shown that this patience will result in expansion in most instances."

Some circuits, notably Walter Reade Theatres, have introduced foreign pix on a limited basis, but never in the sticks. Pattern followed in the main has been that outlined by Hyman, with certain nights in the week set aside for the foreign film showings.

Hyman said the arties would thrive most logically in logations

the foreign film showings.

Hyman said the arties would thrive most logically in locations that are easily accessible to colleges due to the presence of a certain basic audience. He also suggested that it'd be best to get an important club, bank, insurance company or other institution to sponsor the art picture plan and to tie in with educators and public officials for a pitch that these films promote better understanding between nations and people.

Exhibs willing to experiment are

ing between nations and people.
Exhibs willing to experiment are urged to avoid cliches such as "epic" and "magnificent" in their ads. "A good rule of thumb is to undersell rather than oversell." Hyman wrote. "Remember that many of the art theatre patrons will be disillusioned movie goers of the past and you must not di illusion them again."

"SABRINA" IS HOT! AND PARAMOUNT IS TODAY'S HOTTEST COMPANY-WITH THIS TREMENDOUS SMASH RIGHT ON TOP OF "REAR WINDOW" AND "LIVING IT UP"! WHAT A BOXOFFICE DISH "SABRINA" IS! ALL-TIME RECORD WEEK FOR BROADWAY'S CRITERION FOLLOWS **NEW YORK TIMES RAVE OF "MOST** DELIGHTFUL COMEDY ROMANCE SINCE 'IT HAPPENED ONE NIGHT'!" SENSA-TIONAL BUSINESS COAST TO COAST BOSTON, BUFFALO, MINNEAPOLIS, CHICAGO, ST. PAUL, LOS ANGELES, DENVER! DON'T WAIT! GET "SABRINA"!



Cinerama Still Makes History

\$14,800,000 TAKE TO DATE FROM 8,000,000 VIEWERS—WOWED 'EM IN DAMASCUS, DWARFED SOVIET FAIR—HITS LONDON TOMORROW (THURS.)—AN AMAZING SAGA

Cinerama, the widescreen medium that touched off the industry's technical revolution and served as the spark for the resurgence of film biz, begins its third year on Broadway tomorrow (Thurs.). Since "This Is Cinerama," first film in the medium, opened in New York on Sept. 30, 1952, Cinerama has been installed in 12 other cities and during the two-year period has racked up a remarkable gross of close to \$14,800,000 and has been seen by more than 8,000,000 people.

Reluctant to Book 2d Film

Reluctant to Book 2d Film

The New York run alone, starting at the Broadway Theatre on Sept, 30, 1952 and shifting to the Warner on June 5, 1953, represents a take of \$3,600,000 and an attendance of more than 1,900,000. Now in its 105th week on the Main Stem, the weekly gross is still averaging about \$40,000 at an admission scale of \$1.20 to \$3.30 for the 1,600-seat house. Biz is holding up so well that Stanley Warner, the theatre chain that controls the exhibition and production rights to the medium, is reluctant to withdraw the Lowell Thomas-Merian C. Cooper film to substitute Louis de Rochemont's followup attraction, "Ci erama Holiday."

While Cinerama's drawing power is generally accommodated.

while Cinerama's drawing power is generally acknowledged, filmites are prone to minimize the medium's influence on the industry as a whole. When Cinerama hit the market two years ago with a tremendous impact, the film industry was at the nadir of a post-war slump. Previous to its sock opening on Broadway, the established major companies and the object of the costly undertaking for general use. It was not until the initial sock critical reception that the realization struck that something new must be offered the public to bring back the film-going habit. This factor touched off the technical revolution and the resultant confusion that is only now shaking down to a semblance of normalcy.

There was a succession of rather hurried company

There was a succession of rather hurried company announcements relating to new processes. Three-dimension films with specs came and went. Cinema-scope, under the forceful direction of 20th-Fox, took hold and the entire industry shifted to some form of widescreen operation. The industry's era of bigness was launched and the public flocked back to the theatres. All in all, film biz was again hearing the happy clink of the turnstiles.

Bigness-Including Big Problems

Bigness—Including Big Problems

Indirectly, however, the era of bigness started by Cinerama is the cause for many of the problems currently facing the industry. The shift to fewer and bigger pictures is a by-product resulting in the nulti-millon dollar productions which require higher film rentals from exhibitors. The change-over is also the cause of the product shortage, a factor that has brought squawks from exhibs and has encouraged indie filmmakers to renew activities. The selling of fewer pictures at higher terms has brought distrib-exhib relations to a low ebb, with exhibs again threatening to appeal to the Government for relief. This may seem far-fetched cause and effect day-dreaming but, in the last analysis, the roots of the cheers and the beefs go back to Cinerama's unveiling on the public. Until Cinerama nit the market, none of the major companies ever dreamed of technical changes to meet the hefty competition of television. competition of television,

Despite many of the attempts at imitation, Cin-rama still remains the daddy of the widescreen rocesses. Even 20th-Fox toppers couple their all-

out support for CinemaScope with the admission that their medium is "a poor man's Cinerama." However, Cinerama, the brainchild of the late Fred Waller, may soon come face to face with another giant in Todd-AO, the promotion of Mike Todd who was originally associated with Cinerama. Cinerama is admittedly a big city attraction. According to S. H. (Si) Fabian, prexy of Stanley Warner, there are no more than four or five more cities in the U. S. that can support the medium. It requires a city of over a million and a large surrounding market area on which to draw. Runs of at least a year are necessary for profitable operation. Installation costs for theatres run to about \$100,000, and the type of picture required is costly to film and the subject matter difficult to find.

Hitting London This Week

The first film in Cinerama has chalked up runs of a year or more in Detroit, Los Angeles, Chicago and Philadelphia. It has run 47 weeks in Washington, 43 in Pittsburgh, 41 in San Francisco, 40 in Boston, 34 in St. Louis, 24 in Minneapolis, 15 in Cincinnati, and 13 in Dallas. All engagements, of course, are continuing: In addition to New York, Detroit, Los Angeles and Chicago have passed the \$1,000,000 mark in receipts, with L. A. and Chi exceeding \$2,000,000. With domestic outlets almost exhausted, Cinerama moves overseas, opening tomorrow (Thurs.) in

win domestic outlets almost exhausted, Cinerama moves overseas, opening tomorrow (Thurs.) in London to coincide with the New York anni. All seats have been sold out for weeks for the British introduction of the medium. Other foreign openings are expected to follow shortly in Paris, Rome or Milan, Dusseldorf, and Tokyo. The foreign operation is under the direction of Robin International, a worldwide trade firm: worldwide trade firm.

Made Soviet Gesture Seem Puny

Made Soviet Gesture Seem Puny

An earlier overseas showing, sponsored by the United States Government, enters Cinerama as the representation of America, American life and living at the Near East International Trade Fair in Damascus, Syria. Delegations from all over the eastern Mediterranean are making pilgrimages to see the picture as guests of the U.S. Information Agency. Press dispatches report that the success of Cinerama dwarfs everything in the fair, including a three-acre Soviet exhibition.

Among Cinerama's achievements in the U.S. was the mail order and reservation pattern set not only in New York but in every city in which it is playing. As many as 2,000 letters a week have been received from all over the world. Group attendance of 500 and 600 people have chartered busses and trains. The New York City Convention and Visifor's Bureau lists it as one of the city's points of interest.

Appropriate ceremonies are being arranged for the New York anni. The showing that launches the third year will have as special guests 150 mayors of cities and towns within a 100-mile radius of New York. In honor of Paul Mantz, Bendix trophy winner and fiver of the air travel sequences that comprise the "America the Beautiful" climax to the film, a delegation of 170 uniformed pilots of the Air Line Pilots Assn. will attend the birthday celebration. Other honors in the form of placques, and scrolls will be accepted from the General Federation of Women's Clubs, the National Board of Review, and Audio Magazine.

On October 26, Cinerama will set an all-time record for a first-run picture on Broadway by passing the 108-week record of "Red Shoes" at the Bijou

ord for a first-run picture on Broadway by passing the 108-week record of "Red Shoes" at the Bijou Theatre, a small legit house.

U.S. Boxoffice Picture of Cinerama

	Opening			
City	Date	No. Wks.	Attendance	Receipts
New York	.9/30/52	105	1,917,460	\$3,599,722
Detroit	3/23/53	79	937,865	\$1,646,062
	.4/29/53	74.	1,173,772	\$2,221,600
Chicago	.7/29/53	60	1,072,855	\$2,137,868
Philadelphia	10/5/53	· 5 2	452,602	\$742,651
	.11/5/53	47	394,547	\$718.605
Pittsburgh	.12/8/53	43	355,498	\$614,538
	12/25/53	41	573,476	\$977,748
Boston	12/31/53	40	359,798	\$644.572
St. Louis	.2/10/54	34	324,543	\$530.715
Minneapolis	4/19/54	24	221,569	\$414,357
	.6/21/54	15	172.896	\$299,470
Dallas	7/1/54	13	124,580	\$219,627
		Total	8.081.461	\$14.767.535

H'wood Needs Near East's Market: Slow Native Adoption of Gear **Primes Overseas Theatre Deals**

Move by 20th-Fox to push its theatre expansion in Britain and the Middle East sees other majors also recyaluating their foreign theatre holdings and has revived interest in spotting additional showcases abroad.

Field has been comparatively stagnant for some years, but introduction of the new widescreen systems, and the slow progress in conversion abroad, spotlight the need for more American-owned houses which could be used as "pilot plants" in their territories. Murray Silverstone, 20th's foreign topper, disclosed recently that his company considered the Middle East "the turning point of civilization" and that it intended to back it heavily. He also didn't rule out expansion in other parts of the world. For the moment, 20th is building and/or acquiring 10 theatres in the Middle East. In Britain it has leased another two houses, in London and Manchester.

Metro operates, and for the most part owns, 41 houses in various parts of the world. Both Warner-Bros. and Paramount have show-cases, but for the most part neither they nor 20th lad in the past seen much reason to pushfurther expansion.

"It made sense at one time, when we needed model theatres abroad to show our pictures in," commented one exec. "Now we're a little more hesitant because of uncertain conditions. Also, the local houses have modernized a great deal Even so, we could use a lot more fine theatres abroad."

Unow has arrangements with foreign theatre acquisition and in fact had an option of 50% interest in all theatre outlets opened abroad by the J. Arthur Rank Organization. However, neither the U nor Rank pix made

outlets opened abroad by the J. Ar-thur Rank Organization. However, neither the U nor Rank pix made

Where 20th's exhibition strength is primarily in Australia, where it wows the 178-theatre Hoyts circuit, and in New Zealand, where it has the controlling interest in Amalgamated Theatres with 52 houses, Metro is most firmly entrenched in South America, where it has 13 theatres, all operated as up-to-date showcases complete with airconditioning, etc.

Metro also has 12 in Australia

Briefs From the Lots

Charles Lamont will direct Abbott and Costello for the 12th time in "The Mummy" at U. Fred Sweeney signed by Pine-Thomas for a spot in "Lucy Gallant." Schenck-Koch Productions changed its name to Bel-Air Productions . RKO set Victor Young to write the score for "The Conqueror" Alma Lawton and Riza Royce joined the "Lady" Phil Scott is now "The Desperate Hours" at Paramount . Republic's "Tight Spot." . Republic's "Tight Spo Fred Sweeney signed by Pine-Thomas for a spot in "Lucy Gal-lant." Schenck-Koch Productions changed its name to Bel-Air Productions. RKO set Victor Young to write the score for "The Conqueror". Alma Lawton and Riza Royce joined the "Lady Godiva of Coventry" cast at U. Kurt Kasznar drawa a top role in Warners' "Jump Into Hell". Colleen Miller plays femme lead opposite Tony Curtis in Us "The Purple Mask". Irwin Allenhired George E. Swing as production associate on "The Animal World". Michael Chapin, forter moppet, landed a featured role in Paul Gregory's "Night of the Hunter."

In Paul Gregory's "Night of the Hunter."

Sam Katzman bought "The Gun That Won the West." a novel by James B. Gordon, for production at Columbia Gravis Production signed Gordon Griffith as production supervisor on "Hell's Horizon." . Jerry Juroe named veepee of the Publicists Guild pending the return of Don Morgan who is ill ... Kenneth Tokey is male lead in "Monster Beneath the Sca," produced by Charles Schneer at Columbi ... Lee Garmes as-

draws th star spot in "Kiss of Fire."

Phil Scott is new manager of U's, editorial department, succeeding Richard Cahoon, out French actor Marcel Dalio plays a Foreign Legionnaire in "Jump Into Hell" at Warners Tony Curtis, Gene Nelson and Paul Gilbert will be reteamed in "So This Is Rio," a sequel to "So This Is Paris," at U Metro assigned Charles Schnee to produce "Trial," based on a prize novel by Don M. Mankiewicz Frank McCarthy left for Hong Kong to set up arrangements for filming 20th-Fox's "Soldier of Fortune." George Waters joined Monarch National Froductions as an executive Rhonda Fleming withdrew from Republic's "Magic Fire" to co-star with Jack Palance in U's "Kiss of Fire." Breen Office okayed "Carmen Jones," filmed by Otto Freminger for 20th-Fox release.

tlegit house.

It legit house and house and house and the legit house and house and house and better like. Shrike on the his incondition of the sait with house.

It legit house



3 Year on Broadway! Flyland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster Sequence Courtesy Rocksways Playland Amusement Park, New York Order Coaster
in the history of entertainment!

All other productions come and go, but THIS IS CINERAMA—one production—outlives a whole studio program: continuing month after month in the great cities of the nation!

> Only CINERAMA'S three-eyed projection, seven-voiced sound and wrap-around screen can put YOU in the picture!

And the astounding figure of over 9 million viewers in only 13 CINE-RAMA theatres acclaims CINERAMA as the only really new wonder of the entertainment world!

Completed: Louis de Rochemont's

"CINERAMA HOLIDAY"

In Production: Lowell Thomas'

"SEVEN WONDERS OF THE WORLD"

In Preparation: Warner Bros. Studios

"LEWIS AND CLARK EXPEDITION"

As of Today, this is CINERAMA'S record:

New York, Warner Theatre 105 weeks Minneapolis, Century 23 weeks Boston, Boston Theatre 39 weeks San Francisco, Orpheum 50 weeks Chicago, Eitel's Palace 61 weeks St. Louis, Mo., Ambassador 33 weeks Detroit, Music Hall 79 weeks Washington, D. C., Warner 41 weeks Hollywood, Warner Theatre 78 weeks Dallas, Melba Theatre 13 weeks Philadelphia, Boyd 51 weeks Cincinnati, Capitol 14 weeks Pittsburgh, Warner 42 weeks .and every run continues unbroken!

Never has there been motion picture entertainment with this kind of impact! And now CINERAMA has its first overseas. showing - opening September 30, 1954 at the CASINO THEATRE, in LONDON, ENGLAND!

STANLEY WARNER CINERAMA CORPORATION; DIVISION: STANLEY WARNER CORPORATION

Clips From Film Row

William C. Gelring, assistant general sales manager for 20thFox, and West Coast manager Alex Harrison here for company sales parley and for address to Allied Theatres of Illinois.

"On Waterfront" kicking off at Woods Theatre this week with full page color ad in Chicago Tribune. Balaban & Katz declared quarterly common dividend of \$1.25 for stockholders of record Sept. 29.

PHILADELPHIA

PHILADELPHIA

Charles Beilan, WB branch manager, recuperating from emergency operation at Hahnemann Hospital for kidney ailment.

Bob Lavin, former general manager of Lewen Pizor Circuit, left to go into automotive parts business. Harry Gantz named to Lavin's post.

John Roach, former manager of the Boyd, "Cinerama" house, moved to management of Stanley Theatre. Elmer Pickard, former Stanley manager, took over at the Grybeum, Germantown key; Ha Grossman, succeeds Roach.

James Sweeney, former assistant, in boxoffice at Shubert's Forrest, named treasurer at the Boyd Danny Durant left the Boyd boxoffice to become treasurer at the Walnut, Shubert legit, house.

Leonard Miniz took, over as repfor Walt Disney's Buena Vista Corp. in the Philly, Washington and Pittsburgh territories.

"Cinerama" will mark its frist anni at the Stanley, Warner Boyd with a lunckcon in the theatre lounge Oct. 5, staged by the Chamber of Commerce. Featured speaker will be Paul Mantz, who pilotet the plane in the soectacular aerial sequence which climaxes the film.

SHREVEPORT

SHREVEPORT

Destroyed by fire two years ago. the Saenger, one of Paramount-Gulf Theatres here, has reopened, with first-day proceeds going to Shreveport Shrine Crippled Children's Hospital, New house is equipped for C'Scope, and Vista-Vision. Mrs. Frances E. Geter, a Paramount-Gulf employee since 1942, is manager.

Paramount-Gulf also operates the first-run Sirand here. Resident manager is Joe Lyons.

King's Drive-th here added CinemaScope and other improved ments opening with "Coins in the Fountain" and "Demetrius." Mrs. Lillian Lutzer of Dallas acquired this local ozoner in July.

ST. LOUIS

Virgil Harris sold his interest in n ozoner near Malden, Mo., to uy D. Haskins and James D. Vinguer near Maiou...
Guy D. Haskins and James D. Haskins and James D. Ellis, and is starting new one near Charleston, Mo. Allied Arists, Pice Charleston, Mo. The Charleston of the Pice Charleston of the Pi

Guy D. Haskins and James D. Ellis, and is starting new one near Charleston, Mo.

Robert Lightfoot, Allied Artists, and George Cohn, Columbia Pictures, will be St. Louis delegates to national meeting of the Colosseum of Motion Picture Salesmen of America in Chicago Nov. 19-21.

Additional houses in the St. Louis area where C'Scope facilities have been installed are the Lyric, Casey, Ill.; State, Shawneetow, Ill.; plus the Missouri and Stadium Doniphan, Mo.

Ed Sculley resigned from Universal sales staff here and will open his own house in Pittsfield, Mass.; succeeded by Dave Rose.

Mrs. Frances Murphy, Warner Bros. booker, St. Louis, taken to St. Louis hospital for major surgery.

Merchants in Neoga, Ill.: banded.

Merchants in Neoga, III., banded gether to reopen the Neoga together to reopen the Neogrambeatre, shuttered since last April

Top Production Manager Available For World Wide FEATURES AND TV PRODUCTIONS

Recently Employed in Hollywood, New York and Europe.

Long List of Excellent Credits

Well Versed in All Phases of Motion Picture Production

BOX V-1024, Variety, 154 W. 46th St., N. Y.

Dr. C. A. Bigler, owner of house, again will operate it.
CinemaScope equipment and widescreens recently installed in the Rodgers, Anne, Ill., and the Town, Flora, Ill.
L. J. Bennet, resigned manager of the Abby, Abingdon, Ill., a Pirtle Amus, circuit unit, replaced by D. M. Dillenbeck, manager of Rialto, Bushnell, Ill.
Ozoners near Paducah, Ky., may be without opposition from base-hall next year. After dropping 127,800 in two years supporting the Paducah club in the Kitty, League, stockholders voted to sell the park and quit baseball.

PITTSBURGH

Dave Barinoltz, former exhib and U salesman here, returned to Pittsburgh after living in Hollywood for several years; plans to getback into exhibition again. He is dickering for couple of theatres in Cleveland.

cieveland.
Robert L. Conrad, son of Leo M. Conrad, amanger of Park Theatre in Meadville and formerly manager of the Embassy and State in Johnstown, appointed circlation manager. For Johnstown Tribune-Democrat. Stanley-Warner circuit reopening a number of closed houses, among them the Alpine in Punx-sutawney, the Melrose in Carrick and the Columbia in Warren for veekend operation, and the Nittany in State College and Columbia in Brookville on a fulltime basis. Durward Coe, exhib, and his wife received final adoption papers for their twin girls.

The film house at the Greater Pitsburgh Airport, which was closed several weeks ago because of slow patronage, leased on Sundays for Catholic and Episcopal church services. John Sullivan, who holds the lease, continues with the concession stand in the theatre's lobby.

David Fineman, former theatre owner now i insurance business, and his wife celebrated their silver yeeding anni on day the engagement of their daughter, Marjorie Jann, to Alvin Romanoff was announced.

James Hendel, manager of UA exchange, appointed James Spear to sales post in West Virginia area. Metro branch isn't immediately replacing Bob Clark, salesman who was recently transferred to Sale Francisco. For time being, Eddie Toriarity and Irv Jacobs will share his territory. WB isn't replacing the late James S. Retter either immediately with Saul I, Perilman and Dave Weir alternating on West Virginia accounts.

Stan Dudelson, former RKO salesman here, now heads Dudelson there of his father, Moe Dudelson, who recently was named manager of Rep exchange there.

Harry Albreth, former manager of the Logan in Hollidaysburg, now picting the Boulevard ozoner in A lentown. He's been with the Fabra circuit of 10 years.

Callas Theatres Inc. now operating the State ad Columbia in Littanning, Houses were formerly under the management of Jayce Theatre Corp., a Nick Dipson circuit unit.

MINNEAPOLIS

Jack Heywood, pioneer New Richmond, Wis., exhibitor, back bome after long siege in St. Paul Miller hospital.

Miller hospital.
Miller hospital.
Minneapolis and St. Paul RKO
Orpheums grabbed off "On the
Waterfront."
Minneapolis film exchange
for now services 995 theatres in
territory, comprising 909 four-wall
houses and 86 ozoners and representing only a small decline from
peck since television's advent.
Although during past two years
it has relinquished or closed a
number of houses, United Paramount in this territory still operates 50 theatres in the four-state
'vadius.'

ishing Prairie" for his Minneapolis and St. Paul downtown. World theatres where "Living Desert" recently concluded long, profitable runs.

Vet United Paramount house manager Frank Steffys assigned to local nabe Loring following sale of uptown American to indie circuit owner Joe Podoloff; succeeds Arle Smith who returns to St. Paul Paramount as assistant manager, Arnold Shartin, Paramount booking manager, devoting two days a week to visiting, southern Minnesota accounts of salesman Birger Ronning who is recuperating at home after major operation at U.S. Veterans Hospital.

Harry Sears, Metro exploiteer, launching extra big campaign for "Betrayed," set for Minneapolis Radio City and St. Paul Paramount day-date engagements,

United Paramount Theatres introduced C'Scope at another of its local nabe houses, the Rialto, with "Coins in Fountain," leaving only one of its remaining three such theatres. here, the Loring, still sans the equipment.

Westgate, indie arty nabe, held "Genevieve" a fourth week, a record run for any uptown theatre.

Marciano-Charles fight pix went into indie loop Gopher.

Columbia exploiteer Bill Press in from Denver beating drums for "On Waterfront" at the Twin Cities RKO Orpheums.

Stan Kane, North Central Allied executive counsel, defeated in his bid for nomination to state legis-

BURLINGTON, VT.

After stage appearance here by Gene Autry, a local newspaper columnist highly praised the film-tv cowboy for cheering the kids in pediatric wards at Bishop De-Goesbriand Hospital.

Goesonand Hospital.

Rutland City Council voted to extend daylight saving time until Oct. 30. in line with Massachusetts, Rhode Island and New Hampshire. This is the fourth Vermont community to take the acti

Moonlight Drive-In on Barre-Montpelier road had Vermont's preem of "The Egyptian" in Cine-maScope.

DENVER

Howard Campbell, head booker at WB, promoted to salesman, filling the job vacated with death of Joe LeVee; booking post went to Joe Kaitz, assistant. Gena Vitale, formerly on film row, returns as assistant booker.

Wm. Peregri, head booker at Paramount, becomes a salesman, filling a post that's been vacant for several months. Promoted to head booker is Lewis Kolocheski, assistant bonding job. August Koeppe bought two-thirds interest in the Oskosh drive-in, Oskosh, Neb., from Merrill Nygrem V. J. Dugan; 20th-Fox branch

V. J. Dugan, 20th Fox branch manager, home after operation at Methodist hospital, Rochester,

R. H. Daniels opening Holly-wood, N. M., to films by way of a new 350-car ozoner, set to open next month.

next month.

Schumour Theatres adding a 350-car drive-in, Craig, Colo., to their theatres there.

Don Hammer now is booking and buying for Lee Theatres.

KANSAS CITY

ANNAS CITY

Annual stag outing and donnybrook of the Motion Picture Ass'n
held Sept. 27 at Santa Fe Hills
Country Club, with golf and gin
tournaments and dinner.
Fox Midwest Theatre putting
special emphasis on upcoming
drive in October by naming it Silver Anniversary Drive in honor of
circuit's current birthday celebration.

tion.

The former Kansas, Kansas side subsequent-run, which was washed out by the 1951 flood, is to be rebuilt. Permit was issued last week to H. B. Blickhan and H. E. Walter to carry out reconstruction.

Jess Spain takes over at the Fairway; was, assistant at the Plaza.

Don Scriven moved over from Fairway. Theatre to become man.

ates 50 theatres in the four-state Don Scriven moved over from radius.

Circuit owner Ted Mann back ager of the Uptown, Rox Midwest from N. Y. where he landed "Van-1 midtown first-run. He takes helm

Ordinances Governing Drive-Ins

Regina, Sask., Sept. 28.

All screen towers of drive-in theatres in Saskatchewan must be designed by a registered engineer, according to a new ruling under the Theatres and Cinematographs Act of the province.

Towers must be built to withstand wind velocity of 25 pounds pressure per square foot and be certified as meeting this qualification by a registered engineer.

All new drive-ins must provide individual speakers for each vehicle and a suitable fence must be provided to prevent spread of paper and other refuse to adjacent properties.

Inside Stuff—Pictures

Excerpting from a two-part article on Barney Balaban, president of Paramount, in the N. Y. World-Telegram & Sun last Thursday and Friday (23-24); "Mr. Balaban left school (in Ch'cago) when he was 12 to work as a telegraph messenger—the family needed the money. Then he went to work as a clerk in a cold storage plant where he never made more than \$35 a week.

"It was at that time that Mr. Balaban's mother, who had come to this country with her husband, Israel, took the step that projected the family into the theatrical business. One of my brothers was a singer in a nickelodeon and my sister played the plano there,' Mr. Balaban explained. 'One day my mother said: Barney, take me to this place—I want to see what it's like.'

"Well' I did and when Mom saw me put down two nickels to hay

"'Well, I did and when Mom saw me put down two nickels to buy our tickets, she said: Barney, this is the business for us. People pay before they go in.'"

before they go in."

The two-parter by W-T&S staff writer Norton Mockridge relates how the Balaban family thereupon moved into the theatre business, buying the Chi nickelodeon via an investment of \$750, half of which was borrowed. In tracing the Par chief exec's career, the piece notes his airconditioning innovation which kept theatres open during summer heat for the first time, how he kept his Par-affiliated theatres in the black during the depression, and his ascendency to the Par presidency.

Mockridge notes Balaban's aloofness from personal publicity and provides an explanation from the exec. "My motto," Balaban is quoted as saying, "is, Will it sell tickets?" Stories about the stars—yes. Everybody's interested in them. But stories about me? Why?"

Balaban gave the interview at the urging of friends in B'nai B'rith, reports Mockridge. It tied in with Balaban's role as honor guest at Sunday's (24) dinner under B'nai B'rith sponsorship for the promotion of State of Israel Development Bonds.

Venice apparently intends to hold a film festival in 1955 though there may not be any awards. International Producers Federation has already recommended that there shall be only one "A" film festival annually, alternating between Venice, the daddy of all European fests, and Camies, France, sunnerup in prestige. It should be Camnes turnnext year to stage the one "A" festival with the competitive (for prizes) aspect. There's no bar apparently to Venice having a festival so long as gold and silver lions of St. Marks are not handed out. On the other hand it's well recognized that a film festival loses much of its zing if the contest factor is omitted, as in certain "B" (inferior status) festivals, International federation will meet again in October in Madrid where the issue is due for further clarification. Federation president, Charles DeLac, for one, argues that noe enough "quality" films are produced in any single year to give both Venice and Cannes enough materials to judge. Peaceful coexistence of Venice and Cannes, with annual alternation of the right to give awards, is the probable course for the future. for the future

To facilitate casting for "Giant," Edna Ferber, in collaboration with the producers, George Stevens and Henry Ginsberg, has written profiles on the seven leading characters i the film. Profiles, each nine pages long, describe the characters minutely, explaining their backgrounds and dispositions and the problems they will meet in the picture.

Vernon Buck once a projecti ist in the Uptown, Minneapolis nabe house, has sold his uranium mine to Floyd Odlum's Atlas Corp. for 1). \$1,000,000 and 2). an airplane.

Department of Discovery. A press handout from RKO quotes producer Allan Dowling as saying: "The importance of at least one song in a picture for its exploitation value cannot be too strongly emphasized."

Trial of the "Moon Is Blue" censorship case in the Kansas Supreme Court has been set for Dec.

formerly held by Harold Guyett, now at the Orpheum.

Howard E. White retired as assistant purchasing agent at Fox Midwest Theatres, post he held for 25 years. Prior to that he was with Fox West Coast Theatres for eight years, before organization of Fox Midwest. White was feted by friends and biz associates at a dinner party.

GREENSBORO, N. C.

GREENSBORO, N. C.

Five theatres in Kings Mountain,
Mount Holly and Cramerton sold
by C. E. and D. E. Cash, both of
Kings Mountain. to Charlotte firm
of Stewart & Everett. The film
houses involved are the Dixie and
Joy at Kings Mountain, the Gaston
and Holly at Mount Holly and the
Victory, Cramerton.

Superior Court jury here last
week awarded Max Zager, a Greensboro theater operator, \$8,380 judgment against. W. Setzer. Setzer
appealed both the decision and
non-suiting of his counterclaim
against Zager. The suit involved
sale of a theater and equipment in
South Carolina.

LOS ANGELES

Film Row tossed a "Good Riddance" luncheon for Jerry Baerwitz of the Metro exchange and Joe Safarty of Warners, who resigned to go into other biz.
Fred Stein resigned as head of Coast operations for United Artists Theatre Circuit and will handle western distribution of nudist film, "Garden of Eden."

United Artists THEATRE CIRCUIT. Inc. COMMON STOCK

Bought - Sold - Quoted

Tweedy, Browne & Reilly

52 Wall Street, New York 5 HAnover 2-4694

New York Theatres

RADIO CITY MUSIC HALL "BRIGADOON" in Color and Cinemascope stating GENE KELLY . VAN JOHNSON CYD CHARISSE with ELAINE STEWART An M-G-M Picture and SPECTACULAR STACE PRESENTATION

Robert Janet George TAYLOR · LEIGH · RAFT **ROGUE COP** PARAMOUNT ME

Drive-Ins' Vandalism Losses

San Antonio, Sept. 28.

In San Antonio, site of more outdoor theatres per capita than any city in the nation, the price of audience indifference and vandalism at the oxoners is reaching a staggering figure.

One theatre manager reports that he loses about 400 speakers a year through carelessness and pilferage. Another pegs his loss at \$3,000 annually paying for new speakers at the rate of between \$10-\$12 each.

\$3,000 annually paying for new speakers at the rate of between \$10-\$12 each.

A Houston drive-in has been reported as spending \$20,000 for loudspeaker replacemenets.

SLAUGHTER' ON MADISON AVE.

Long Life On TV

This season's crop of tv 'Life' titles:

"Life Is Worth Living." (Bishop Sheen),
"This Is Your Life" (Ralph Edwards),
"It's A Great Life" (Michael O'Shea),
"You Bet Your Life" (Groucho Marx),
"Love of Life" (daytime serial).
"Portia Faces Life" (daytime serial).
"Life of Riley"
"Life of Riley"
"Life With Father."
"Life With Elizabeth" (vidpix),
"I Led Three Lives" (vidpix).
"Life Begins at 80."
And, of course, the perennial (on radio) "Life Can Be Beautiful."

Steve Allen: 1-Man Ad Agency

Direct-Mail-Advance Pitch on 'Tonight' Poses Some Interesting Questions

In a rare if perhaps not unprecedented direct by mail stance, Steve Allen turned pitchman for several weeks preceding his Monday (27) premiere as majordomo of the "Tonight" late nighter on NBC-TV. Over the signature of the show's front-runer were a coupile of front-runner were a couple of "hard sell" but with-a-light-touch letters to prospective clients, with such text as:

letters to prospective clients, with such text as:

"Tired of movies about 'mad doctors who 'turn into monstrous bat at the full of the moon'; or 'ex-cons, who get jobs as undercover men in tire factories?" Well, after Sept. 27 you won't have to worry about sitting home watching grade B movies, or doing an old crossword puzzle. 'Tonight' ... means association with an exciting network show ... and steady employment ... opens up a whole new area of late evening, live network television. This bright new show will feature comedy, music, audience interviews, news and me at my upright. Now, let me slip into my three button suit and my black knit tie, so I can make with the sales talk. 'Tonight' is so flexible you have to hold it with pliers to examine it' (Allen threatened in the foregoing, citing chapter, coin and verse on the participation show ("with "Tonight' it's like being a bachelor all over agai ... you can come and go as you please").

"If you warready see the wisdom of

"If you want further details, or if you already see the wisdom of joining our first sponsors . . . call your NBC-TV representative. He's got a family to support too."

got a family to support too."

Allen's newly adopted "play postoffice" pitch borrowed from Madison Ave. was further accentuated
in a "second edition" known in all
trades as the followup letter. Excerpts:

"Last week I wrote to you about
... "Tonight." Well, since then I
have had some more hot flashes.
What makes "Tonight' doubly exciting for an advertiser looking for
an unusually thrifty buy is the new
THT... pronounced THT... combinability discount plan. The letters stand for "Today" (7-9 a.m.),
"Home! (11-12 N), and "Tonight"
(Continued on page 60)

(Continued on page 60)

Tudie' & Herbert **As Consultants**

Bernice (Tudie) Judis and Ira Herbert (Mr. and Mrs.), who "retired" from radio following the recent sale of WNEW, N.Y., which they helmed over long period, she as general manager, he as sales factotum, are going into the consultancy husiness. After exiting the station, they bought a home in Palm Beach, Fla., which they'll continue to maintain, but will operate their new setup out of New York. Known as Judis, Herbert & Co., it'll be restricted solely to radio interests. Actually they're old hands at it, having dished out (though always cuffo) info and advice to indie operations throughout the country anxious to latch on to the patterns and techniques inaugurated at WNEW; Now they'll be paid-for it. They report client reaction is already healthy.

Granik's 'Spring 7-3100'

Ted Granik, already producer repped on NBC-TV with a pair of public servicers ("American Forum of the Air" and "Youth Wants to Know"), is whipping up a police documentary series for the web. It's titled "Spring 7-3100"—after the phone number of the N.Y. constabulary—and is tied up with use of official files of the Police Dept.

Prowler will be live-and-film with Jimmy Cannon, sports columnist of the N.Y. Post as writernarrator.

"Comedy Hour' **Just One Frantic Ad Lib Booking**

Ad Lib Booking

Getting those Sunday night Colgate "Comedy Hour" shows on the air is posing something of a problem and necessitating virtually week-to-week hurry-up masterminding and bookings on the part of both the Ted Bates agency and NBC-TV. Since Colgate has upwards of \$4,000,000 at stake in the Sunday night 8 to 9 showcase, needless to say the anxieties have been mounting at Jersey City hdgs of the client.

Right from the start the schedule went awry when Jerry Lewis, suffering from jaundice, was obliged to cancel out for the Sept. 19 preem. (That was to have been one of five Martin & Lewis appearances for the '54-'55 season). Lewis won't be ready until mid-November at the earliest. That meant Bates agency stepping into the last-minute breach with its Hollywood Bowl origination.

First of four "book shows" as NBC's contribution (along with the five M&L stints) was originally set for next Sunday (3), but last week the network found it didn't have a "book" ready, necessitating a scramble for variety talent, with Phil Harris, Dinah Shore, William Bendix, among others, corralled for the west coast origination being produced by Pete Barnum.

Following week will be prempted for the second of the Max Liebman Sunday night, specs (with Judy Holliday and Steve Allen).

FADIO THE WINNAH

RADIO THE WINNAH ON MARCIANO BOUT

CBS Radio's coverage of the blacked - out - for - television Rocky Marciano-Ezzard Charles heavy-weight championship fight Sept. 17 scored an average rating of 30.7 in a four-city Pulse survey. The radio rating was greater than total tvests-in-use for the time period, 11-11:45 p.m.

Survey covered the largest citles in each time zone, N.Y., Chicago, Denver and Los Angeles. City-by-city ratings were: N.Y. 29.8; Chicago, 32.9; Denver, 27.9 and Los Angeles, 30.6. In home portion of the 30.7 rating was 24.5, the out-of-home a 6.2.

Tit took 10 years to attain ting the interim to return.

Britain's 1st Comm'l

As 'Omnibus' Feature

"Omnibus," the Ford Foundation's workshop show, is now mulling a plan whereby it would film the first commercial to be done for the new British commercial to be done for the new British commercial ty set-up.

Foundation apparently feels that it'll be a historic occasion worthy of being perpetuated and shown through the entire workshop show, is now mulling a plan whereby it would film the first commercial to be done for the new British commercial to the day of the new British and dimension. Just a short time agency in the first commercial to the

FEVER CHART UP ON AGENCY ROW

By GEORGE ROSEN

By GEORGE ROSEN

The Madison Ave. intra-mural
"dickering and bickering" is hitting a new high, with practically
the entire agency field alerted to
"coming attractions."

When Terry Clyne resigned as
executive vice-president of the
Blow agency last week, because of
the inevitable "conflict in policy,"
touching off the exiting of the
\$5,000,000 Bulova account within
24 hours, it was only the beginning
of what is shaping up as perhaps
the most dramatic sequence of
events that the agency boys have
witnessed in many a day,
Behind the announcement this
week that henceforth the agency
will be known as Blow, Belrn &
Tolgo, lies much deeper ramifications.

Milton Riow, founder and chair-

Tolgo, lies much deeper raminca-tions.

Milton Biow, founder and chair-man of the board of the flourish-ing agency with \$50,000,000-a-year billings in the till, is selling

ing agency with \$50,000,000-a-year billings in the till, is selling major control of the agency to a group of employees, about 20 in all, headed by agency prexy F. Kenneth Beirn. It is reportedly a capital gains deal which, it's understood, will permit Blow to devote time to the foundation He plans setting up. Beirn joined Blow '48; became prexy in February of 1953. John Toigo, exprexy of D'Arcy agency, joined Blow in July of '51 as veepee. With Jack D. Tarcher exiting the Cecil & Presbrey agency to join Blow as a veepee, taking along with him billings of \$3,000,000, including the \$1,500,000 Henrus biz, the Cecil & Presbrey outfit plans to close its doors at the end of the year. James M. Cecil, head of the agency died only last week. Shortly before his death the agency also lost the Sylvania account to J. Walter Thompson (under a similar set of circumstances in which JWT grabbed off the lesser biz as "consolation" billings after losing the \$15,00,000 RCA account.

Actually the Blow deal has been in the making for some time. With Beirn pencilled in as the new major factotum at Blow dathough Blow continues as chalman of the

factotum at Blow (although Blow

in the making for some time. With Beirn pencilled in as the new major factotum at Blow (although Blow continues as chairman of the board) it left Clyne with no alternative but to resign because of reported long-existing Beirn-Clyne differences as to policy. However, it put Clyne in the driver's sea on the Bulova biz (a Blow house account for 33 years and it's practically his to do with as he wishes. Clyne, who left for the Coast over the weekend for undisclosed business, may open up his own shop, assured of the \$5,000,000 Bulova nucleus. However, he hasn't made up his mind yet. Agencies have been beating a path to his door, dangling fancy berths and titles, not only in hopes of capturing the prize "Bulova Watch Time" billings, but equally anxious to latch on to his services as one of the more hep account execs and radio-ty directors in the business. Blow couched the reorganization announcement as follows:

"Effective Jan. 1, 1955, the corporate name of the Blow Co., Inc., will be changed to Blow, Beirn & Toigo. The reason for the change is simple. When you have two men like Ken Beirn and John Toigo on your staff, two men who represent advertising and management on its highest level, men who have set paces in the advertising field, you give them the recognition to which they are entitled.

"It took 10 years to attain this goal of organization strength and dimension. Just a short time ago this agency had one stockholder. In 1955 it will have 30."

Editor's Note: Actually Biow is ex-Madison Ave.; now Fifth Ave.

Blair's 45-Station 'Package Buy' In Bid to Take Play Away From Radio Webs; 50% of Homes for 15G

Caesar, 'Medic' Top CBS

For the first time in recent years, NBC-TV has outrated CBS-TV in the Monday 89:30 p.m. block. Overnight 10-city Trendex showed NBC scoring decisively with Sid Caesar and 'Medic' over the highpowered CBS combination of 'Burns & Allen,' "Go of fr e y's Talent Scouts" and 'Public Defender."

Half-hour breakdowns showed the first half of the Caesar preem drawing a 28.5 to the "B & A" 17.8. Second half of "Caesar's Hour" outpulle decider," which last week for the first time in NBC history outpulled a CBS Monday-at-9 entry, did it again by pulling a 26.6 to "Public Defender's" 26.3.

Duffy Mott Vamps

time latching on to still another bankroller for a second Goodson & Todman package that will go into Sundays at 9:30 in late November. "Name's the Same," which went off the web at the end of August after Swanson dropped its long-time bankrolling, goes in Oct... 11 for Ralston-Purina. It's a Goodson & Todman package with Robert Q. Lewis emceeing. Second G&T package going in is a new high-budgeted audience participationer called "What Goes On?" which Revlon will sponsor starting Nov. 23 in the Sunday night spot. Current occupant, "Dr. I.Q.," will likely be moved to another slot, possibly Sunday at 8.

"Jamie" got caught in a cross-fire between its own station clearance problem and the sale of (Continued on page 60)

(Continued on page 607

JACK GOULD EXITS CBS. **RETURNS TO N.Y. TIMES**

Jack Gould, who resigned from the N. Y. Times as radio-tv editor to join CBS Aug. 1 as information advisor on a corporate level, told CBS prexy Frank Stanton last Friday (24) that he was resigning. By Monday (27) afternoon he was back at his old Times desk. The move took CBS off guard. It was just a case, Goulds said, of "tiching to get back" to reviewing and reporting, which, after 20 years, he couldn't shake off.

Since Gould resigned, the Times had been keeping the radio-tv ed berth vacant, with Val Adams filling in. Understood that the newspaper had been needling Gould in the interim to return.

Major radio networks, already involved in a strong competition for the national advertising dollarvia the formation of the Quality Radio Group, were dealt another body blow last week by the formation of a 45-station lineup by the John Blair. Co. which will enable national advertisers to buy participations on top local shows under one package price and billings arrangement. The Blair operation marks the first time that local shows and local personalities have been made available to national bankrollers as a package and without the complexities of spot tim buying.

To the networks, formation of the Blair-inspired National Saturation Group, comes as another competitive strongarm at a line when

Godfey by 28.6 to 22.0. And "Medic," which last week for the first time in NBC history outpulled a CBS Monday-at-9 entry, did it again by pulling a 26.6 to "Public Defender's" 26.3.

Duffy Mott Vamps

Jamie; G-T Sells

A Brace of Shows

"Jamie," the Brandon de Wilde tarring Talent Associates package, was lopped by Duffy-Mott and BC-Ty in acrossfire that saw the selb signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing a sponsor for "Name" to "Porsonalities who can sell as well week signing and the sell as well week sell as well week signing and the sell as well well well as w

get the real thing in local oreas and-butter shows with known local personalities who can sell as well as perform?"

What the Blair group, comprising 45 stations with 50% coverage of all radio homes (all of them repped by Blair), offering is a schedule of 24 one-minute participations on some 180 different local shows (including such w.k. programs as Klavan & Finch on WNEW, N.Y., Red Blanchard on WLS in Chicago and Ray Dorey on WHDH in Boston) at a flat rate of \$15,582 per week, discounted to \$13,940 on a 52-week basis. Blair handles the business on its regular 15% commission, but to (Continued on page 62)

Montgomery, Too, **Gets Spec-Happy**

That Monday night "spec consciousness" on NBC-TV is getting contagious, with even the shows surrounding the upcoming one-amonth 90-minute Fred Coe-prod-duced stanzas initiating plans to inject an "extra plus" element of inventiveness into their programming. For example, the Robert Montgomery hour dramatics in the 9:30 to 10:30 p.m. segment has blueprinted an entire sequencing of two-part productions extending through the season, with a inimum of four (entailing an eightweek exposure) already mapped out, and likelihood of even more. Plan is to present the initial installments of the two-part two sagas on the same night that the Coe specs are showcased in hopes that the "continued next week" aspect of the show will invite a fresh audience enthusiasm for the Montgomery-produced dramatics. Definitely set thus far are "Great Expectations" in October, with Dickens "David Copperfield" likely as the Christmas season two-part entry. Others being mulled are "Hunchback of Notre Dame," "Les Miserables," "Tom Brown's School Days, and/or though these are subject to change.

It's also likely there will be at least one or two more Robert E. Sherwood originals for the Montgomery show this season, with the playwright expressing a new-found bullishness for the medium as re-

gomery show this season, with the playwright expressing a new-found bullishness for the medium as re-sult of general audience reaction to his "Diary" scripting which preemed the season last week.

NATIONAL SPOT RADIO GOES INTO DECLINE; BIZ OFF FROM 12-40%

National spot in radio has suf-red a "considerable decline" in National spot in radio has suffered a "considerable decline" in 1954. Coin intake at the various spot representatives is off by amounts cited anywhere from 12-40%. As for the local radio stations, there are some who have maintained or even slightly exceeded the level of business last year, but the main, either the stations are off by several thousand dollars from previous norms they have given up hope of revenue from national spot almost

stations are on by several thousand dollars from previous norms they have given up hope of revenue from national spot almost entirely.

Much of the reason for the decline in spot radio has been attributed by the reps to overspending in tv by "moderate-sized" national advertisers—those whose video excesses, they say, will soon eatch up with them. Whatever the reason, there are still situations like this that exist: a president of one national spot rep agency traced the dropoff in biz at one of his larger stations to the fact that 20 out of the 35 national bank-rollers who advertised via the outlet last year are currently out of let last year are currently out of radio entirely.

Whether this is indicative of a general withdrawal from radio by Whether this is indicative of a general withdrawal from radio by national sponsors or merely a withdrawal during certain sales periods no one has yet determined at the spot rep offices. The reps noted that their intake was only off slightly in the first quarter of the year, but fell sharply in the second and third quarters. Present seasonal biz like that brought in by cold remedies, some car manufacturers (who've taken to advertising in the winter instead of spring), etc., gives those involved some hope that national spot might achieve a solid upbeat in the last quarter. quarter.
'Fight on Its Hands'

None is relying on a natural business increase throughout the nation that might affect national (Continued on page 40)

Bob Hope to Film TV Show Abroad

Hollywood, Sept. 28.

"You can't keep doing the same things and hope to stay in the race this season. The competition will be too rugged and challenging. We intend to strike off in new directions at every opportunity."

Bob Hope was dead serious about his upcoming television series for General Foods and to prove that he'll suit action to his words he revealed an offshore

prove that he'll suit action to his words he revealed an offshore project, filming his full show in London while he's in the British capital for Command Performance, to which he has been invited. He'll draw on the roster of music hall performers and other theatrical talent to guest on the show. Skeleton crew of technicians will accompany him.

His Paramount picture, "The Seven Little Fovs." completed.

Seven Little Foys, completed, he'll leave for England Oct. 15. Command is scheduled for Nov. 1 and four days later he will film his hour show and fly it to N. Y. for the Nov. 9 teleast. For his Oct. 12 GF series takeoff he'll have as guests Jose Greco. Rosemary. guests Jose Greco, Rosemary Clooney, David Niven and a line of Nick Castle dancing girls.

TOMMY RIGGS NOW A PITT PLATTER SPINNER

Pittsburgh, Sept. 28.
Tommy Riggs, longtime network star, has come back to the old home town, where he got his start in radio nearly a quarter of a century ago, to join the ranks of the local platter-spinners. Riggs, along with his imaginary little girl friend, "Betty Lou," of course, has been signed by WCAE, Hearst station here, for a three-hour nightly

'Spend Million' Stays

"Spend Million" Joey Adamsemceed quizzer on NBC Radio, has been renewed, after its summer run. The Lester Lewis package will air Thursday at 8:30 pm. starting Oct 7 and on the 28th will shift to 9 o'clock in segue from the Bob Hope show.

Ken McGregor directs with Albert Miller and Mort Lewis the scripters.

Listeners Beef Because Bergen, A & A Play Disks

The Amos 'n' Andy 25-minute cross-the-board show on CBS Radio is undergoing some drastic format revisions, primarily to heighten the story lines and dramatic con-

tent.

Actually the decision stems from listener squawks. The network admits it's literally been besieged with beefs from A & A fans who complain, in effect, "how come you're trying to make disk jockeys out of Amos in' Andy and anyway if we want disk jockeys we don't have to tune in to network shows when we're full of them our home town."

(While not hasically decises in its teneral ways in the control of them our home town."

when we're full of them our home town."

(While not basically deejays in their current format, nonetheless the fact that they've been playing some records on their strip show has been enough to label them as platter spinners, despite protestations of the web that it 't'ain't so.) Same situation applies to Edgar Bergen's new Sunday night hour show for Kraft on the same network, which incorporates deejay segments. CBS audience reaction (via flood of mail) is same; "who needs network disk jockeys?" Meanwhile, CBS bagged a third sponsor for A&A's "Music Hall," with Brown & Williamson (Viceroy Cigs), via Ted Bates, backing segments on Monday and Wednesday, starting Oct. 4. Other "MH'clients are Muri and General Foods.

COHAN HELMS HOSP DRIVE

P&G SHARES TAB ON THIS IS YOUR LIFE'

NBC-TV's "This Is Your Life" will go co-sponsorship starting with the Oct. 6 show, when Procter & Gamble joins regular backer Hazel Bishop. Latter has been the check picker-upper since the Ralph Edwards package was launched a couple of years ago.

In making the deal for P&G Ompton ad agency latches on to an established pattern under which the three available plugs per show will be on an alternating two-for-you-one-for me basis. New client of the Wednesday night stanza will plug Gleem until the first of the year and thon nitch Litt. year and then pitch Lilt.

At Raleigh Memo

Mutual Broadcasting is burning up over the tactics of Fred Fletcher, topper at WRAL, Raleigh, N.C., the station which formally ended a 14-year affiliation with the web on Aug. 31. Break, according to Fletcher, was precipitated by the network's increased participation (multi-message) plan.

network's increased participation (multi-message) plan.

A N.Y. spokesman for the radio network said he believed conditions between his group and Fletcher to be friendly when plans to end the affiliation were first made known, but a few days later Fletcher sent a memo, addressed to "all Mutual stations in the Southeast regi ," taking the web to task. In the memo, dated Aug. 21, Fletcher spoke of Mutual's "stated lack of interest in selling baseball to the stations next year, or providing it in any form." Since it's difficult enough these days to keep affiliates in radio happy, the web station relations guys were highly-perturbed, since they insist the only mention they ever made of baseball in '55 was in a letter (believed sent by special delivery, airmail) the previous day, Aug. 20, to WRAL. It said "With regard to baseball, I regret to tell you that our long standing policy on co-ops prevents us from making baseball available to WRAL when it becomes a non-Mutual station."

Elisha Goldfarb, Mutual leg al aggle, recently, sent a letter to

Arnold Cohan, of the New York ad agency bearing his name and broadcasting aide to Mayor Robert F. Wagner, has been named chairman of the radio-tv advisory committee of United Hospital Fund. Cohan is forming a large panel of top industry exces to serve with him on the campaign kicking off next Monday (4) and running through December.

Klauber Dies at 67; Epitaph: 'Bad **B'casting Never Good Advertising**

Edward Klauber who died at New York Hospital last Thursday (23) at the age of 67, will-remain a name without which the story of the CBS network, and to some extent of radio, cannot be told. In many ways a brilliant man, he was also a strange, aloof, introspective man. During the heyday of his power at CBS it was often evident to those who watched him in public appearances at trade conventions and among advertisers that Klauber was embarrassingly lacking in the ability to engage in banter, small talk or hail-fellow-wellmet. This incurable shyness was especially noticeable because radio and advertising tend to be personalized and gregarious professions. Klauber had the reputation of

in radio nearly a quarter of a century ago, to join the ranks of the local platter-spinners. Riggs, along with his imaginary little girl friend. Betty Lou," of course, has been signed by WCAE, Hearst station here, for a three-hour nightly program running Monday through Saturday, beginning at 10 p.m. In addition, Riggs gets an earlier half-hour, 8:30 to 9, except on klonday, when "The Voice of Firestone" is carried, in the evening as a plug and lead-in for his later marathon.

ward L. Bernays, at the latter's recommendation, to become an executive aide to William S. Paley, One of Klauber's earliest recommendations to CBS was to cut out Bernays' services as PR counsel on the grounds that he, Klauber, could handle this work on the side. Bernays never forgave Klauber. But (Continued on page 40)

Tactful He Wasn't

Fleetwood, N. Y.
Editor, VARIETY:
Ed Klauber is enshrined in my memory by one thing. In a moment of wrath over my memory by one thing. In a moment of wrath over something we had published about CBS in my time on the paper he snarled to me, "VARTETY is the blankety-blank of the broadcasting industry!" Coming from this usually soft-speaking and intensely dedicoming from this usually soft-speaking and intensely dedi-cated gentleman, the language, indicative of his loyalty to CBS, not only left me speech-less but with a sense of admiration.

I wonder what became of Klauber's buddy—E. C. Mills. Ben Bodec.

PEEPSHOW IN REVERSE

Spectacular television calls for spectacular dimensions, and at Spectacular television caus for spectacular dimensions, and at the moment the chicken-and-the-egg axiom sees spectrum entertainment hatched before the public can fully appreciate the show. Not that, at the moment, perhaps it's just as well, because the so-called spectaculars have been far from that in their audience impact.

But the industry problem transcends whether or not this-orthat video show in color is good or indifferent. The pacing between the production ii, i.e. the physical manufacturing of the sets, and the spectrumed spec must be made to coordinate

It's one thing for Milton Berle to create the great want-to-see, which is what gave tv its impact six or seven years ago and rightly earned for the comedian the affectionate soubriquet of Mr. Television. But that was in black-and-white; the average head of a family was willing to put its \$500-per annum enter-tainment budget into the one tv basket—a time-payment set.

Color tv has a twofold problem. One is the basic that, unlike the black-and-white video, (a), the price at \$800 or thereabouts is still not "popular" and (b), television now has some important competition. Ripley or not it's the picture business, the very thing which, for a time, was draped on the ropes with tv suspected of dealing the lethal blow i the next round or two.

Hollywood has done the job that tv has yet to evidence capabilities of doing. All the sardonic cracks that "bad pictures will only look worse" whether in big-screen, in any of the 'scopes, in 3-D, and/or directional sound, are now as dated as Jorgensen jokes. Veteran showmen at least mated "big" subjects to the big screens, so that it pathirs also that the control of the statement of the statem screens, so that, if nothing else, there was that visual evidence of size and scope and dimension—a healthy boxoffice contrast to the peephole dimensions of tv.

Now come the spectaculars which, for all their size, are to be seen in color by only a comparative handful of the public on so-called 14-inch sets (actually 12½-inch picture size), and the hoopla about shows costing into the hundreds of thousands strikes a very shallow chord.

Get those big-screen tv sets into the stores; let them see what's coming in tint and texture program-wise; and the economic ratio of supply-and-demand will soon achieve a merchandising appreciation that will be the best inspiration that the spectacular production lar production attempts on television should command. Right now they're playing to peephole audiences. It's like giving them "Gone With The Wind" to be seen on one of those historic peephole viewscope gadgets in Hubert's Museum.

The fact that the early-season spectaculars have been some-The fact that the early-season spectaculars have been somewhat lacking is beside the point. There's nothing like a big league audience to bring out the best performance in any rookie. Not to mention the boys with the checkbooks who certainly rate a better audience razzle-dazzle commensurate with their spectacular investments. Nor does this mean any pulling-in on the budgets; the medium has matured and merits going forward. The chicken-and-the-egg ratio should maintain a closer parity for the best results.

Abel

Color TV—Oklahoma Style

WKY Bids Stations 'Get in Quick' in Bullish Report On Local Tinting

Ethel Merman Okay For TV 'Hattie' Role; Alexander to Direct

Alexander to Direct

Ethel Merman was reported sufficiently recovered from minor surgery in Denver on Sept. 12 to enable a flight from there to Hollywood where she'll be in a three-day huddle this week on film and twommitments. She's slated for narrative addenda to the already completed "No Business Like Show Business" for 20th-Fox and will also confer with producer Jule Styne and scripter Herb Baker on her Nov. 10 "Panama Hattie" colorcast for Westinghouse's "Best of Broadway" series on CBS.

Directing "Hattie" is David Alex-

orcast for Westinghouse's "Best of Broadway" series on CBS.

Directing "Hattie" is David Alexander, who quit as stager of the Martha Raye Show on the first day of rehearsal last week. Miss Raye's premer last night (Tues.) on NBC-TV was directed by one of her two writers, Norman Lear (other is Ed Simmonns, also ex-Martin & Lewis). This was her second key loss within a matter of months. After last season's click every-fourth Saturday excursions, her writer-director, Nat Hiken, nixed renewal of his NBC pact to go over to the CBS camp for preparation of a situation comedy series for Phil Silvers. Miss Raye's cowriter, Billy Friedberg, is associated with Max Liebman in latter's weekend spectaculars.

Alexander's "Hattie" chore preceded his doubling over into the Martha Raye Show. Last season he directed Miss Merman (along with Frank Sinatra, Gene Nelson, et al.) in "Anything Goes" on the Colgate-NBC "Comedy Hour"—and "Goes" was generally conceded to have reached the high point in variety "spectaculars" although that at tag did not receive its current meaning until Liebman blueprinted the style for NBC.

Transmission of live color television on a local basis presents no insurmountable problems to local stations, according to a report on the experiences of local color pioneer WKY.TV, Oklahoma City, prepared and released last week by the Katz Agency. Report, the second ia series on color by the station repfirm, recounts the experiences and problems faced by WKY.TV since it began local live telecasts on April 8, and comes to the conclusion that local stations better hurry to get in on the color bonanza which is "closer than you think."

Report, "Close-Up on Color TV," states that advertiser interest in color on the national and local level, availability of larger color screen sizes, increased network programming in tint, all add up to speedier use of the medium than previously believed. Katz agency reports that "quite a few advertisers, contemplating the placement of film programs on a national spot and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of and local basis, have queried stating the placement of
reports that "quite a few advertisers, contemplating the placement of film programs on a national spot and local basis, have queried stations on their timetable for installation of color film gear." And WKY-TV itself reports enthusiasm from local food and department store sponsors.

As for the WKY-TV color operation itself, the outlet will pick up network tint shows, of course, and is currently airing its "Cook's Book" hour-long cross-the-border in tint on a regular basis, along with specials that bring up the weekly tint time to seven hours. Station reports that while it had to make some changes for the introduction of tint, none were drastic. Station has invested \$400,000, including modification of the transmittencest of two live camera chains, a spare camera, a slide chain and a film chain (still to be delivered).

Station has found it unnecessary to enlarge its technical staff, although some juggling of assign-(Continued on page 40)

NCAA GRID FLIPS ITS TV LI

'Mr. Saturday Night'

Specs, schmecks—Saturday night (25) was still a Jackie Gleason rating romp as his 8 to 9 return to CBS overwhelmed the NBC opposition and was about 14 Trendex points better than the next highest on the evening, the Max Liebman-Ann Sothern 90-minute "Lady in the Dark" super-special the figures;

NBC		BS.	
Rat-	Aud.	Rat-	Aud.
ing	Share	ing	Share
Mickey Rooney . 6.9	14.2. 8 p.m. Jackie Gleason	136.9	76.4
Place the Face . 6.1	11.18.30Jackie Gleason	42.9	78.9
Lady In Dark 26.0	46.19:00 Two for Money	20.9	37.0
Lady In Dark25.9	48.19:30 . Favorite Husban	d 20.6	38.3
Lady In Dark 25.4	50.710:00. That's My Boy	13.2	26.3
ABC-9 p.m. (Boxing),	6.6; 9:30 (Boxing), 2.3; 10 (S	ork Clui	3), 3.7.

McConnaughey to Be Sworn Mon. (4) For Unspecified Term as FCC Head

George C. McConnaughey of hio, appointed by President Eisenhower as the new FCC chairman, will be sworn into office next Monday (4) at ceremonies in the White House. Associate Supreme Court Justice Harold H. Burton, also an Ohioan, will administer the

Court Justice Harold H. Burton, also an Ohioan, will administer the oath before a small gathering in the office of Presidential Assistant Sherman Adams.

Appointment of McConnaughey, who is now director of Federal Renegotiation Board, was announced over the weekend from the President's summer headquarters in Denver. McConnaughey told VARIETY he was notified of his selection by phone from Denverwhile he was in Columbus, O., on Saturday (25). He said it "came is no surprise" to him.

"McConnaughey said that no time limit was placed on his designation as chairman of the Commission, contrary to press stories indicating he would be chairman for only one year. He pointed out that the FCC is not one of the regulatory agencies which rotates its chairman. However, the present administration designated Comr. Rosel Hyde as chairman for one year. Hyde has been serving as a scting chairman since April 18.

Nomination of McConnaughey as a member of FCC must be confirmed by the senate, either at the special session to convene Nov. 8 or at the regular session in January. It's likely that a hearing will first be held by the senate interstate Commerce Committee.

Radio department.

Ex-Convict Says

Lamb Gifted \$5

To Commie Par

Washington, Sept. 28
An ex-communist who o served five years in a state penit tiary on a murder conviction te fed before the FCC Examiner Heart Sharfman yesterday (Mon.). The witness, Ernest Courey, and we murder conviction to a caster-publisher, give \$5 to a commistion of McConnaughey as a member of FCC must be confirmed by the senate, either at the special session to convene Nov. 8 or at the regular session in January. It's likely that a hearing will first be held by the senate Interstate Commerce Committee.

'Omnibus' Plans An 'Inside TV'

"Omnibus" is reported tooling up for an up-and-at-'em critical examination of the television medium to be displayed within about three months of its third season's kickoff on CBS-TV Oct. 17. Project is understood to have a top priority label on the agenda of Robert Saudek, director of the Ford Foundation's TV-Radio Workshop, under whose, aegis the 90-minute series is presented.

Included in the prospectus of the experimental Sunday show will be commercial, educational and industrial facets of tw, with at least one-full program given over to the critique. It'll be a film-and-live "for real" dissection of the whole sphere of video in a precedental pitch that's expected to raise quite a quota of eyebrows within and without the trade. 'Omnibus" is reported tooling

Who's On First!

Change in policy lnaugurated at Kenyon & Eckhardt agency last week:

It's no longer the Radio-TV department. It's now the TV-Radio department.

To Commie Party

Washington, Sept. 28. ex-communist who once served five years in a state penitentiary on a murder conviction testified before the FCC Examiner Her-bert Sharfman yesterday (Mon.) he saw Edward Lamb, Toledo broad-

saw Edward Lamb, Toledo broad-caster-publisher, give \$5 to a com-munist party official 16 years ago. The witness, Ernest Courey, who now operates a resort in Mercer, Wis., said Lamb made the con-tribution in his presence in Lamb's office in Toledo. Courey said he went there with Max Wall, a party functionary, who said, "we are functionary, who said, "we are here for the purpose of collecting

Dennis James Vice Elliot On TV 'Account' Strip

Dennis James succeeds Win Elliot as ringmaster of CBS-TV's "On Your Account," with his new duties starting next Monday (4). There'll be an upped budget on the Procter & Gamble-backed half-hour day-time strip and perhaps some format alterations, but production staff sticks with Bob Quigley heading up this chare.

ing up this chore. Show rides on 140 stati

WEBS LOSING

Despite the 11th-hour mile run by prexy Bob Kintner week in carrying the sponsorship ball to get ABC-TV off the \$2,000, 000 hook on its NCAA grid schedule by slicing the client melon several ways, there's one unalterable conclusion on which the trade generally agrees—that this the last year for any national gridiron showcase. It almost cost ABC \$2,-000,000 to find out the hard way that coast-to-coast collegiate gridcasts are looked at askance as commercially feasible items (just as NBC-TV came near finding it out last season when, by the skin of its teeth and somewhat paralleling the ABC situation, it latched on to a General Motors sponsorship when no other national client was in sight. NBC now confesses if GM hadn't bought it nobody would have).

hadn't bought it nobody would have).

Situation has nothing to do with ABC affiliation facilities or its ablitity to sell. Now that some clients have come along, the same prize outlets that NBC enjoyed last season moved in to share in the Saturday afternoon sponsorship spoils. But if ABC couldn't have sold it, which was the case almost up to game time, NBC recognizes that it would have been confronted with the same reasons; that basically the major contests are of local and regional interest; that while there's no indication of any waning interest in the sport, few contests are capable of achieving a national game-of-the-week glamor and stature, as reflected in the declining ratings in last season's schedule. When NBC wound up with a Utah fray for the Thanksgiving Day piece de resistance, the prevailing sentiment was: "That's all, brother!"

Locally, stations are riding wide and handsome again on pacting home games for home fans. That's where 99% of the major interest lies. It almost cost ABC lots of shekels to find it out.

To a lesser degree (coin-wise and general interest) the same persists to the tough selling applying

and general interest) the same pertains to the tough selling applying to the DuMont' pro grid schedule and the NBC pickup of the Canadian contests. Having missed out in the bidding for the NCAA-blessed collegiate schedule, NBC figured it was a lot cheaper to latch on the Canadian games (through the simple expedient of paying line charges up to Buffalo) rather than be saddled with camera crews, technicians, etc., in pitching for service games. But it's not too surprising to NBC that the Canuck version isn't a hot commercial item in the states.

Colgate Makes Up Its Mind Exiling Package Boys Behind Iron Curtain

Radio Dead? -- Nuts!

Washington, Sept. 28.
Commercial radio stations authorized in the U. S. approached the 3,300 mark last week with issuance of construction permits by the FCC for nine AM and two FM outlets. These brought AM authorizations to 2,725 and FM to 573. Approximately 3,200 radio stations are now on the air.

All but two of the AM authorizations.

on the air.

All but two of the AM authorizations were for daytime stations.

The FM authorizations, both for
metropolitan stations, went to Jasper, Ind. and Albuquerque, N. M.

NBC's 'Look at Us' On 'Dark' Rating, **But Gleason Tops**

NBC-TV came from practically nowhere as far as inheritance is concerned and, in fact, brought about the "Operation Big Switch" of the year as 90-minute "Lady In the Dark". Max Liebman-Ann Sothern specola of Saturday (25) went against CBS' trlo of half-hour shows. NBC's Pat Weaver & Cowere making with the huzzahs as the 10-city Trendex showed an average of 25.8. for "Lady" while the CBS programs came in with 18.2. Latter figure would have been 20 or more had the 10 o'clock "That's My Boy" been able to maintain the 20.6 pace set by the preceding "My Favorite Husband" (9:30, also in color, to mark the first major tint conflict) and the 20.9 score at 9 o'clock of "Two For the Money," "Lady" kicked up her heels to show segment clockings of 26, 25.9 and 254—far from commanding the situation, of course, but of considerable inspiration to NBC in view of the fact that, two weeks ago (Sunday the 12th). Ed Sullivan's CBS-"Toast of Town" delivered a shellacking to Liebman's preeming tinterola, the Betty Hutton "Satins & Spurs." However, that was Sunday and this was Saturday, with the time and competitive elements differing sharply. The important development lay in the fact that the Mickey Rooney vidpixer at 8 and the reprieved "Place the Face" at 8:30 put together an anemic cluster of 6.9 and 6.1 at a time when Jackie Gleason, in his seasonal initialer, was coming through with the top weekend rating, a powerhouse 36.9 (Continued on page 62) the Dark" Max Liebman-Ann Sothern specola of Saturday (25) went

(Continued on page 62)

Colgate has resolved its daytime setup on NBC-TV, finalizing its program buys over the past few days. Thus terminated one of the maddest scrambles among the independent packaging outfits beating a hopeful path to Colgate's door ever since the client gave out the news that it was interested in acquiring a couple of non-network properties. For the 12:30 to 1 p.m. cross-the-board period Colgate is buying an audience participation show called

board period Colgate is buying an audience participation show called "Feather Your Nest," though the sponsor is only picking up the tab for half the shows. It's an agencybuilt package (Wm. Esty), with home furnishings as the loot. Although Walter O'Keefe did the audition show, Bud. Collyer will be used as a regular. Next Monday (4) is the starting date.

For the 4:45 to 5 p.m. strip, Colgate previously acquired the Wilbur Stark-packaged "Modern. Romances."

bur Stark-packaged "Modern numances."
With both NBC and CBS riding herd in daytime tv with their house-built shows, either in the serial field, participation, panel or variety starzas, just as they did night-time, it's been rough going for the indie package boys who have been virtually locked out. Thus an outside buy today, such as the "Modern Romances" acquisition, is a rarity insofar as the two major webs are concerned.

WNBC-to-WRCA Shift Gets Okay

Washington, Sept. 28.

The FCC officially gave its blessing yesterday (Mon) to a change in the call letters of NBC's owned-&-operated stations in New York, Los Angeles and Washington in order that the respective operations might reflect the parent company's "RCA" identity for which the web had pressed. Thus, in N. Y. WNBC, the radio arm, becomes WRCA (also WRCA-FM, and WNBT is transformed to WRCA-TV; in L.A., KNBH will be known as KRCA; but in Washington there'll be a necessarily clipped version, with WNBW becoming WRC-TV (the "A" of RCA being shaved because of conflict with the new call letters in N. Y.

New letters are effective as of midnight on Sunday, Oct 17, with Charles Denny, the web's o&o vepee, moving in immediately upon FCC approval to exploit the new tags heavily before the effective date.

WCBS-TV Latches On To **Nielsen City Ratings**

Effective with the September report, WCBS-TV became the first channeler in New York to buy the Nielsen City Rating, the Chi outfit's new local service. The CBS flagship employs three other measurements, ARB, Hooper and Pulse.

Closed-Circuit TV For Dealers A Bigtime Show Biz Operation

Importance of closed - circuit performs a sales-merchandising adjunct to regular video sponsor-ship was demonstrated last week by two closed-circuit sessions, one filter Davis to Return

Elmer Davis to Retu

TONIGHT

With, Steve Allen, Eydle Gorme,
Steve Lawrence, Pat Marshall,
Andy Williams, Gene Rayburn;
Wally Cox, Willie Mays, Bill
Kenny, guests; Skitch Henderson orch
Exec Producer: Mort Warner
Producer: William Harbach
Director: Dwight Hemion
Mobile Director: Michael Zeamer
Writers: Stan Burns, Herb Sargent
90 Mins.; Mon-thru-Fri., 11:30 a.m.
EST; 11 to midnight, CST
Participating
NBC-TV, from N.Y.
NBC is betting that the protean

NBC-TV, from N.Y.

NBC is betting that the protean talents of Steve Allen will boff his new crossboard network rompinto a two-pronged coin and looksee winner. The best ad glibber of the medium has had his 40-minute tic midnight) local spree, WNBT, N. Y., attention-getter ince its blossoming about 14 months ago, extended to an hour and a half. "Tonight" tees off at 11:30 and rides to 1 a.m. with the midwest picked up at midnight, N. Y. time. (Allen's regular N. Y. sponsor, Knickerbocker Beer out of the Ruppert vats, now leads into the web spread with a local quarter-hour, thus retaining its identity.)

ter-hour, thus retaining its identity.)

NBC's new Participating Programs Dept, has a minor league Fort Knox riding on its faith in the Steve-a-dorable as supersalesman, conferencier, funster, 88'er, interviewer, prankster—and a good mare dull and the only crap game in town has floated away. It's a certainty that Allen combines in his tall, bespectacled frame more positive pleasing elements for tviewers than almost anyone around, but it's in the "remains to be seen" futurities whether he or anyone else has the personal endurance to survive the pre- and st-midnight elaboration. This is an important conideration in view of the fact that ithout Allen this is just another show, as Monday's preemer seemed, to suggest, but with him at bat "Tonight" becomes a major and potent attempt to keep the image orthicons shining.

In the extended dress, the orthodox variety facets will undqubitedly

image orthicons shining.

In the extended dress, the orthodox variety facets will undoubtedly interest the clientele (at home and in the ad agencies) up to a point—a minimum quota of stay-withs for 90 minutes, but lotsa customers around the circuit dialing in as per their whimsies at a given moment in the approaching wee hours.

nomen. In the approaching wee hours.

In the regular talent components, the local version has never been a genuine bringerouter. Allen was the show. Period. Good guest attractions helped and Allen was always a shrewd one at handling the glad-you-droppedins, giving them the careful cynosure which has endeared him to the extra-added acts. Regulars Eydie Gorme and Steve Lawrence re very pleasant and even engaging pipers. They are now complemented by another mixed pair, Pat Marshall and Andy Williams, who on first outing seemed to be ditto. Another addition to the troupe is Gene Rayburn, who apparently will be used as a second-man inserted into bits and skits, plus handling the late news. The latter is a repetitive read-off and may easily be characterized as a write-off, since this is dull and often stale stuff for the prelude-to-dawn-patrollers. It's fairly evident that Kenneth. Banghart is missed as the shirtsleeved, rapidfire disher-pper of the day's events in the midnight spot which followed Allen before he spread his wings. But the capsule news is of minor persuasion as set against the great potential inherent in remotes of special events, engineered or otherwise made available.

The initial attempt to be on top of the current hot stuff was exmpled in the Giant-Indian world series, but the confusion with which this was handled will undoubtedly be eliminated. Out of Cleveland came the gala crowd whooping it up for the Tribe, along with Henry (Hot. Lips) Levine and other supporters of that tean's stock. Truth to tell, it was a bit of alfalfa. Better was a chitchat with the amazin' Willie Mays by Michael Zeamer's mobile corps out of Harlem, and the stage-setting "Say Hey Willie Mays' duetting by Miss Gorme and Lawrence added up to topical showmanship, plus that split-screen bit with Allen engaging the Nat'l League batting champ the

and Cox's own familiar monology, and in a brace of those w.k. falsetto tenorings of Bill Kenny of the Ink Spots. Here, as elsewhere, the music backing was from the top of Skitch Henderson's book. Leave it to Allen to take care of the competitors, whether "opposite" comic Ernie Kovacs, who hoped Allen would slay the field, including himself (to paraphrase his wire) or handling WCBS-TV with biting char , the frinstance being a congratulatory "wire" from "Warner Oland of "The Late Late Show." There is no enemy camp in the deep-down Allen.

As a final thought, there's a bigniph on lush special events in the remote-from-Coast premiere today (Wed.) of Judy Garland's Warner starrer, "A Star Is Born," the first of such fullblown klieg galas on tv and "Tonight" has it tonight. This is the stuff out of which a late-night click can be born. That and, of course, such top stuff as Lena Horne and the other juicy pactings over the formative weeks.

But NBC better watch for the irritant factor on the burgeoning participating plug parade. Trau.

MILTON BERLE SHOW with Mickey Rooney, Connie Rus-sell, Ruth Gilbert, Arnold Stang, Nancy Walker, Herb Rose Danc-ers, Alan Roth orch; Jack Lescoulie

coune Producer-Director: Berle rroducer-Director: Berle
Writers-Goodman Ace, Selma Diamond, Jay Burton, Jerry Seelen,
Lee Pockriss
60 Mins; Tues, 8 p.m.
BUICK
NBC-TV, from New York
(Kudner)

Milton Berle is probably the old est network headliner in video in est network neadiner in video in terms of service. His appearance on the Texaco show of the early days a little over seven years ago, gave the new medium its first pair of long pants, and its first touch of bigtime.

gave the new medium its first pair of long pants, and its first touch of bigtime.

Berle, since these early days, has had a change of format and a change of sponsor, transferring from its early vaudeo to its present-situation comedy, policy.

Since his first season, Berle has also, unfortunately, followed a pattern in his opening shows. The desire to make a good impression, has rarely worked out on his seasonal preems. Instead, Berle had to get over the initial nervousness, and as the season got underway, he gave out that kind of show that helped him get the kingsized Nielsens.

This season's starter is no exception. Many of the stunts planned for this edition didn't come off, and the care and detail lavished on the show failed to make itself evident. However, should earlier history repeat, he'll find his metier as the season rolls along.

Berle, now on vi w alternate weeks, has added another permanent character, that of Nancy Walker, who plays the president of Berle's fan club. Miss Walker has a good way with deadpan comedy lines and her efforts seemed to hit. The other regulars. Ruth Gilbert, playing Berle's smitten secretary, and Arnold Stang, a capable comedic helpmate at any time. They give off a high standard of competence during their moments on stage.

stage.

Foremost among the guests was Mickey Rooney, who like Berle, seemed to be trying too hard. Now on his own filmed NBC-Tyer, Rooney seemed to be crowding the screen. There just doesn't seem room for two such energetic citizens on the same frame.

zens on the same frame.

There was a slight plot in which Berle tried to frame a publicity stunt in which he breaks a leg. In this connection, he had Dorothy Kllgallen, the Journal-American's syndicated columnist, and radio columnist of the same sheet, Jack O'Brian, who did brief guesties.

The writing erew me to bear

O'Brian, who did brief guesties. The writing crew ms to have the click combo, and it appeared that the verbiage output wasn't too far off. Goodman Ace and his crew have their bead on the target. There seemed to be some lapse at the end when the story line and show ended somewhat abruptly and then Berle came on ae the end ostensibly for the purpose of

ostensibly for the purpose killing some tim

setting "Say Hey Willie Mays" duetting by Miss Gorme and Lawrence added up to topical showmanship, plus that split-screen bit
with Allen engaging the Nat'l
League batting champ the
phone.

There could be a real payoff in
the specials, and NBC is too commercially hep amid its pardonably
partisan enthusiasm not to take
prime advantage of the non-"entertainment" values which could build
"Tonight" from this view alone.
The guest niches were firstrate;
they would be, of course, in Allen's
palaver with Wally Cox (stepping
in for the indisposed Martha Raye)

steps who does some imaginative choreography at times. He
two choreography at times. He
applies to Connie Russell's song
always done well on every show
she's worked on.

Alan Roth is back at the same
magic stand, and he does a competoulie, who has been on Jackie
flossom's spieling staff, does the
commercials, here. It's done
gratiatingly.

Jose.

GENERAL ELECTRIC, THEATRE (Nora)
With Phyllis Thaxter, Patric Knowles, Luther Adler; Ronald Reagan, host; Don Herbert, an nouncer Producer: Mort Abrahams Director: Don Medford Writer: George Bellak 30 Mins., Sun., 9 p.m. GENERAL ELECTRIC (CS.-TV, from New York (BBD&O)

Having found out the hard way that their Sunday night combination of Fred Waring musicals and cocasional telepix weren't strong enough to overcome the audience appeal of NBC's "Philco—God-year Playhouse" General Electric and BBD&O are going all-out in their drive for a place in the Sunday-at-9 sun with this new drama series. Among the more notable facets of the new "fight fire with fire" series are a drive for-star names (Jack Benny, Joan Crawford and Henry Fonda are among the names pencilled in for future productions; Gene Tierney, slated for her videbut on the preem, had to bow out because of illness), originations from either Coast to take better advantage of star availabilities and the original notion of mixing live shows with vidpix shot by Revue Productions; Gene Tierney, slated for her videbut on the preem, and to bow out because of illness), originations from either Coast to take better advantage of star availabilities and the original notion of mixing live shows with vidpix shot by Revue Productions (thus taking additional advantage of star availabilities and the original notion of mixing live shows with vidpix shot by Revue Productions (thus taking additional advantage of reruns for the 13 summer weeks). To top the firm serious drama to condey, Operating on so much broader a base than "Philco," and relying on bigger bo, names ought to traise the GE Nielsen stock some what, since "Philco" and relying on bigger bo, names ought to raise the GE Nielsen stock some what, since "Philco" and relying on bigger bo, names ought to take better devents of the passed of t

what, since "Phileo's" fare is slanted with something less than a mass appeal.

Not that the GE series will gain by default. For the MCA-packaged, Mort Abraham-produced series, judging by the preem, demonstrates a keen awareness of good dramatic values, along with fine production knowhow. It's certain to bring out some topnotch entries this fall.

First attempt had the virtue of a fine cast, good direction and a theme that though written about 160 years ago is still fresh. But it was a case of compressing too much into too little time: "Nora," the title of George Bellak's adaptation of Ibsen's drama about a married woman's long-delayed declaration of independence, suffered by virtue of the exaggerations necessary to compress a 'subtly developed drama in the short space of a half-hour. Bellak succeeded in establishing Nora's need for independence, but in doing so left his characters flat. and one-dimensional.

pendence, but in doing so left his characters flat and one-dimensional.

Phyllis Thaxter, who came in as a last-minute replacement for Miss Tierney, did well by her title role, bringing out the inner conflict of the mature woman who's treated as a child by her condescending husband. Luther Adler also managed to convey the character of the heavy with a conscience who create the household crisis and upon solving it sets up the new dilemma of Nora's independence. Patric Knowles came out the worst as the husband, for his many-sided personality simply couldn't be developed in its proper perspective in the half-hour. Don Medford's direction was excellent; Abraham's production values ditto.

Ronald Reagan's permanent host on the series, and is also pencilled in as GE's production supervisor. He's a gracious guy who endows the show with class and dignity. Don (Mr. Wizard) Herbert has taken over the half-time institutional ("progress is our most important product") commercials and did an entertaining and informative job of showing the development of the modern dynamic speaker.

THE LIFEMENDERS
Producer: Shelly Gross, Dick
Strome
Director: Lew Klein
Writers: Gross, Strome 15 Mins., Sun., 6:45 p.m. WFIL-TV, Philadelphia

NWFIL-TV, Philadelphia

New puppet segment turns up with basically okay idea of having three stuffy animals solving human problems. The biggest posers, however, seem to have been left for the scripters; namely, how to make it come out satire and where to get appropriate yoks.

Shelly Gross, WFIL-TV staffer, acts as moderator for a panel of experts which includes a flouncy femme dog star of the silents, an owlish retired professor of the drama and a foreign correspondent forg, who has been everywhere and seen everything. Characters of the puppets come across in the dialog, but from a mechanical angle seem

ART LINKLETTER'S HOUSE

ART LINKLETTER'S HOUSE
PARTY
With Linkletter; guests, Billy Eckstine, Sheilah Graham
Producer: John Guedel
Director: Mike Kane
30 Mins.; Mon.thru-Fri., 2:30 p.m.
LEVER BROS.-PILLSBURY
MILLS
CBS-TV, from Hollywood
"Art Linkletter's House Party."
which has been operating minus-its host's services for the past six weeks, resumed with its regular conferencier Monday (27). For the affable Linkletter is back from a global junket and once again presided over his half-hour potpourri of guests, chitchat and bon mots, aimed at afternoon femme viewers.

presided over his half-hour potpourri of guests, chitchat and bon
mots, aimed at afternoon femme
viewers.

While no great shakes as entertainment, Monday's "House Party"
nevertheless proved a diverting
session. Linkletter, as per his
custom, drew a healthy quota of
chuckles via a short quiz of moppet visitors from the Los Angeles
area. Guestar Billy Eckstine was
on hand for capsule comment on
the recording biz and to contrib
a chorus or so of "High and
Mighty"

Then, too, syndicated columnist.
Sheilah Graham—"the lady who
knows all about the stars"—was
available to answer such audience
queries as "Is it true that Marilyn
Monroe is going to become a
mother?" That seemed like a
mother?" It has seemed like a
mother?" It hink she's going to have
a baby ... she wasn't on Friday."
Linkletter, who genially steers
both audience and guests through
a titillating 30 minutes, also managed to squeeze in a few scenes of
Bangkok, Hong Kong and Pakistan
which he filmed on his recent trip.
They conveniently served to launch
a string of plugs for sponsor firsthalf (Lever Bros, "washes the
world"). Pillsbury cookle mix, etc.
was liberally puffed in the secondhalf. But withal, this afternoon
show is a pleasant, innocuous affair right up the average hausfrau's
alley.

Cilb.

HARRY RICHMAN
With The Encores (6), Jack Stan-ley's Orch (6)
Producer: Sam Howard, Leo Tur-tledove

tledove
Director: Joe Agnello
30 Mins., Fri., 9:30 p.m.
Sustaining
KTTV, Hollywood

Some of the greats were batting it around last Friday night on KTTV when Eddie Cantor pinned this posey on Harry Richman; "the this posey on harry Attenman; "the man who wore Broadway in his lapel." Where once was Broadway is now a bud that may well flower into a new career for the man "who put on the ritz." Off his performance, as they say at the track, he'll breeze in the syndicate handicap.

ance, as they say at the track, he'll breeze, in the syndicate handicap.

It's not to say that Richman is singing as good as, he ever did, as one well-wisher at the Moulin Rouge mike overstated, but that he's still a great entertainer and pours every song from the heart is not to be gainsaid. Even nature is no respector of great talent and the vocal chords can take only so much. But it can be noted that the rawages of time have taken little toll of his other theatric qualities that have so long endeared him to the scene. He gets around like a youngster and when he cocks his silk topper over one eye and twirls a gold-headed cane, the real Richman comes out and the show dripped with memi-

the applause breaks like thunder. If the show dripped with memiories and nostalgia it was because his packagers, Sam Howard and Leo Turtledove, wanted to install him in the proper atmosphere to relax his nerves. Even for an old pro he tightened perceptibly and was pressing hard to get himself. "back on the road." While the opener brought out hi trade-marked vocalistics he did tackle a new one, "Hey There." in a park bench tableaux as if to prove that his technique is not rusted.

tackle a new one, "Hey There," in a park bench tableaux as if to prove that his technique is not rusted.

The "heart line" opened wide when he sentimentalized on "that old gang of mine," giving impressionistic takeoffs on Al Jolson Eddle Cantor, Sophie Tucker and his very own "Your Broadway and Mine." At the piano his fingers fly just as fast as ever. He was offstage only long enough to allow Jack Stanley's Dixieland sextet to wham over a rouser and the Encores harmonizing on a sprightly bouncer.

For a finish that wrapped up the show with gloss and glitter, Cantor and Bob Hope gagged around the mike like they would at a Friar roast. They also stidled up to the mike out front, a half-hour prolog in the film premiere tradition, to send Richman on his way to an untried facet of show business, his own TV show. In the foyer festivities Ida Cantor broke out in a song salute, "I'm Just Wild About Harry."

If KTTV liked the looks of the first one, syndication will follow. The cry of "roll 'em' should he sounding soon.

ZOO PARADE

ZOO PARADE
With Marlin Perkins, Jim Hurlbut,
Earl Nightingale
Producer: Reinald Werrenrath Jr.
Director: Don Meier
30 Mins; Sun., 3:30 p.m. CST
QUAKER OATS
NEC-TV, from Chicago

NBC-TV, from Chicago
(Needham, Louis & Brorby)
This remote from Chicago's Lincoln Park Zoo, now in its fifth season, seems to improve with age.
Best badge of its tw durability is that Sunday (26) marked another renewal milestone for Quaker Oats which has been identified with the animal showcase since its NBC-TV debut.
Zoo director Marlin Perkins con-

Zoo director Marlin Perkins con-Zoo director Marlin Perkins continues as major domo and continues to impress with his fulsome knowledge about and kindness toward things furred and feathered. Jim Hurlbut continues as sidekick although his previous commercial duties have been taken over by Earl Nightingale who does a polished sell on film for Quaker's dog grub. Much credit for the shows stamina must go to producer Reinald Werrenrath Jr., and director Don Meier who cleverly parlay the live segments with film footage for imaginative scope and flexfor imaginative scope and ibility.

for imaginative scope and flexibility.

This visit might be dubbed "The Medic In the Menagerie." It was a highly interesting clinical rundown of the birds and beasts' physiology with the help of zoo veterinarian Lester Fisher.

As good as the live portions were, they were topped by the celluloid inserts. One showed Perkins examining the mouth of a mile-long python and the other showed the vet mending a broken digit on a halfgrown chimp. Latter was especially engrossing but why, oh why does everybody at NBC-TV feel they must pipe in background music every time they ve film footage?

JACKIE GLEASON SHOW
With Art Carney, Audrey Meadows,
Joyce Randolph, Jack Lescoulie,
Ray Bloch Orch, June Taylor
Dancers, others
Exec Producer: Jack Philbin
Producer: Jack Hurdle
Director: Frank Satenstein
Wrijers: Marvin Marx, Walter
Stone, Syd Zelinka, Leonard
Stern, Andy Russell
60 Mins.; Sat., 8 p.m.
SCHICK, NESTLE, SHEAFFER
PEN

PEN CBS-TV, from New York (Kudner, Bryan Houston, Russell M. Seeds)

Jackie Gleason came back to his Saturday night spot last weekend with the same click formula that's catapulted him to the top, retained his trio of sponsors as permanent backers and given CBS-TV a solid edge in the early Saturday night

backers and given CBS-TV a solid edge in the early Saturday night rating sweepstakes. Only change was some added poundage gained by Gleason during his convalescence and summer layoff, but that didn't abate his energy, and if he keeps up the way he started off, it won't be long before he's down to the trim lines of last year. If anything, the first show was better than any of last year's, the reason being that Gleason Enterprises and CBS were wise enough to take a clicko phase of the program and expand it to the point where it took up most of the opening show. This, if course, is "The Honeymooners" segment, and although it was used as the basis of some shows last season, it's never been used to the extent of last Saturday's show, nor has it been used more effectively.

Save for the June Taylor dancers' opening sequence, along with Gleason's intro and his final standup thankyous, entire hour was a "Honeymooners Special" with a single plot unbroken except for commercials and the station break Gleason's quintet of writers served him up with some solid comedy sequences in this installment, and the comedy backing by the superh Art Carney and the standout Audrey Meadows was more than up to snuff.

Entire sketch was a rib on tremmercials, with Gleason, as

Art Carney and the standout Audrey Meadows was more than up to snuff.

Entire sketch was a rib on to tommercials, with Gleason, as Ralph Cramden, tapped for a live geomercial for a candy company. He develops the inevitable toothache, and there's a riot at the finale when his on-camera bite results in a victual stampede by the howling Gleason. But plot considerations aside—though there was enough substance in this one to carry it for the hour—it's those kitchen scenes with Miss Meadows and Carney's unpredictable characterizations that supply the solid laughs throughout. Gleason supplied an added touch for the opening show with some intra-trade yocks, getting his manager, Bulleting to the dentist as "Dr. Durgom," and calling him "The mad butcher of Bensonhurst." and also calling another character as Hubbell Budweiser in an obvious reference to CBS-TV program veep Hubbell Robinson.

Surrounding elements of the show were topnotch, especially the

CAESAR'S HOUR
With Sid Caesar, Carl Reiner, Howard Morris; Gina Lollobrigida, guest; Bernie Green orch; Joe DeSantis
Producer: Leo Morgan
Director: Clark Jones
Writers: Mel Tolkin, Tony Webster, Joe Stein, Aaron Ruben
60 Mins; Mon., 8 p.m.
SPEIDEL, RCA, AMERICAN
CHICLE
NBC-TV. from New York

SPEIDEL, RCA, AMERICAN CHICLE

NBC-TV, from New York
(Dancer, Fitzgerald, Sample; SSC&B, Kenyon, & Eckhardt)
Just what kind of a show Sid
Caesar was prepping for his own
Monday night hour on NBC-TV,
following the breakup of the longrunning and successful Max Liebman-Caesar-Imogene Coca Saturday night "Show of Shows" display,
was kept under wraps as one of
the major trade secrets of the
'54-55 semester. The "secret" was
unveiled this week when the comedian preemed "Caesar's Hour" in
the 8 to 9 slot. And the glad tidings
are that Caesar, NHC and the three
participating sponsors seem to have

are that Caesar, NBC and the three participating sponsors seem to have got themselves a whale of a show. Pursuing the upbeated trend among comics, to deemphasize the variety format in favor of "book shows" (as evidenced by the Jackie Gleason, Milton Berle, Martha Raye displays, among others), Caesar, with a major assist from guestar Gina Lollobrigida, the Italian femme fatale, and from two ex. "Show of Shows" reliables, Carl Reiner and Howard Morris, made the transition with flying colors. It was an hour of comedy that did credit to the ambitious overhauling of the NBC-TV Monday night schedule which now finds "Caesar's Hour" and the "Medic" as a formidable and qualitative back-to-back brace of entries. Coupled with the one-a-month Fred Coe-produced spectaculars (for which Caesar and "Medic", will, be preempted) it could well turn the tide in upsetting the heretofore undisputed CBS-TV Monday night's sock getaway belongs to the quartet of writers, three of whom (Mel Tolkin, Tony Webster and Joe Stein). camped out in the "Show of Shows" pastures and thus are familiar with the Caesar touch-and-go. The fourth, Aaron Ruben, fugitive from the Milton Berle show, is anything but a slouch. In fact, it's to Caesar's credit that he had the wisdom to surround himself, with as enviable a flock of showmen as the comedic rosters on the tv spectrum can boast. Clark Jones, the director, earned his multiple-striped chevrons for his camera work on the "Hit Parade"; Leo Morgan, the -producer, is one of the established vets among fun shows; Hal Janis, exec producer, dittoed on "Show of Shows." And Bernie Green as musical director rendered an assist on Monday night's preem (notably in one dream sequence between Caesar and the beaut from abroad in which Green toyed around with a variation on Beethoven's Fifth) that rates him a full set of NBC chimes. Caesar's new format is described as a "comedy show ranging from stire to broad comedy, with music, dancing and occasional guest stars." That's a tall order to bring in on a high note of f

Lady In the Dark

(QRIGINAL CAST)

Sam H. Harris, production of musical play in seven scenes by Moss
Harris starring Gertrude Lawrence. It will be a seven scenes by Moss
Harris starring Gertrude Lawrence. I well, book staged by author; production and lighting, Hassard, Short; choreography, Albertina Rasch, settings, Harry Horner; cettumes, Irene Sharaff; gowns, Hattle Carabrayner, Sharaff; gowns, Hattle Carabrayner, Sharaff; gowns, Hattle Carabrayner, Sharaff; gowns, Hattle Carabrayner, Joseph J. Sharaff; gowns, Joseph J. Sharaff;

Kendall Nesbitt Helen Ruthie Carol

Gunne Gedda Petry
Gedda Petry
Gedda Petry
Menel
Menel
Margarei Westberg
Menel
Barbara Eleanor Eberle
Jack Dayls Cunningham
Tha Albertina Rasch Group Dancers
Tricia Deering, June MacLaren, Beth
Nichols, Wana Wennerholm, Margaret Westberg, Jerome Andrews,
Nelson Barcliff, George Bockman,
Midw. Parket Willse Haern, Yaroslav
King Karket Willse Haern, Yaroslav
The Singers: Catherine Conrad,
Jean Cumming Carol Dels, Hazel
Edwards, Gedda Petry, June Ruther,
Gordon Gliford, Manfred, Hecht, William Marel, Larry Siegle, Harold S.mmons.
The Children: Ann Beachan

liam Marei, Larry Susgie, Americannos.
The Children; Ann Bracken, Sally Ferguson, Ellie Lawes, Joan Lawes, Jaqueline Macmillan, Lois Volkman, Kenneth Casey, Warren Mills, Robert Mills, Robert Lee, George Ward, William Well, (Closed June 15, 1941)

ADVENTURE
With Charles Collingwood, others
Reporter: Robert Northshield
Producer: Perry Wolff (associates,
Jac Venza, Northshield)
Director: Tom Donovan
60 Mins; Sun., 3:30 p.m.
CBS-TV, from N.Y.

"Adventure" is back as a CBS

Adventure of the control of the co

Sunday afternoon to entry to add to the lustre of the web's public affairs department with a page out of the Navajo Indian's tragic book.

affairs department with a page out of the Navajo Indian's tragic book. Produced as a joint effort with the American Museum of Natural History, the series, not the least of which is the thorough job done by Charles Collingwood as the narrator, bids for accolades almost every time it goes to bat.

Last Sunday's (26) opener, a filmed documentary credited to CBScience reporter Robert Northshield (along with technical crew and guides), was a bitter—often depressing—piece pegged around the Navajo tribal Indian's "medicine man" culture versus "progress" profferred him by the white man, with negligible success thus far. His culture, rituals, way of life and means of earning his bread on the vast reservation spreading over Utah and Arlzona—these were deftly subordinated to a back-andforth main theme revolving around a 'Navajo infant dying of diarrhea as he fay in his mother's arms. This and other diseases to which the Navajo is heir (pneumonia, tuberculosis) were punctuated in film and covering narrative by a combination of remarkable passages in the text and striking, compelling shots of tribal life and customs, including exercising rituals under the "medicine man" civilization.

This was no "making fun" of some 75000 selfondinad" under

enough subtance in this one directory. Surprising the solid carry it for the hour—it's those carry it for the hour many the ho

Liebman's 'Lady in the Dark' Spec A Dazzling, Opulent TV Tinter, But—

By GEORGE ROSEN

awesomeness into the word "spec-tacular" on Saturday night (25) when, as his second spec of the season and the first in his one-aseason and the first in his one-amonth Oldsmobile-sponsored Saturday night series, he put on the widely-ballied tv version of "Lady in the Dark." Artistically it was a triumph, for the production had taste and dignity, was wholly adult and had a grand sweep that probably set NBC and the sponsor back a cool \$500,000. But once again the new series of the most handsomely mounted and beautiful shows ever to grace a tv screen (particularly as seen in color), yet somewhere along the line in the mechanics of putting together a production to outshine all productions, the essence of the fantave of "Lady in the Dark" was diffused.

of "Lady in the Lark" was diffused.

There's no denying the show's
triumphant moments. The color
was never more brilliant and beautiful (certainly a commendable
and major plus in projecting for
the future, but more the pity, of
scant value to Saturday night's
black-and-white millions). The settings, the camera work, the utilization of the spacious Brooklyn
studio facilities in staging the intricate excursions into fantasy, the
musical backgrounding and or-

LADY IN THE DARK

LADY IN THE DARK
With Ann Sothern. Shepperd
Strudwick, Lueila Gear, Carleton
Carpenter, James Daly, Robert
Fortier, Paul McGrath, Bambi
Linn and Rod Alexander; dancers, singers, models.
Producer-Director: Max Liebman
Associate Producer-Director: Bill
Hobin
Adaptation of Moss Hart book:
Billy Friedberg
Music and Lyrics: Kurt Well, Ira
Gershwin
Musical Director: Charles Sanford
Choreography: Rod Alexander
90 Mins., Sat. (25) 9 p.m.
OLDSMOBILE
NBC-TV, from New York
(D. P. Brother)

chestrations of the excellent Kurt Weill-Ira Gershwin score, along with the choreography were all of

Max Liebman put a new kind of wesomeness into the word "specacular" on Saturday night (25) when, as his second spec of the eason and the first in his one-anonth Oldsmobile-sponsored Saturday night series, he put on the videly-ballied tv version of "Lady in the Dark." Artistically it was triumable for the production had triumable

ing.

But for all his fine technical correlation, Liebman's major lack was in failing to establish the necessary mood. At this stage of the game, he is an astute enough showman to realize that, within ty's confines (in contrast to the stage) you just cannot overwhelm an audience with a bedazzling display of color and infinite costume and scenic changes without confusion. Perhaps al' these elements cannot be retained except within the framework of a variety show, for a mood is more elusive and requires a less pretentious approach and a more subtle simplicity.

Liebman took full advantage of the opening "One Life to Live" number with its delightful dance of the ragamuffins; or the wedding dream sequence in which Bambi Linn and Rod Alexander and the bridesmaids danced so exquisitely; or again the elaborate circus dream sequence was color tv at its best. Miss Sothern's rendition of "My Ship" was superior to her other vocal attempts, for in the simple lyrical song her voice was adequate, but unfortunately not up to the intricacles of the Weill score generally. Carleton Carpenter played the ex-Danny Kaye legit role of the swish photographer with a verve and a bounce and may have contributed some pleasurable moments to those who never saw Kaye perform in the role. Robert Fortier as Randy Carver, the film idol, was far from inspired casting. James Daly, Paul McGrath, Shepperd Strudwick, Luella Gear were cast in straight dramatic roles and were adequate.

The coin-no-object dressup of the show even incuded installing Lee Bowman in a theatre box for the entractes and intros of, the commercials, which, incidentally, gave Oldsmobile three elaborate scenes in the color extravaganza.

It's unfortunate that in this fantastic medium of tv (and now color tv) it may be necessary to have \$500,000 "experiments" before the perfect spec can be brought home. This certainly wasn't it, but from a standpoint of opulence and beauty Liebman hit the mark his second time up.

CAMERA THREE

Second time up.

CAMERA THREE
(The People, Yes)
With Earle Hyman, Gerald Sarracini, Jean Stapleton, Jared Reed,
Michael Kane; James Macandrew, moderator
Producer: Robert Herridge
Director: Frank Moriarty
45 Mins., Sat. (25), 2 p.m.
WCBS-TV, N.Y.
Carl Sandburg's epic poem, "The
People, Yes," was a stirring experience as presented on WCBS-TV's
"Camera Three" last Sakurday (25).
The 1936 prose-poem, by now a
modern classic, stands up well with
time. Its homely philosophies,
amusing revelations and brave sentiments still ring true. Dramatic
reading Saturday was done extremely well by a carefully-chosen
quartet of actors-readers, to bring
out the fine religious as well asreally patriotic quality of the work.
Sitting around a bare stage on
high stools, alternating in reading,
passages, lines and even part-sentence phrases, the simple, sincere
and often eloquent approach of
the artists completely offset the
somewhat static quality of the
presentation. Cast knew its lines
so well that it was more recitation
than reading, to make the event
more vivid, dramatic and moving.
The static format was further relieved by films of average Americans, by a frequent guitar accompaniment, by an occasional interpolation of a folk-ballad that was
sung, and by several pertinent
comments from moderator James
Macandrew.
Earle Hyman, Jean Stapleton,
Gerald Sarraci and Michael
Kane were fine choices for the
reading, being sympathetic and
forceful as well as skilled. Jard
Reed lent the unobtrusive guitar
accompaniment and some appealing ballad singing.
Whole event was a tribute to
WCBS-TV's pubservice bent and
the work of the State Education
Dept., U, of the State of N.Y.

Bron.



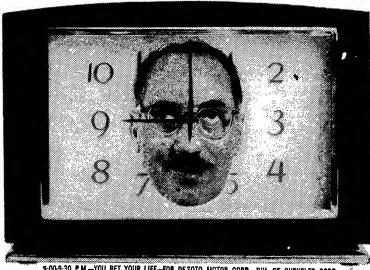


You can have a great

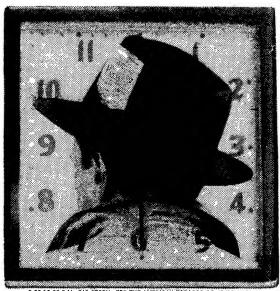




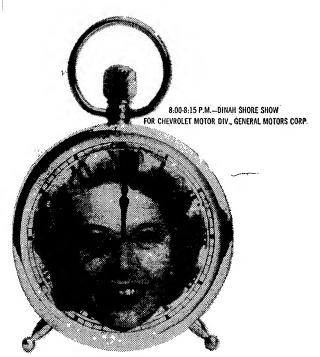
8:30-9:00 P.M.-WALK A MILE-FOR R. J. REYNOLDS CO. (CAMELS)



9:00-9:30 P.M.-YOU BET YOUR LIFE-FOR DESOTO MCTOR CORP., DIV. OF CHRYSLER CORP.



9:30-10:00 P.M-BIG STORY-FOR THE AMERICAN TOBACCO CO. (PALL MALL)



time, too, Wednesday night...

This Fall, every Wednesday night program on NBC Radio is a long-time favorite. Each one in this line-up has stood the test of time . . . against all competition . . . for an average of 13 years on network radio!

Year after year, these programs have paid off like clockwork for a wide variety of advertisers. At this moment every show is sold except one.

You can have this wonderful time because the Great Gildersleeve is back this year in a brand new sales format. You can buy as many or as few one-minute participations as you need. You can also buy "Gildy" as part of the Three Plan when you want morning, afternoon and evening round-the-clock coverage. And you also get the audience carry-over from the high-rated Fibber McGee & Molly Show. Wish you were here? Call your NBC representative now for full details.

And on Wednesday night you'll find yourself in the distinguished company of such advertisers as Miles Laboratories, Inc.; Radio Corporation of America; Chevrolet Motor Div., General Motors Corp.; The Toni Co., Division of the Gillette Co.; R. J. Reynolds Co. (Camels); De Soto Motor Corp., Div. of Chrysler Corp.; The American Tobacco Co. (Pall Mall); Prudential Insurance Co. of America; and Armour & Company (Dial Soap). All on





RADIO CORPORATION OF AMERICA, ARMOUR & COMPANY (DIAL SOAP)



10:15-10:30 P.M.-THE GREAT GILDERSLEEVE-FOR YOU

MASQUERADE PARTY SPECIAL With Peter Donald, Buff Cobb, Ilka Chase, Bobby Sherwood, Ogden Nash; Johnny Olson, announcer; Nash; Johnny Olson, announcer; Steve Allen, Jayne Meadows, Ezzard Charles, Peter Lind Hayes, Mary Healy, Harvey Fire-stone, Richard M. Nixon, guests. Producer: Herb Wolf Director: Lloyd Gross 30 Mins., Sun. (26), 2 p.m. CBS-TV, NBC-TV, ABC-TV, from New York, Washington The Sunday (26) one-shot spe-cial by "Magnurada Party" on a

cial by "Masquerade Party" on a three network hookup (ABC via 9:30 kine) couldn't have come at a more opportune time for the stanza. What with the previously announced appearance of Richard M Nixon the worth of the charitable cause for which the show was lensed and the extent of the hookup—all conspiring to give the Herb Wolf package more audience than it could expect under normal cirit could expect under normal cir-cumstances—it was firstrate bally for tonight's (Wed.) shift from CBS to ABC. In all, it's a busy week for the quizzer, since it also did its CBS closer (where it was a summer replacement) last Mon-

a summer replacement) last Monday (27).

For the Community Chest-United Fund campaign kickoff, "Party" lined up its regular panel, Buff Cobb, Ilka Chase, Bobby Sherwood, Ogden Nash and emcee Peter Donald, to play guessing games with disguisees like Steve Allen and Jayne Meadows, boxer Ezzard Charles, and Peter Lind Hayes and Mary Healy. The regulars comprise one of the most sparkling panels in video, and it's regrettable that Bobby Sherwood is reported ankling the stanza when it makes its ABC move. The two married couples, the Allens (disguised as Tarzan and Ja(y)(ne) and the Hayeses (as Rutherford B. Hayes and "Lemonade Lucy") weren't as imaginative in their answers as were the hosts in questions, but they, and Charles, acquitted themselves as well as anyone might who's put in a similar position of answering queries with disguised grunts and accents. And, incidentally, the "Party" appearance of Allen didn't hurt his own network preem the following night (27) via NBC.

Vice president Nixon closed the half-hour program with five

night (27) via NBC.

Vice president Nixon closed the half-hour program with five minutes of his own. The veep is an accomplished performer in his own right. Few politicos have as natural a flair for subtle dramatics, and the outcome was favorable for the Community Chest and United Fund. A film clip with Harvey. Firestone, who's helming the current campaign, was an okay but brief followup to Nixon. Art.

MURRAY WARMOUTH SHOW Producer: Charles Miller Director: Ralph Gardner 60 Mins.: Sun., 9 p.m. Participating WCCO-TV, Minneapolis

WCCO-TV, Minneapolis

Teeoff of this football season show, starring Murray Warmouth, the new U. of Minnesota football coach, found the participants seemingly hard-pressed to fill the 60 minutes in a mannef to sustain interest. The program dragged somewhat and probably was too big a dose for even the most avid pigskin fans. However, subsequent shows will include the films of the preceding day's Minnesota football games—the general public's only chance to see them on the airwaves inasmuch as no Gopher contest will be televised live this season—and that means the hour will pass more quickly and interestingly for the area's football lovers who tune in. who tune in.

who tune in.

A vast amount of interest attaches here to any new Minnesota gridiron tutor, of course, because football assumes monumental importance in the local scheme of things. That goes double in the case of Warmouth, who came here a virtual unknown for the general run of fans and was a surprise choice to succeed the popular Wes Fesler after the latter resigned to become a radio station executive.

Those watching the show's

resire after the latter resigned to become a radio station executive. Those watching the show's preem probably felt that the new coach lacks the camera glamor and sparkle of his predecessor who also had his own tv shows during the football seasons. But Warmouth must have landed solidly just the same because of his apparent sincerity, friendliness, knowledge the game, obvious determination to make good and win games, candor, honesty and eagerness that made themselves felt over the air. He rates plenty good looking for femme viewers; possesses an effective airwave voice, and is sufficiently adept and quick at word slinging. While rather restrained and quiet in manner he still handles himself okay.

CORKY OF STORYLAND STATION With Pat Hains Producers: Hains, William Dempsey
Director: Jim Eakins
15 Mins.; Sat. 11 a.m.
Sustaining
KPIX, San Francisco

KPIX, San Francisco

This bright quarter-hour kiddie program, debuted Sept. 18 on KPIX and if the opening show was any indication of what can be expected in the future, the juve jury is going to give this one a high rating, right up there with the network efforts for imagination and interest, and parents are going to be strong for it too.

Format of show sets Pat Hains

tion and interest, and parents are going to be strong for it iso.

Format of show sets Pat Hanian, a warm-voiced gal with a great manner with kids that is not syrupy, as "Corky" the engineer of a play-train which pulls into the station. Wearing engineers hat she chats with the kids who comprise the live audience, draws their pictures on the blackboard, illustrates stories she tells them and organizes them into a great make-believe play of railroads.

Miss Hains has a way with kids that is very refreshing after viewing some of the baby-talk type and furthermore nothing she does on the show instills any fears into the kiddie viewers so a parent can let' the youngsters watch with no qualms.

qualms

qualms.

The drawing board bit is very effective and the whole production has considerable imagination displayed in the sets which Ray Hubbard, KPIX art director provided.

FOTBALL REVIEW
With Furman Bisher
30 Mins.; 3 p.m.
STANDARD OIL.
WSB-TV, Atlanta
Dixie takes its football seriously
so Deep' South television stations
cram as much of the gridiron sport
before the cameras as they can get
their hands on. If they can't give
their viewers games, they substitute gab.

their viewers games, they tute gab.

This segment on WSB-TV gathers together topflight grid reporters from staffs of the Atlanta Journal and Constitution for first-hand reports on games they covered the previous day on the farflung football fronts throughout the Southeast

bell fronts throughout the Southeast.

Furman Bisher, sports editor of The Constitution, occupies emcee spot. His panel includes such writing experts as Ed Danforth, sports editor of, The Journal; Harry Mehre, who starred at Notre Dame under Knute Rockne and Ole Miss; Ed Miles, Journal stafer, and Larry Fox, Constitution sports writer. These faces will be alternated on succeeding Sundays, thus bringing reports to viewers from all games between Georgia Tech and Georgia U. and their opponents in Southeastern Conference as well as other members of league and intersectional games. Journal-Constitution makes it a point to staff all games of local, regional and sectional interest.

Bisher and his emissaries get into lively discussions about what happened to whom and Mehre adds to liveliness by diagraming plays on blackboard.

adds to liveliness by diagraming plays on blackboard.

BUDAH'S AMATEUR SHOW
With Dean Maddox
Producer: Maddox
Director: Jim' Baker
30 Mins;; Sat, 8 p.m.
MARIN-DELL MILK CO.
KGO-TV, San Francisco
Dean Maddox's amateur show has been a radio veteran here for over a decade. This fall it has switched stations and the opening show was the first local simulcast in San Francisco instory. In that respect it is noteworthy, but the immediate result of the premier performance was to raise the question: "Why put a radio show on tv unless you can offer something visual?"
As it now stands, "Amateur Show" suffered from the same fault as did the radio show, namely the heaviness of emcee Maddox's humor and personality. This was further heightened by the fact that he was seen only behind a sort of pulpit on the top of which were his notes. He was dressed in a dark blue suit and wore thick tortose-shelled glasses. The effect was funereal. Maddox is fundamentally too good a showman to let this continue, but the opening night presentation of the emcee was as light and airy as molasses.

In addition, the amateurs were never given the break of closeuper and no attempt was made to utilize the facilities of tv in presenting them. They merely came out stagether and did their bit and went back. Questioning of the competitors by Maddox was awkward. They stood on the stage alone while he remained behind the pulpit so they necessarily had to shout to answer his questions. Rafe.

OUT ON A LIMB
With Mr. and Mrs. Ernie Nevers
Producer: Ernie Nevers
Director: Jim Baker
15 Mins., Sat. (following NCAA

15 Mins., Sat. (following NCAA game)

ERNEST INGOLD CHEVROLET KGO-TV. San Francisco
One of the alltime football greats, the ex-Stanford fullback of the twenties, Ernie Nevers, has a good chance to become a solid type sports presonality via this quarter hour sports recap which follows the Saturday afternoon NCAA football game.

The opening show (Sept. 18)

hour sports recap which follows the Saturday afternoon NcAA football game.

The opening show (Sept. 18) suffered a bit from the fact that there was little to discuss except the game that had just ended and there were no guests to bat around football lore with Nevers. However, he has the vocal ease and confidence that comes from knowing what he is talking about and his comments on the game, football in general and reminiscences of his days at Stanford under Pof Warmer made interesting listening.

Visually, the show left something to be desired. The Nevers sit in a living room set and chat, which gives it a rather static format. Mrs. Nevers, articulate and charming on her own, set the tone of the show by saying that she thought she and the audience could pick 'em as well as the experts and proceeded to suggest that a weekly scoreboard be kept to see how she and the viewers did against Ernie and other experts who are slated to appear. The show was pitched towards the wife, who apparently is staying home from the game. Mrs. Nevers asked the questions and Ernie answered them. They used Consensus reports from Insand AP and seem to have a tie-in with the afternoon paper, the Call-Bulletin.

Despite a little opening show

Despite a little opening show loose ends, this program could jell quickly and provide a bright spot on Saturday screens and if Nevers continues to improve as a visual personality, he should become an important factor in tv sports here-best teres.

THE FEMME SHOW
With Helen Joyce, Frank Babcock
Producer: Mrs. Joyce
Director: Chuck Parker
Writer: Elizabeth Rannells
30 Mins.; Mon.-thru-Fri., 9:30 a.m.
Participating
WGN-TV, Chicago
Here's a smooth running morning
homemaker tidbit that should do
okay. It's manned by a couple of
easy-to-take personalities and it
has several built-in gadgets to
stimulate milady's interest. Vehicle serves as the tw breakin for
Helen Joyce, longtime radio voice
via her Feature Foods assignments
first on WLS and then WGN. Off
the segment seen (23) Mrs. Joyce
showed that she knows her way
around an interview and that those
big tv cameras don't frighten her
a bit. She's ably assisted by staff
gabber Frank Babcock who opens
the half-hour with a news roundup.
Per the formula, bulk of the session is devoted to a guest inter-

the half-hour with a news roundup. Per the formula, bulk of the session is devoted to a guest interview. This time it was with a General Electric rep, and while it was a nice plug for the firm's flash bulbs, it also held some interest for the gals with an amateur photography bent. Mrs. Joyce neatly kept the chatter slanted distaffwise. Other regular features include a daily menu with the hostess playing up the food budget angle, and a "Penny For Your Thoughts" letter writing giveaway teaser.

"Bave."

WOMEN OF THE WORLD
With Ruth Crowley
Producer: Herb Futran
Director: Doug Gabrielle
30 Mins; Mon.-thru-Fri, 9 a.m.
Participating
WBKB, Chicago
WBKB and the Chicago SunTimes have hooked up in a joint
programming effort slanted toward
the Chi femmedom. Series stacks
up as a mutually beneficial two
way street. Station gets at minimum expense a daily half-hour
package that ranks at least par for
the daytime talk show course. And
the tabloid gets plenty of institutional plugging via the opening "I
see by the Sun-Times" rundown of
the day's news plus the actual
showcasing of the various staffers
in a discussion of their beats and
specialities.

Presiding over the proceedings
is Buth Crowley who hes been

in a discussion of their beats and specialities.

Presiding over the proceeding is Ruth Crowley who has been doubling into tv for some time as conductor of the WBKB "All About Baby" strip. Her own video experience comes in handy in guiding her new- to-tv colleagues over the hurdles, and she comes through as a pleasantly glib, if slightly hurrled, hostess.

Featured on the chapter viewed (21) were syndicated cartoonist George Lichty, fashion writer Jean Davisson and color expert Jouis Cheskin,

// -/ 1 17 17 T **Tele Follow-Up Comment**

The transference of a cafe show to video is a delicate project. The major object is getting the feeling of a floorshow on the screen, otherwise it can be a succession of acts. Certainly Lou Walters, the Latin Quarter impresario, seemed stymied in his attempt to impart the fine Parisienne flavor of his Broadway spot. The costumes were almost motherhubbardish the way they covered up the femmes, and the spicy special material that gives added zest to the proceedings were scissored so that the LQ elements weren't as fullbodied as they could easily have been.

For its premiere on "Colgate Comedy Hour on NBC-TV Sunday Relations of the N.Y. Glants, face jo-face with the whole Mays, hatting hero of the N.Y. Glants, face jo-face with the whole major believe jo-face with the whole major believe jo-face with the whole displayed in a completely statistic way, but in view of the World Latin Quarter impressive excitement, it was okay as a piece of video journalism. Mays, hatting hero of the N.Y. Glants, face jo-face with the whole major have journalism to split-screet technique, This stunt of the world to a point split stunt of the world stunt of the World Latin Quarter impressive series excitement, it was okay as a piece of video journalism. Mays, hatting hero of the N.Y. Glants, face jo-face with the whole major the whole major the world that in a completely statistic way, but in view of the World Latin Quarter impressive excitement, it was okay as a piece of video journalism. Mays, hatting hero of the N.Y. Glants, face jo-face with the whole major the whole major in the whole major in the whole major in the world that in a completely statistic way, but in view of the World Latin Quarter impressive technique, This stunt of the world the way, but in view of the World Latin Quarter impressive technique, This stunt of the world the way, but in view of the World Latin Quarter impressive technique, This split stunt is premised. The provide stunt is a completely statistic way, but in view of the World Latin Quarter impressive te

ments weren't as fullbodied as they could easily have been.

For its premiere on "Colgate Comedy Hour on NBC-TV Sunday (26), the Latin Quarter Revue tried very hard to have something for everybody especially with Look's presentation of its All-American Baseball team. The added spice in the way of Joe E. Lewis, Johnnie Ray and other elements in the show, contributed heartily to the proceedings. But in a case like Joe E, he needs the surroundings of a nitery where mature people congregate in order to get the maximum response. He's one guy that shouldn't be restricted as to time and subject matter or degree of sobriety. Any restrictions and the pixishness and zaminess just hide in some hidden recess. He's got to have a lot of time for his voomvoom-vooms and his special brand of asides. But even with all these restrictions, he managed to get a maximum out of a burlesque on "Rag Mop."

Ray's turn was somewhat spoiled by the inclusion of bobbysoxers in

maximum out of a burlesque on "Rag Mop."

Ray's turn was somewhat spoiled by the inclusion of bobbysoxers in the audience. The screaming delinquents contribute very little to the stature of a singer, and they frequently interfere with the reception by home audiences. Ray's best numbers were "Meaning of Love" and "Walkin! My Baby Back Home." The reason for his quick climb a couple of years ago is best exhibited by the way he did these tunes.

climb a couple of years ago is best exhibited by the way he did these tunes.

Jane Morgan was decorative dressing. Her translations of English into French were pleasant. However, this revue served to intro probably one of the flashiest acts in show biz, The Ashtons, six boys and a girl doing risley. Their formations, catches and tricks are unbelievable. The production was good, but they it show signs of emasculation. It's the same show as seen at the cafe, but the cutting eliminated flavor as well.

The other major element was the exhibit of the Look selections along with a peek at the Giants team. Cleveland members were cut in from that city. Harry Wismer did the gabbing on this session.

However, it was evident from the show that there are tremendous possibilities in cafe units. They can be done successfully. There remains the feeling that if the Latin Quarter Revue were sold as a straight musical presentation on video, it would have fared better than its sales as a cafe spec. The musical elements were fine, but its cafe aspects didn't come off.

Jose.

Ed Sullivan's "Toast of the

Ed Sullivan's "Toast of the Town" exercised its flexible format Sunday night (26) to bring Willie

RECORDLAND
With Johnny Desmond, Vince Garrity, Dick Marx, guests
Producer-Director: Cliff Braun
120 Mins.; Sat., 1:30 p.m.
Participating
WBKB, Chicago
This informal deejay display, off
the stanza watched (25), looks to
have the ingredients to alert the
teenage clientele at which it's
beamed. Affair is jointly framed
by WBKB and Recordland fan mag
and it makes a good parlay with

teenage clientele at which it's beamed. Affair is jointly framed by WBKB and Recordland fan mag and it makes a good parlay with the following ABC-TV college football telecasts.

Singer Johnny Desmond does the honors on this one and he comes through as a gracious host, whether chatting with the record guests or the studio kids. He's assisted by Vince Garrity who breaks in at intervals with the latest high school and college grid scores, plus plenty of plugs for the upcoming NCAA tv contest. Planist Dick Marx, beside backing Desmond on his ditties, paces the show with some interesting keyboard doodlings.

Desmond unfurled a nice roster of guests on this outing, leading off with the McGuire Sisters for a brief chat and a natch plug for their Chicago Theatre appearance. Also on hand for some back-scenes palaver was Bob Fields, Coral Records a&r chief. A couple of Arthur Murray dance instructors came in with a demonstration of swing terping that was good high school fodder.

Dave.

incidentally, 'didn't have many lines to handle.

Rest of the show added up to an excellent layout. The Obernkirchen Children's Choir from Germany opened the stanza with their charming version of "The Happy Wanderer" and closed the hour with "The Star Spangled Banner." Also registering solidly was Harry Belafonte in a galypso number, "Hold Him, Joe," and a folk-styled composition, "Mark Twain," which made clever use of rear-screen projection.

Sam Levenson, who appears intermittently on "Toast," delivered another chapter of his childhood reminiscences. Theme for the night was child training in economics and he plucked all the memory strings for a good laugh score.

Los Chavales de Espagna (The Kids From Spain), who will return to the Waldorf-Astoria, N.Y., for another stand this week, were given a long showcasing in several instrumental and vocal numbers. Best was the sequence with flamenco dancer Trini Reyes. The other numbers needed an intimate touch which failed to come across the video screen. A mambo routine was executed in flashy style by Augie and Marge to round out the show.

Dr. Frank C. Baxter, the English Literature prof at the U. of Southern Cal. has returned to : CBS: "Egghead Sunday" arena after a brief absence. Show originates in Hollywood. The prof is now in a new time, at 3 o'clock, back-to-back with the 60-minute "Adventure," another Columbia gem from its seemingly cavernous storehouse of educationalers.

seemingly cavernous storehouse of educationalers.

Without any hint of compromise with his lofty ideals, the splendid figure of the man, a tv litry titan for sure, went to work on Shakespeare's sonnets as the first course. When he got through, what with that one-easy-lesson via charts, models and mss.—plus a thoroughly delightful example of English as she should be spoke—the mechanics of lambic pentameter, so much so-what gobbledy-gook at school, suddenly came alive with a new vibrancy. When he teed off on the Bard's beat, rhythm and rhyme (nothing to it, just three pairs of quatrains with a couplet for the 14-line punch), he was a troubador in scholar's clothing. Baxter is boffo.

"Guilty Is the Stranger," a Tad Mosel script presented by the Goodyear Playhouse over NBC-TV Sunday (26), managed to squeeze a good deal of suspense and emotion out of a rather thin story, thanks in part to a couple of excellent performances.

This wasn't Mosel at his best, but even so he contributed a play of considerable dramatic impact and human understanding. Show lagged in spots and wasn't wholly convincing in others. Yet it carried a wallop and built up to a telling climax, brilliantly acted by Paul Newman.

Story was about a stranger who

telling cilmax, brilliantly acted by Paul Newman.

Story was about a stranger who dropped in on the mother and flance of a soldier killed in the war. The boy represented himself as the dead man's friend, and was received accordingly by the mother. But the girl is suspicious and eventually unmasks him as a fraud. Twist at the end had her regretting her discovery.

Newman gave the boy's part a moverful interpretation that was moving even though it lacked sympathy. He was a crude, uneducated youth, doing penance for leaving a buddy to die on the battlefield. His final confession, done in effective closeup, had the quality of great drama and was extremely well handled. Fay Bainter as the mother offered a sensitive portrayal in a difficult part. Pat Crowley played the girl, lonely and resentful of the stranger's intrusion. She caught hemood of the play perfectly and contributed importantly. Joe Foley as her father, still mourning for a long-dead wife, had an impressive bit.

Direction by Arthur Penn failed to bridge some of the slow spots, but on the whole gave the play

Direction by Arthur reim and to bridge some of the slow spots, but on the whole gave the play the touch it needed. The final scenes particularly carried the mark of the real pro. Gordon Duff produced.

DRAMATIC NEWS

United States Steel Hour named TV's outstanding drama show... starts second season on ABC

One dramatic show that stands head and shoulders above all the others in television is United States Steel's outstanding Tuesday night drama on ABC. Produced by the Theatre Guild and directed with that knowing Alex Segal touch, the United States Steel Hour has won the coveted "Emmy" award, TV Guide's Gold Medal Award and many more. In other words, it has walked away with most of the top honors. And ABC, too, has walked away with an honor—the opportunity of again bringing this inspired dramatic program to television for its second season.



WATV's Multi-Lingual Schedule, With Accept on Italo Telecasts

Plans are now being discussed to give WATV, Newark, a strong foreign language program schedule, built primarily around Italo telecasts. Deal, it's understood, will see two or three hours of Italian aired five ayems weekly, this being by far the greatest amount of former law to the control of the control o by lar the greatest amount of the great in la nguage tv programming ever to be done by one of the N.Y. metropolitan area's seven video stations. In the meantime, the station has added several new shows to its regular lineup.

regular lineup.

Until now the only regular foreign language tw'er done in N.Y. has been on WOR-TV, and that show, in Spanish, switched just this last week to WATV because the General Teleradio station had no place to put it with the advent of its new "Million Dollar Movie" slottings. Switching titles from "Spanish Hour" to WATV's "The Spanish Show," the Don Passante-produced stanza began last Sunday (26), adding a half-hour to its original 60, minutes via WOR.

Reported dickering with WATV

day (26), adding a hair-hour to its original 60 minutes via WOR.

Reported dickering with WATY for the ayem Italo block is a "large producer of Italian radio shows in N.Y." N.Y. is full of foreign language radio, and a number of the trade felt it was only a matter of time before either the Italian or Spanish-speaking segments of N.Y. had gained sufficiently in twittength to warrant special video programming. Both of these groups are strong minorities in the city, and as indicated by the number of "Spanish Hour" bankrollers, draw extensive sponsor support. There are already four advertisers in the WATY Latino telecast.

In addition to live programming,

In addition to live programming, a WATV ayem block in Italian would probably mean considerable celluloid too. So far there has been a feature film show via WABC-TV

a feature film show via WABC-TV using Italian product.
Elsewhere, WATV has already detailed plans for new shows in an expanded English-language schedule. The Newark indie has increased the number of daytimers for the hausfrau, and upped its Sunday night slate to a five-and-one-half hour block, mostly containing public service features.

taining public service features.
"Half-Hour Holiday," three times weekly during the hot season, becomes a strip on Oct. 4 at midday. Also around the same time, and starting the same day, will be "Musical Jackpot," a new giveaway emceed by Paul Brenner and having live music. Other live daytime shows remain, with "Shop, Look and Cook," "Coffee Club," "Junior Frolics" and "Fun Time" among them.

Frolics" and "Fun Time" among them.

The current heavy accent civic appeal shows continues, with new one being added. Starting the Sabbath nighttime sked will be "Teens in the News," a pic skein anent current events among teenagers. It'll be followed by the regulars, "Governer's Report," "Legislative Report" and "Junior Town Meeting." Returning after a hiatus is "University" on Nov. 4. Then there is the Latino stanza, which will have "a degree of cultural overtone," and "Report from Rutgers."

Along this same line, a Saturday night preem (Oct. 2) takes place. It is a 15-minute deal with former Nuremberg interpreter Harry Sperber and concerns a foreign press report based on foreign-language newspapers.

WHB EXITS MUTUAL TO GO IT AS INDIE

WHB, the 32-year-old 10,000-watter here, will go independent after midnight of Oct. 17, dropping watter here, will go independent after midnight of Oct. 17, dropping its affiliation with Mutual. Announcement by manager George W. Armstrong and Mid-Continent Broadcasting Co. vp. Todd Storz stressed that relations with the web had been amicable but that "the future of radio rests with the aggressive and intelligently programmed independent station." Mid-Continent, which purchased the station from Cook Paint & Varnish this June, also operates KOWH in Omaha and WTIX in New Orleans, both indies. Success of the two indies were motivating factors in the breakoff with Mutual. Station is also preparing to spend some \$100,000 in the next year in programming and technical

year in programming and technical improvements.

Powers' 'First Love'

Charles Powers has taken over the directorial relns on NBC-TV's afternoon soaper, "First Love," after nearly a year's stint in Chicago as producer-director of "Welcome Traveler." He'll operate as a freelancer though tied down to the web in the directorial post.

Powers succeeds NBC-TV staffer John Goetz, who's been given another assignment by the net. Prior to going to Chi with "Travelers," Powers was an exec producer in the Dancer-Fitzgerald-Sample radio-ty department.

Onward & Upward With L. B. Wilson; Fancy Profits Bared in U. S. Tax Fight

Cincinnati, Sept. 28.
Fighting a \$120,000 surplus tax assessment on \$330,000 earned by WCKY in 1950; L. B. Wilson, president, testified in U. S. Tax Court here Friday (24) that the station accumulated \$1,300,000 from 1841 to 1950 to establish a television

operation.

"You always lose money when you start a television station," Wilson told Judge Ernest H. Van Fossan.

"When you run out of money on a losing proposition, money is hard to borrow." Wilson said he felt that \$1,500,000 would be need-ed now to back a tv station ven-

ture. Hulbert Taft Jr., head of Radio Cincinnati, Inc., called as a witness by Wilson, testified that his WKRC-TV station was allotted \$2,000,000 to start and lost \$400,000 "before getting into the black in 1951." in 1951

in 1951."
The Government claim was that a 2% dividend was issued to WCKY stockholders in 1950, but the bulk of earnings was retained.

WCKY stockholders in 1950, but the bulk of earnings was retained. Wilson and his wife own 97% of the stock.

Answering a Government point that WCKY didn't actively seek to get Channel'2 in Cincinnati until after the FCC 1949 freeze, Wilson said it was impossible to know what the Government was going to do. He said that in 1952, after Channel 2 was cut from the Cincy reallocation, WCKY became in terested in obtaining Channel 10 in Miami, and that negotiations for it are in progress.

Pitt's 100G Telethon

Pittsburgh, Sept. 28.
The bloom may be off to some The bloom may be off to some extent, but there's apparently still gold in them that telethons around here. Last week was for Cerebral Palsy over WDTV and it picked up better than \$100,000 in the bloom to be the street of the picked up to the bloom the bloom to be the street of the picked up to the bloom to be the street of the picked up to the bloom to be the street of the picked up to the bloom to the bl

it picked up better than \$100,000 in nine hours.

Although that was under half what they got for the same cause on Channel 2 last year, the telethon also got half of the 1953 time, from 16 to nine hours, and didn't run all night either.

Buzz Aston and Bill Hinds, local ty stars were again in charge and ty stars were again in charge and

buzz Aston and Bir Finds, local to stars, were again in charge and their chief aids were Maria Riva and Al Hodge (Captain Video), who came on from New York for the drive.

WMGM's Pro Grid Coin

Miller High Life Beer came through as last-minute bankroller of 12 N. Y. Giants football games via WMGM, N. Y., last week. Deal was finalized a few days before the first game last Sunday (26).

The regular season runs through Dec. 12 for the Giants. Marty Glickman and Johnny Most are doing the broadcasts.

CBS' 'Sun. Aft.' Gets a Dressup

Fall-winter edition of CBS Radio's "On a Sunday Afternoon" is being launched this Sunday (3) being launched .this Sunday (3) with practically a whole new set of personalities and some format innovations. In terms of network programming, it's one of the more ambitious AM efforts today, incorporating some of the features embodied in last season's "Stage Struck" presentation, particularly as it relates to showcasing the new Broadway musical legiters. Howard Barnes, who produced-directed Barnes, who produced-directed "Stage Struck" will ditto on the

"Stage Struck." will ditto on the Sunday attraction.

Program moves into the postNew York Philharmonic time, from 4 to 6 p.m. Alfredo Antonini will helm a 28-piece orch and chorus. Mike Wallace will be emcee. Other talent components will comprise Mary Mayo, Stuart Foster and John Derr on sports. Show will attempt to capture some of the excitement of the New York panoramic scene via tapes and recordings. There will also be news slots and safety messages. ings. There will also and safety messages.

'Strike It Rich' On A U. S. 'Goodwill Tour' Plays Week in Kaycee

Kansas City, Sept. 28. "Strike It Rich" via CBS-TV and Surise it Rich" via CBS-TV and NBC radio is originating from KMBC-TV playhouse this week on its coast-to-coast jaunt to the Coast. Following the performances here, it moves to L.A. for a week, then returns for originations in New York.

Producers Walt and Merv Framer and company came in last week to set up details for the shows, first set up details for the shows, hist to be caught by to cameras from the TV Playhouse for network. Troupe is doing six shows here; its regular morning half-hour and the Wednesday night half-hour.

the Wednesday night half-hour.
City and local organizations will be plugged in programs list of 'helping hands,' including City Manager Perry Cookingham; The Crew Cuts, currently in a stand at Eddy's Restaurant, and Carmen Cavallero, who succeeds them there; Casey Tibbs, champ cowpoke Bea Johnson, director of women's activities for KMBC-TV; and others. and others.

Colgate is moving the show across Colgate is moving the show across the country on a good-will, get acquainted promotion, and marks the first time show has played here where the sponsor has a big plant and offices.

Paper-Mate Joins 'People' Paper-Mate Pen pacted by NBC-TV to share the bill on "People Are Funny."
Other sponsor is Toni.

Cincy's 'Miracle of Birth'

Cincinnati, Sept. 28.

"Miracle of Birth," believed to be first live telecast of the Caesarian delivery, was the climax of a series of 10 medical programs carried by WLW-T, Cincinnati, and WLW-D, Dayton, O.

The half-hour weekly programs, which created widespread in the two cities and sponsored by Blue Cross Hospital Care.

Weeks of negotiations were required to set up the final program, Wednesday (22) at 9:30 p.m. The baby's parents were not notified. Neither were the hopital, surgeon, nurses and attendants, At the outset, viewers were cautioned about the nature of the telecast. It was nigh in view of the absence of script and rehearsing. Action in the operating room was described in detail by an obstetrician.

ing. Action obstetrician.

obstetrician.

Viewers also heard that Caesarian operations, necessary in 25 deliveries out of 1,000, are performed with the greatest precision and that life expectancy has increased 22 years since 1900.

Witnessing of the actual removal of the baby—a girl, weighing seven pounds, three ounces—was followed quickly by the big dramatic moment of the program. It was the baby's first utterance, a squall, and joyful to the viewers. The cry was heard also by the mother who was anesthetized with a spinal injection and aware of the happenings. The doctor, in hushed tones, called it "a routine Caesarian."

CBS-TV's 'Crash, Robot & Tornado'

Come October, CBS-TV's Sunday television air will be punctuated with auto crashes, tornadoes and robot machines as part of an all-film series shot at 26 universities to show their contribution to public welfare and the search for human betterment as evidenced in their researches. Launching of "The Search" on Oct. 17 in the 4:30 to 5 berth comes after about two years of the web's "tooling up" for "Operation Campus," with a series of midstream changes that at one point indicated scrapping of the elaborate project.

"tooling up", for "Operation Campus," with a series of midstream changes that at one point indicated scrapping of the elaborate project.

"Search" was taken in hand by Irving Gitlin some time ago and thus he's producer of the 'U' package under a two-pronged CBS function—as director of public affairs, a post to which he was named recently in the consolidation of that department to embrace both radio and tv.

Stanzas until the year's end already have taken concrete form, leading off with 'U. of Iowa's researches on stuttering followed on the 24th by Texas U.'s documents on tornadoes, on the 31st by Cornell's findings on auto crashes, Nov 14 by a folklore piece filmed at U. of Arkansas, and on the 21st by a showcaser covering robot machines of the future as per the researches at M.I.T. Other schools involved in the 1954 "brain" operation are U. of C. at Berkeley, U. of Chicago, Yale, Texas A & M. Johns Hopkins and Fordham, and during '55 "Search" will display the advances made on given subjects by Ohio State, Harvard, Minnesota, Michigan, Princeton, Tulane, Colorado School of Mines, NYU, Illinois and UCLA, with additional films researched and scripted at St. Louis U., Wayne, U. of Penna, and Alr Univ.

The "actors" are limited to profs, students and research personnel in spot actuality reports, and the narrator will be Charles Romine, described as "a new tv personality specially selected for the series," who's been traveling with film crews to the various schools, along with writers, directors, et al.

Television Chatter

New York

New York

Agencies on the Ray Milland tv show are Young & Rubicam and Maxon, not just Y & R, as 'credited in last week's VARIETY review of show. CBS-TV producer Alex March to marry fashion modlel Carolyn Block tomorrow (Thurs.) in chambers of N. Y. Supreme Court Justice Edgar Nathan Jr. ... Virginia Vincent featured opposite Jackie Cooper on "Robt. Montagomery Presents" Monday (27) and Doreen Lang pacted for Oct. 4. ... Evelyn Ellis, who had supporting role in star-packed "The Royal Family" opening CBS-TV's Westinghouse. series, leaves for the Coast Friday (1) for, a role in the Marjorie Lawrence biopic starring Eleanor Parker ... Lyle B. Hill named mgr. of Dancer-Fitzgerald-Sample radio-tv operations dept. succeeding David B. Graham, who's resigned to become legit stage manager ... Returned from summer stock, Joe Silver's tv future now in the hands of Martin Goodman office.

Pressagent Jack Perlis defines thas staff" re

mer stock, Joe Silver's tv tuture now in the hands of Martin Goodman office.

Pressagent Jack Perlis defines it as "this staff is a distaff" re the trio of femmes making with the tv columns on the World-Telergram & Sun—Harriet Van Horne, Marie Torre and Faye Emerson ... Ed Start, NBC Chimes editor, back from hiatus in Berkshires ... Polly Bergen to sub today (Wed.) on ABC-TV's "Soldier Parade" while femcee Arlene Francls is doing an Atlanta remote on NBC's "Home" ... Barbara Savini added to "Tonight" roster as asst. and Gril Fri. to producer Bill Harbach ... Tye Robinson appointed by Perrin-Paus agency in Chi as associate producer in N. Y. office, joining producer-director Elliot Saunders in production of all tv-commercials such as the Sunday spectaculars ... Conductor Hank Sylvern has taken over active direction of Signature Music Inc., creators of jingles for radio and tv commercials ... Joey Walsh heads the cast of tonight's (Wed.) NBC-TV (Kraft Theatre"

Edgar Franken cast for "Autumn Crocus" on "Robert Montgomery Presents." Oct. 11, in role that also requires him to sing with piano self-accomp ... Treva Frazee on "Big Story" Friday (1) ... Hall Holbrook resumed featured role on CBS-"Brighter Day" after unusual vacation—spending five days alone on Mt. Shasta in Calif., skiing and climbing the 14,000-footer ... CBS travelers: Bob Wood, asst. director of station relations, and Bert Lown of same dept. to the midwest, the former returned and latter going. Robert F. Jamieson, sales service mgr., to the Coast.

Chicago

Chicago

Dan MacMaster, director of the Museum of Science & Industry, succeeds Don Herbert as moderator of the "It's a Curious Thing" paneler which resumes on WGN-TV Friday (1) for Illinois Bell...

Dorothy Ruddell scripting NBC-TV's "Out on the Farm" which returns Sunday (3) . . Dick Colburn, ex-Bolling, new Blair-TV salesman .. Fred Whiting hosting a football warmup on WNBQ preceding NBC-TV Canadian pro football telecasts . . Hudson dealer | burn, ex-Bolling, new Blair-TV salesman . . Fred Whiting hosting a football warmup on WNBQ preceding NBC-TV Canadian pro football telecasts . . . Hudson dealer lall telecasts . . . Hudson dealer lying Moran purchased 10 firstrun tractor who owed him \$1,000.

features through General Teleradio for use on his Sunday night WGN-TV film showcase... Tom Miller returns to CBS as a network tv spot salesman after a hitch with Harrington, Righter & Person Kurt Kupfer takes over this year from Cliffy Soubler as: WBKB's St. Nick who's rushing the season with a Monday (27) start on the daily "Santa's North Pole Revue"... Art Youngquist revives his "Dr. Fixum" how-to stint on WGN-TV tonight (Wed.)... Chi NBC-TV da-promotion chief Hal Smith in New York this week for homeoffice briefings... Kling camera chief Dave Savitt elected to the American Society of Cinematographers.

Mutual in Burn

Continued from page 24 ==

been explained, is that the web wanted to counteract any negative attitude created (by rumors of cessation of baseball) with explanations of its own. So far no reply has come from WRAL.

Fletcher's memo went into some detail as to drawbacks of the Muretecher's memo went into some detail as to drawbacks of the Mutual participation programs, which is now to include a morning dramatic strip. He said national spot biz represents about \$30,000 a year to him, and that he wouldn't want it jeopardized by a network plan in direct competition for national spot advertisers: Stations in K.C., Roaneke, Daytona Beach, Mobile, Pensacola and Corpus Christi (probably among those which received the WRAL mailing) are purportedly mulling or have already handed in cancellations to the radio web, The network recently disclosed that about \$5% of the affiliates were solidly behind multimessage increases.

Station WNAO has replaced WRAL as Raleigh affiliate to Mutual. The new addition also gives time to ABC.

Lamb

Continued from page 25

contributions from party mem-bers." Courey said Lamb gave \$5 and said, "I'll see you boys later." Courey testified that Lamb made another contribution of \$2 in 1940 and also attended a party outing i the same year.

the same year.

The witness, the fifth called by the Commission in support of its commle charges against Lamb, testified he joined the C.P. in 1938 I Toledo in behalf of a private detective agency for whom he tective agency for worked.

Worked.

Under cross-examination by Russell Brown, counsel for Lamb, Courey said he pleaded guilty to a second degree murder charge in 1926 on advice of his attorneys but was sentenced to life imprisonment in the Ohio State Penitentary. He served five years, he said, when the sentence was commuted. He testifed he was consulted.

DINAH!

BACK AGAIN FOR THE THIRD YEAR ON NBC



SEE THE U.S.A. IN YOUR CHEVROLET'

TELEVISION:

Starts October 5th

"The Dinah Shore Show"

Tuesday and Thursday, 7:30 P.M., EST

NBC-TV

RADIO:

"The Dinah Shore Show"
Starts October 6th
Wednesday and Friday, 8 P.M., EST
NBC-Radio

- RCA VICTOR RECORDS -

From the Production Centres

IN NEW YORK CITY

Jack Sterling back at all three mikes (WCBS-Jack Sterling Show, CBS-'Make Up Your Mind" and CBS-TV 'Big Top") after vacation in Colorado Springs. James Hulbert, for "Big Top") after vacation in Colorado Springs. James Hulbert, for "Big Top") after vacation in Colorado Springs. James Hulbert, for "Big Top") after vacation in Colorado Springs. After 10 years on the air, teenager Judy Lockser mas started in her longest running role, four years at Cornell U. ... WNBC program mgr. Steve White teaching announcing at fall session of Columbia (the U., not the "other network"). Lanny Ross' WCBS'er was launched Monday (27) as his second crossboard stanza in the CBS flagship. He lured 17 participations within only a few weeks after starting on his first, "Lanny Ross' Showtime." Bank for Savings is the client on "Lanny Ross Presents". Trade wonderin' how-come CBS Radio is conspiruously missing on list of "sponsors" of the Ben Gross (N. Y. Daily News) 30th anni tribute at Toots Shor's skedded for Oct. 5. Ben Grauer stage by the NBC o&o gang at Savoy Plaza before his Saturday (25) marriage to interior designer Melanie Kahane. The usually glib Grauer caught speechless, incidentally, last Friday when gang on Allyn Edwards' show pitched in with a surprise "Those Wedding Bells Are Breaking Up That Old Gang of Mine" as Grauer was leaving the studio for his ayem newseast. WNBC Specials: Coverage of third anniversary of "This Is Cinerama" tomorrow (Thurs.) Joni James guesting on Jim Coy's 'Coy's Corner" today (Wed.) and Bill Berns celebrating first anni as WNGT-T news and special events boss. Incidentally, Coy's early evening "Time for Music" extended 30 minutes.

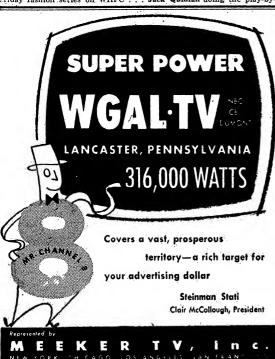
extended 30 minutes.

Along with Al Helfer and Jimmy Dudley as Mutual's announcers for the series, the before-and-after material will be handled in the main by Frankie Frisch and Bill Corum. On tv Jack Brickhouse and Russ Hodges will do coverage. Andy Benedict, WWRL announcer, married recently to non-pro Marion Lantzberg. Jack Walker, WOV gabbber, winds up his respite Oct. 4. Same station's Joe Savalli, new member of the radio-tv committee for the West Side Tennis Club, Forcest Hills. The N. Y. State Commission Against Discrimination is airing their series: "Opportunity Unlimited" on Long Island station WHLI every Friday. Instead of the originally slated Evelyn Robinson, WOV has pencilled Rosita Davis to do its 11:30 p.m. strip. Sugar Ray's sister intends spending more time with her sons, according to station reports. BAB just released a presentation on "How Six Major Grocery Chains

intends spending more time with her sons, according to station reports. BAB just released a presentation on "How Six Major Grocery Chains Use Radio" Herb Rica, Mutual program topper, vacationing in England George W. Goodman is the new WLIB director of community news and special events. Succeeding G. James Fleming, who took a college faculty post, the new man was publisher of the New England Chronicle and "The Voice of Connecticut" via WKNB, New England Chronicle and "The Voice of Connecticut" via WKNB, New Britain. Radio-TV Executives Society holding first workshop-luncheon at Roosevelt Hotel today (Wed.) with chairman Don McClure presenting twin bill, "The End of An Ulcer and the Way to Satisfy, a Client," with Chuck Holden (formerly ABC-TV) and Hubert Wilke (Cellomatic Projection sales mgr.) as guest gabbers. Janet Kern, Chicago American radio-ty editor now being carried by INS for morning papers. She's in town for a couple weeks. Matt Dillon alerting reviewers via personal postcard re his U. S. marshaling on CBS' "Gunsmoke" moving to Saturday night (2).

IN CHICAGO

WGN sports specialist Vince Lloyd notched his fifth anni on the Chi Trib station last week . WBBM program director Al Bland and frau on an auto trip through the south and southwest . BAB's Gale Blocki and Ed Fitzgerald of J. Walter Thompson organized the radio sessions of the Chi Federated Ad Club's annual advertising workshop panels which get underway tomorrow (Thurs.) . Singer Carol Lawrence added to the WBBM talent roster . "Americana" a documentary series returns to WMAQ Oct. 9, narrated by Northwestern U. prof Martin Maloney . George Herro, Mutual's Chi ad-promotion topper; named to the Citizens of Greater Chicago organization . Jack Holden emceeing WLS' two-hour afternoon music and comedy potpurri featuring National Barn Dance talent . . Squire Dingee Copicked up a nightly 15-minute slice of Howard Miller's deejayer on WMAQ . Scott Richards, ex-radio-tv staffer at the Barnes agency in Milwarkee, added to the Waldie & Briggs copy stable . . . WBBM launching a talent hunt Oct. 13 with a half-hour weekly showcase. Two winners during series will be awarded a 13-week pro contract on the station . Mary Merryfield and George Stone subbing for Frayn Utley on her WMAQ weekend commentaries during her convalescence from minor surgery . Atheka Latham hosting a new Friday fashion series on WHFC . . Jack Quinlan doing the play-by-



play and Bob Elston the color on WIND's airing of the Northwestern U. football schedule . . . Guitarist Jimmy Gross checking off WLS' National Barn Dance for an Army hitch.

IN WASHINGTON

WAC Capt. Pat Griffith Mower, former NARTB staffer, here from Minneapolis for two weeks' reserve duty in radio division of Army Public Information Office. WWDC-MBS shunning play-by-play football airers this fall fofr a "Football Scoreboard" show twice on hour every Saturday afternoon. Radio news commentator Fulton Lewis, Jr., guested on Ned Reed's WTTG-DuMont "Do-It-Yourself" show with a demonstration of his skills as a handyman ... Jack Webb and his "Dragnet" telecast kudoed by Rep. Samuel Yorty (D., Cal.) in a statement for the Congressional Record for doing "an excellent job combatting juvenile delinquency" ... "Junior Press Conference," originating from WFIL-TV, Philadelphia, has been praised by the U. S. Information Agency in a release sent to 85 countries, and is also the subject of an orchid-giving statement from Sen. James Duff (R., Pa.) ... Sid Slappy named sales exec at indic radio station WOL. ... U. of Maryland football coach Jim Tatum, winner of last years "Coach of the Year" award, pacted for a series of six tv shows following the Redskins pro games Sunday afternoons on WMAL-ABC.

IN PHILADELPHIA

Gene Kelly, who broadcasts the Phillies baseball games, has taken over WPTZ's nightly "Sports Spot," replacing Al Wistert, former grid star who plans to devote more time to his insurance biz. WFLN, local FM station will issue its monthly program guide in Braille; starting with the November issue... Charles Fleck, organist at WIP, is doubling at the Hollywood Room, in suburban Rockledge... Yarner Paulsen, program director of WIP, is launching a new Sunday night show "The Spoken Word" based on Caedmon recordings of poets reading their own works. Pennsylvania Dept. of the American Legion will back bill in State Legislature inspired by KYW newsman John Franklin, making it illegal to discard old refrigerators and iceboxes without first removing the doors.

IN ROSTON

Hub tv and radio programs in mad snafu due to holding over of daylight saving time advertising and sales promotion manager. A former navy officer, he previously operated his own public relations and advertising biz. Ernest W. Kitchen, formerly with Robert F. O'Brien, sales consultants, has joined WHDH as account exec. ... Having dumped its staff of station engineers, WVDA deejays now handling the spinning of platters along with the chatter ... Paul Radar has been appointed coordinator of tv and film production at WGBH-TV, Hub's educational outlet which is slated to begin operations this fall ... Symphony Sid's remote from Hi-Hat will be carried over WMEX this season.

IN MINNEAPOLIS

Joseph L. Merkle, who has been an ABC executive in New York, named to fill vacant post of WTCN radio and tv general manager. During his years in the industry Merkle also has been associated with DuMont ad with NBC Lucky Strike, Rhodes Pharmacal Co. and King Midas Flour now sponsoring Stu MacPherson's WCCO radio news and weather shows ... KSTP-TV, which will carry World Series baseball games' telecasts here, sent its sportcaster Jack Horner to Milwaukee and Cincinnati to film interviews with Cleveland, New York Giants and other big league teams' players for use on a local show that'll precede each contest ... WCCO radio's 30th anniversary stripfilm, "Good Neighbor to the Northwest for 30 Years," was witnessed by 15,000 at the Minnesota State Fair, station announced ... In annual softball game, WCCO radio defeated WCCO-TV 17 to 0 ... KSTP-TV and WCCO-TV both carried telecast of Adlai Stevenson's appearance and speech at Democratic-Farmer Labor state central committee meeting at Mankato, Minn ... Paul Matthews, WCCO radio summer replacement announcer, has returned to his fall-winter English literature instructor post at Rutgers U.

IN OMAHA

KFAB and Omaha World-Herald attorneys are battling i Washington before the FCC for permit to operate a channel 7 station here. Mrs. Ben Cowdery, prexy of local Cerebral Palsy Chapter, last week presented group's distinguished service award to General Manager Frank P. Fogarty of WOW-TV for the station's April 24-25 telethon featuring Fran Warren that raised \$135,519.16 A five-state regional convention of American Women in Radio and tw will be held here Oct. 1-3. Approximately 125 women from Nebraska, Kansas, Iowa, Missouri and South Dakota are expected, State Chairman Mrs. Mayme Allison reports. John Quinlan, ex-Omahan, named promotion director of KGMB and KGMB-TV in Honolulu . . . Frank Allen has joined Jolly. Joe Martin as d.j. for WOW here.

IN PITTSBURGH

Ernie Berger quitting the WCAE sales staff the end of this week to go with KQV . Fred Koeberle has joined WCPA in Clearfield as a disk jockey . Sid Dickler, WEDO deejay, signed to do a daily half-hour taped platter show for the nine-station Laurel network . . . Alan (Bud) Yorkin, local boy who went to Carnegie Tech, one of the busiest fellows in television on the West Coast these days. He's been signed to produce and direct the new George Gobel show for NBC, will direct the Martin & Lewis "Comedy Hour" and has been writerproducer-director of the Tony Martin program since early this summer John Ragin, former WCAE announcer, will have the male lead opposite Gloria Abdou, director of women's activities at that station, in "Pygmalion," the Playhouse's second production of the season

U. of Cal. Educ'l. TV'er Folds: 'Economic Reasons'

Folds; 'Economic Reasons'

Hollywood, Sept. 28.

U. of Southern California has closed down its educational television station, KTHE—Channel 28 —"for economic reasons." School took over station, started late last year by the Allan Hancock Foundation when Capt. Hancock resigned last June from USC Board of Trustees. It was simply a case of the university "running out of money," according to a spokesman. Meanwhile, "Families Are First," a family program which has had the backing of 18 Southern California organizations during its tenure on KTHE, is being kept alive by Mrs. Florence Thalheimer, producer-moderator and educational director of station, while negotiations are on with both national networks and local stations to continue program on a commercial basis.

Le Brun's Cincy Switch

Cincinnati, Sept. 28.

Harry Le Brun has exited as as Harry Le Brun has exited as assistant general manager of the Scripps-Howard WCPO-TV to join Crosley's WLW-T as assistant general manager, in charge of sales.

Le Brun's departure from WCPO-TV was ainnounced shortly before the latest clash between Mortimer C. Watters, the station's head man, and Paul Dixon over this week's change in the Dixon show format from platter mimicking to audience participation, locally and on the DuMont network.

Dixon was off the show Friday

ly and on the DuMont network.
Dixon was off the show Friday
(24) for 20 minutes while he and
Watters argued in the control
room, Watters said he ordered
Dixon, after the show had been on
for an hour of its 150-minute schedule, "not to lay it on too thick"
about it being the swan song for
Sis Camp, Dixon's gal Friday on
the show for the past two years.

Subscription TV For RCA, Folsom Reiterates

Chicago, Sept. 28.

RCA prexy Frank M. Folsom re-iterated his firm's lack of interest in subscription television in an apin subscription television in an appearance before the Investment Analysts Society of Chicago last Thursday (23). Answering questions from the floor at the finish of his formal talk, Folsom stated that he "didn't happen to believe in subscription tv" but that RCA has done technical research in that area

area.
'I don't believe it's develop-

area.

"I don't believe it's development that has any importance as far as we're concerned," RCA toper asserted in reply to a query on toll tv which was obviously prompted by the recent revival of interest in financial and other circles in the subject touched off by the Skiatron petition to the FCC two weeks back seeking approval for pay-as-you-see tv.

In his regular speech Folsom reported that RCA's volume during July and August was 5% better than the same months last year. Much of his remarks was concerned with color tv and he predicted the day when virtually every American home will have a tint receiver. He said by Jan. 1, 1955 82 stations will be equipped for colorcasting covering an area that embraces 87% of the nation's tv homes, and that by 1959, 95% of all homes are expected to be try homes, and that by 1959, 95% of all homes are expected to be covered by color.

See Wayne Oliver As **Butterfield Successor**

Butterfield Successor

Although retirement of Charles

E. Butterfield as Associated Press
radio-ty editor doesn't become effective till mid-November, most
insiders currently figure Wayne
Oliver as successor to "C.E.B.," as
Butterfield is known in the trade.
Oliver is a protean hand at AP,
covering radio-ty, communications,
films, air transport, etc. He does
one-a-week radio-ty column for the
Sunday wire, with Butterfield on
the daily stint, but Oliver would
drop his other functions to devote
himself exclusively to aural and
sight, daily and weekend.

Butterfield has been on AP's
broadcasting beat for 27 years,
once had an international shortwave palayer with Marconi, and
came to the wire service with a
technical background. He's moving
to Lakeland, Fla, When Butterfield's retirement was announced
the Radio Ploneers got into a hudalle to discuss a dinner tribute to
him before he leaves for Florida.

him before he leaves for Florida.

St. Louis — Anheuser-Busch is continuing its sports bankrolling by the announcement last week that it will sponsor the broadcasting of all basketball games played by the St. Louis U. quintet during the 1954-55 season.



Eileen BARTON COPACABANA

CORAL RECORDS

ir.: William Morris Agency

TOMMYLYMAN

FIFTH AVENUE HOTEL

24 Fifth Avenue, N. Y. Special Material MILT FRANCIS

OUR MISS BROOKS
With Eve Arden, Bob Rockwell,
Jane Morgan, Dick Crenns,
Gloria McMillan, Gale Gordon
Producer-director: Larry Berns
Writer: Arthur Alsberg
30 Mins, Sun., 8 p.m.
Participating
CBS, from Hollywood

With Eve Arden handing out the homework assignments, going to school would probably be fun. At least that's the impression given by CBS' "Our Miss Brooks" series, which resumed over radio Sunday (26). As show's title character, a smalltown schoolmarm, Miss Arden goes through her paces in a breezy and humorous manner that's a sure pleaser.

Preem show of the new season,

Treem show of the new season, following series' usual format, had Miss Arden dividing her time between her two careers, teaching school and trying to stir up a romance with a timid biology instructor. Yarn dealt with, the repercussions resulting from an elderly gent's return to highschool to complete his unfinished studies, Scripting by Arthur Alsberg started off on solid ground but fell flat after hitting the midway mark. Initial half of the show was loaded with okay yock material. Gale Gordon as the school principal, Bob Rockwell, as the bio teacher and Jane Morgan, as Miss Arden's landlady handled their roles capably as did the remainder of the cast.

Show is bankrolled by the Toni

cast.
Show is bankrolled by the Toni
Co. and Whitehall Pharmacal.
Plugs are routine.

Jess.

LANNY ROSS PRESENTS
With Milton Kaye
15 Mins., Mon.-thru-Fri., 6:30 p.m.
WCBS, N. Y.

WCBS, N. Y.

With the bow Monday (27) of "Lanny Ross Presents," singer now has two cross-the board shows on WCBS. From 4:30-5 p.m. he's spotted on "Lanny Ross" Showtime." New show is a pleasant 15-minute-airer devoded to live and waxed music, with Ross and 88er Milton Kaye handling the former assignment. Vocalist pitches some simple chatter designed primarily as a springboard for the numbers offered.

Ross delivered two numbers on

offered.

Ross delivered two numbers on initaler. "It's a Lovely Day Today" and "Green Eyes." His style is easy to take, as is Kaye's keyboard accompaniment. Turntable was used for three other tunes.

Jess.

THE STANDARD HOUR
With John Grover, narrator
Producer: Hal Ashby
Writer, Lillian Chatham
60 Mins; Sun, 8:30 p.m.
STANDARD OIL CO. OF CALIF.
KNBC. San Francisco
Adrian Michaelis, head of Standard's radio department, is the program manager for this show which began its 29th season on the air
this year. For the kickoff program, he assembled an impressive lineup including Carmen Dragon, who conducted the Standard Mixed
Choir and the San Francisco Opera
Orchestra, and soloists Claramae
Turner and Brian Sullivan.
Opening show was broadcast

Orchestra, and soloists Claramae Turner and Brian Sullivan.

Opening show was broadcast from the War Memorial Opera House in conjunction with the annual observance of "I Am an American Day" and offered the usual Standard blend of classical and light classical vocal and strumental music.

Highlight of the program was the premiere of Carmen Dragon's "I Am an American" based on the prize winning essay (given last year by Voice of Firestone) by Elizabeth Ellen Evans which was adapted to the music of Dragon by Michaelis. It is an effective piece of patriotism, lush, emotional, but obviously powerful in its appeal to listeners.

obviously powerful in its appear to listeners. Standard Hour is almost a house-hold word on the Coast, and this Standard Hour is, almost a household word on the Coast, and this program indicates that the same fare as in previous years will be offered again. Miss Turner, pleasant voiced contralto and Sulliyan, a mellow tenor, both had featured spots and the orchestra and nixed chorus were well displayed. The entire show was knit together deftly by the narration of John Grover.

Ritter's Rio Radio Ride

Ritter's Kio Kadio Kide

Packager Mal Ritter returned last week from Brazil, where he completed setting up the country's first American-language radio show. "The American Show," a half-hour nightly airer on Rio de Janeiro's newest 50,000-watter, Radio Mundial, consists of American and Brazilian records plus a five-minute news summary and is aimed at the thousands of Americans and the millions of English speaking Brazilians in the country.

Ritter emceed the show himself,

MAHALIA JACKSON SHOW
With Jack Halloran Quartet, FallsJones Combo, Hal Stark
Producer: John Lewellen
Director: Jay Sheridan
Writer: Studs Terkel
25 Mins., Sun., 9:05 p.m. CST
Sustaining
CBS, from Chicago (Transcribed)
CBS, and packager Louis G

CBS, from Chicago (Transcribed)
CBS and packager. Louis G.
Cowan have a hot property in gospel singer Mahalia Jackson who Sunday night (26) took the ribbons off her new Columbia series. Gal, with her fullblown pipes and individual styling, has the equipment to provide Sabbath eve listening with some much needed new excitements. While Miss Jackson operates in a pretty specialized field with her freewheeling treatment of spirituals, her highly fluid voice has the impact to break out of the confines of cultism.

Sympathetically backed by the

othe confines of cultism.

Sympathetically backed by the Falls-Jones instrumental group, Miss Jackson gave out with four songs for a potent showcase of her range and warmth. Her robust handling of "Didn't it Rain" in jump tempo, backgrounded by the Jack Halloran quartet, was an special treat. And her version of the Lord's Prayer was a fitting finale to a pleasing 25 minutes.

Pace changers were furnished by the vocal group with a bright runthrough of the "Little Shoemaker." Miss Jackson's between-tunes palaver with Halloran, scripted by Studs Terkel, neatly captured the gal's infectious personality.

CBS merits an affirmative nod

CBS merits an affirmative nod for bringing this new voice to the airlanes.

Dave.

JUST EASY
With Jack Gregson, Peggy Anne
Ellis, Bobby Hackett band
Producer-Director: George Weist
Writer: Bette Ripley
60 Mins., Tues-thru-Fri., 8 n.m.
ABC, from New York
Jack Gregson is emcee of a
pleasant but undistinctive show in
"Just Easy." All its elements were
good entertainment but the feeling
when caught last week was that
the hour-long program resembled
any number of other "intimate" or
adlib efforts. Performers did their
level best to overcome this lack of
distinction; however, by injecting
a great deal of their personalities
into the airtime.
Singer Peggy Anne Ellis, Bobby
Hackett and Gregson cross-palavered as though without script,
but listing of scribbler Bette Ripley as part of the production staff
suggests that ain't entirely so. Conversation was generally intelligent,
but in some of those moments

suggests that ain't entirely so. Com-versation was generally intelligent, but in some of those moments when it was clearly off the top of the head there were mild conver-sational lapses, by Gregson par-ticularly. ticularly.

Gregson and Miss Ellis joined in Gregson and Miss Ellis joined in pleasant tunes like "Two Sleepy People," and she did okay solos too —"Hernando's Hideaway" for one. Other music, especially a solo by pianist Sid Shwartz, was slick. There is one other qualification though, and that's the band could use a few more instruments to fill out sound which is currently a little too thi

out sound which is currently a litthe too thi

MOVIE SCENE
With Gerald Pratley
27 Mins.; Thurs., 4:03 p.m.
Sustaining
CBC, from Toronto
Budd Schulberg, who wrote the
scenario for "On the Waterfront,"
spoke and Columbia, which released it (for S. P. Eagle) recorded
a seven-minute talk on the film's
background for this regular feature on Canadian Broadcasting
Corp.'s Trans Canada Network.
Gerald Pratley, experienced cinema critic, himself gave background
dope on "Robinson Crusoe" (obtained from the star), another film
whose making was fraught with
difficulties.
Schulberg said he started research for "Waterfront" (based on
Malcolm Johnson's book) four
years ago, and was at once struck
by the contribution made by longshore priests, "particularly in their
attacks on the shape-up, which was
outlawed in England a century ago
as degrading and immoral." He
also got to know some longshoremen pretty well through talks in
waterfront bars.
By spring of '51 his script was
finished and Robert Siodmak, then
slated as director, was happy about
it. Then the (unnamed) studio decided it was too hot to handle. A
year passed and the rights revert-

Radio Followup

Tex & Jinx McCrary and the N. Y. Times "went steady" for a week last week, both at and tv, with a series of personality interviews of Times staffers, executives, editors, correspondents, bureau chiefs, including publisher Arthur Hays Sulzberger. The interviews were mostly daytime and perhaps a little cerebral for the hausfrautrade but certainly the finaleing Friday might interview with drama critic Brooks Atkinson, at 11:20 p.m. from the McCrarys' usual Waldorf-Astoria (N. Y.) origination, didn't fall on juvenile ears, It was a warmly, interesting interview, done in adult manner, recounted with integrity by a versatile newspaperman who's as much savvy about things that happen in Loew's Kremlin as in Shubert Alley. Whether the Sardi or the Moscow politiburo set, Atkinson evidenced that he knows his way about. Incidentally, Mrs. McCrary (Jinx) proved herself an adept interviewer. were mostly daytime and perhaps

about. Incidentally, Mrs. McCrary (Jinx) proved herself an adept interviewer.

Not as authoritative, but effective for the purpose intended, was Sue Oakland's stint; she's a Barnard grad (at 18, indicating girl prodigy schooling) who studied Russian, and her questions touched on the period when Atkinson was also Moscow correspondent for the Times. Atkinson answered to the query that "if Helen Hayes is the first lady of the theatre" that in his opinion Alfred Lunt "the first gentleman" of the ditto. He named his current No. 1 choices in drama, "All Summer Long"), musical ("Pajama Game") and comedy ("King of Hearts"). There's no logrolling between Ora and Brooks. Atkinson and Jean and Walter Kerr, but a healthy fraternal association apparently exists between the top drama oracles of the two top standard morning dailles in N. Y. Atkinson likened Russia's famed ballet to the Radio City Music Hall brand; cited "the unhappy post" of any critic in Russian, be it one of painting, the ballet or the drama, because he (the critic) must conform to political ideologies; he cited his first suspicions of Russia's war-like attitude to America, even in 1945-46, directly after the defeat of Hitler & Co.

The McCrarys should spell their engineer on the obtrusive "Manhattan" (Rodgers & Hart) "theme song" which is now their signature signoff, it's too forte, and in fact needless, especially at the stage that Atkinson was doing his wrapup,

Herman Hickman was caught in

Herman Hickman was caught in his 10-minute sportscast act last week (22), six months to the day after his five-a-night teeoffer on WCBS, the N. Y. aural anchor of CBS. The amplitudinous ex-star athiete and grid coach (Yale) doesn't have to modulate that Tennessee (Univ. of) twang of his since the warmth of that regional accent rides niftilly along in tandem with his sports savvy. The scholarly Hickman is no mere disherupper of the scores (they can get a staff announcer for that chore) but a featurette provider with a faultless approach to the articulation department and a happy way with a human interest yarm.

Last week Hickman was engaged largely with the baseball firmament—natch!—that'll keep him well supplied until the world series is wiped off the boards by the football crazola. And, of course, the player who turned mentor knows that game from the ground up. The Hickman text is real cute, though not unprecedentedly so, in that there's no perceptible pause for the sponsorial pitch. It reads right through, with here and there a cue from leftfield, as Hickman doubles on the Shell game for the oil outfit on his All-American list. (Hickman meantime shifted from 6:30 to 6:15 and added a Saturday stanza in that time to cover football that day. Lanny Ross Presents.")

conduction of the shifted from 6:30 to 6:15 and added a Saturday stanza in that time to cover football that day. Lanny Ross takes the 6:30-45 slot in his second WCBS'er. titled "Lanny Ross Tresents.")

Trau.

Tra

AMOS 'n' ANDY With Freeman Gosden, Charles Correll, Ernestine Wade, Johnson Lee, Amanda Randolph, Corney Anderson, Will Wright; Harlow Wilcox, announcer Writers: Joseph Connolly, Robert

Mosher
Director: Cliff Howell
30 Mins.; Sun., 7:30 p.m.
CBS-COLUMBIA CBS, from Hollywood (Ted Bates)

"Amos 'n' Andy," radio's marathon serial, returned to CBS Radio
Su (26) to start its '27th year
on the air. The same characters
still people the Freeman GosdenCharles Correll creation but CBSColumbia is now picking up the
tab following the withdrawal of
Rexall. Drug which backed the
show for the past couple of seasons.

Although them:

show for the past couple of seasons.

Although there's a new generation of listeners on hand for the veteran blackface comedy team, their material has a snap and crackle as fresh today as it was when the show was wowing 'em for Pepsodent back in the days of the Model A Ford. Somehow, the domestic adventures of A.'n'A., the Kingfish et al. have a timeless appeal which imbues the program with a Ponce de Leon quality.

For the initial broadcast of the new season writers Joseph Comolly and Bob Mosher whipped up an amusing situation where the Kingfish, Andy and a couple of the former's relatives head for a Florida vacation. Transportation difficulties develop enroute and the group returns to its starting point.

Typical of the imaginitive scripting is a comment made when the

Typical of the imaginitive script-Typical of the imaginitive scripting is a comment made when the Kingshsh and Andy are stuck in a trailer on a track with a train approaching: "We must get from the interior to the exterior before we get hit in the posterior." There are chuckles aplenty. Plugs for CBS-Columbia tv sets stress their full fidelity," among other things. Gib.

MORT SAHL SHOW 30 Mins., Tues. (Midnight) Participating KGO, San Francisco

ParticipatingKGO, San Francisco

The brightest young comic to appear on the Frisco scene in some time, Mort Sahl has transferred a half-hour segment of his sharptongued monolog from the North Beach night spot, The Hungry i where he has been all summer, to the airwaves and the result is a solid aimusing 30 minutes, if a bit limited in appeal.

Playing only one record, aside from an opening and closing theme by Stan Kenton, Sahl dissects the news, comments on customs and mores and interviews celebrities. (Woody Herman and Red Norvo were his first two). The Sahl humor is sharp but based, as it is in the night club, on politics, psychology, college and jazz to such an extent that it must leave a lot of post midnight listeners shaking their heads in confusion. In fact, on opening night, Herman exclaimed in the middle of his interview "Does anybody out there know what we're talking about?"

As a bid for teenage and collegiate listeners this show has definite

As a bid for teenage and collegiate listeners this show has definite possibilities provided Sahl doesn't aim over their heads. As to broader appeal, it has hard sledding unless Sahl makes a strong effort to hit on less esoteric themes. Rafe.

HAWAHAN LIFE CONCERT With Owen Cunningham 120 Mins., Sun., 10 a.m.-Noon HAWAHAN LIFE INSURANCE KGU, Honolulu

KGU, Honolulu
No one, least of all Hawaii's ploneer station, anticipated a flood of howls from irate listeners when it dropped recorded concert music from its Sunday morning fare several weeks ago. Station for a long time had carried NBC Symphony from 10 to 11 a.m., and followed up with an hour of recorded longhair music.

Several dozen letters to editor

JACK BENNY SHOW With Mary Livingstone, Bob Crosby, Dennis Day, Eddie (Rochester) Anderson, Don Wilson, The Sportsmen
Producer: Hilliard Marks
Writers: Sam Perrin, Milt Josefsberg, George Balzer, John berg, Geo Tackaberry 30 Mins., Sun., 7 p.m. LUCKY STRIKE

LUCKY STRIKE
CBS, from Hollywood
(BBD&O)
Sunday at 7, on radio, anyway,
has belonged to Jack Benny for more years than even he wants to count. And he's not easing his grip on that timeslot stranglehold,

This season marks his 23rd on radio, a record that few AM-ers can match, so it's no wonder that he's got the formula down pat. Benny's not one for a change. A looksee at his cast shows that Mary Livingstone has been with his from the start, Don Wilson is in his 21st year with the show, Eddi his 21st year with the show, Eddi (Rochester) Anderson is in his 17th, Dennis Day his 15th, The Sportsmen their ninth and Bob Crosby, the youngster in the troupe, hi third. Even the opening show plotline remains the same. It was mostly about what they did on vacation. Day, for example, has been coming to studio every week and singing his heart out despite no audience. "I thought you were slipping," he told Benny. It's a familiar pattern pattern—but it's surefire.

Much of the credit belongs to

familiar patter pattern—but it's surefire.

Much of the credit belongs to the writing foursome, Sam Perrin, Milt Josefsberg, George Balzer and John Tackaberry. They know how to build the Benny banter with bullseye accuracy. Technique of piling one laugh line on top of another is virtually a Benny monopoly and they know how to dish it out for him. For instance, Bob Crosby starts the ball rolling saying he'd been at brother Bing's place and it's an odds-on favorite to become a state before Hawaii. Then Benny comes in with "that means that Gary (Crosby) will probably go to Washington as a Senator." And right behind it is the followup coup, "Weil, it's better than going to Pittsburgh as a ballplayer."

That's virtually the way it went for 30 minutes event for Dentition.

a Dampiayer."
That's virtually the way it went for 30 minutes, except for Den is Day changing the pace with a flavorsome workover of "If You Love Me."

That Sunday evening half-hour is Benny's as long as he wants it—and Lucky Strike continues to ride with a winner. Gros.

GOOD MUSIC With Howard Mitchell; announcer, Robert Davis Producer: M. Robert Rogers AMERICAN SECURITY & TRUST

CO. WGMS, Washington

CO.

WGMS, Washington

This is a symphonic dj. show featuring middle-hair music and the graceful, effortless commentary of National Symphony conductor Dr. Howard Mitchell. Dr. Mitchell has become a familiar figure on the "Good Music Station's" channels, as well as on town's leading podlum. This is his most intensive and ambifious radio effort to date, however, and his debut into the field of sponsored shows. Current stint of five hours weekly, including a Saturday ayem 25 minute children's show as part of series, is believed to be a record for any conductor of a major symphony orch in the country.

Mitchell has transferred to the adult level the easy warmth and simplicity of his childrens' concerts commentary, a technique which has increased his local popularity and won financial support from town's businessmen for his

certs commentary technique which has increased his local popularity and won financial support from town's businessmen for his moppet series. He is completely natural, and, without "talking down" to his listeners, he rounds out the musical selections with interesting factual and background information. There are pleasing humorous touches throughout his comments, tossed in naturally and sans visible effort to amuse. He translates the world's great music in terms of everyday experiences, and manages to remain colloquial without sacrificing dignity.

Mitchell, along with station manager and producer Robert Rogers, have cannily chosen the middle level of symphonic music, rather than strictly longhair; Station alreadys counts most of capital's ardent music lovers amongst its listeners. Accent, on the middle ground is likely to win a greater audience for shows and add to station's followers.

Show is best musical airer to hit local airwaves. It should do well

Show is best musical airer to hit local airwaves. It should do well-by sponsor, station, Dr. Mitchell, and the National Symphony. Flor.

an old program...some salt and pepper



...and a nickel...

Some six years and 271 broadcasts after its first appearance on the air STUDIO ONE ended its program on a note of rigid tension. Seconds later telephone switchboards of stations across the country turned into a mass of dotted lights as a flood of excited tributes from viewers poured through the wires for two hours.

Pive days earlier on the premiere of the same sponsor's newest show, THE BEST OF BROADWAY, a pair of salt and pepper shakers shaped like the familiar Westinghouse Laundromat and clothes dryer was offered free to any member of the television audience who attended a product demonstration at a Westinghouse dealer. Dealers reported the public "beating down our doors."

During his Friday morning program of the week before, Garry Moore, on the impulse of the moment, asked his viewers to send a nickel in the mail "just for nothing" to a woman in the studio audience. At the last count 130,000 letters containing nickels as well as larger sums had arrived at her home in Mt. Pleasant, Mich.

These three incidents provide the latest evidence of television's amazing power to generate excitement and action with almost any kind of program—new or old, lavish or modest, night-time or daytime.

They also demonstrate the validity of a basic policy of CBS Television programming: to build into every program the greatest values for its advertisers by bringing to it the best possible production skill and creative effort.

It is a policy that jams switchboards, produces nickels, sells home appliances.

It attracts larger advertising investments than any other single medium.

ABC BUYS UP TALENT CONTRACTS; NEW ECONOMIES SEE 50 OUSTED

ABC-TV followed up its executive lopoffs of last week with a wholesale economy cut that saw an estimated 50 employees dismissed. estimated 50 employees dismissed. In addition, it bought up the contracts of Joel Gray and the Will Mastin Trio-Sammy Davis Jr. combo, neither of whom had approached the on-the-air stage, to effect even greater savings. Web, besides cutting to the bone on staff, is now left with no inactive contract talent, with George Jessel having wound his pact previously.

sel having wound his pact previously.

Gray, Davis and Jessel had been signed in the first talent splurge following the AB-PT merger 20 months ago, and their options had been renewed last spring. Although Davis and Gray had cut audition kinnies, their shows hadn't been offered for sale. And in line with the cuts effected at the web, exees felt that keeping the contract talent on the payroll was an excess expenditure.

As of the inoment, it's official that no more employees will be

As of the moment, it's official that no more employees will be lopped, and it's further emphasized that the cuts were made more for economy reasons than for any other factors. Existence of a conflict between the Paramount

Theatre group and the ABC "old guard" is looked upon with skepticism at the network, with prexy Robert Kintner stating that no such conflict exists and emphatically denying rumors of a change in his status. Kintner said he's at the web to stay, and further indicated that the post of v.p. in charge of the tv network, that held by Alexander (Sandy) Stronach, would be filled by a toplevel exebrought in from the outside.

Evaluation offered by several more of tv sales, with Charles (Charles of tv sales, with Charles (Charles of the sales taff. In programming, newly named director of programming Robert F. Lewine has set up a quartet of admistrators with the titles of assistant to the director of programming.

brought in from the outside.

Explanation offered by several net execs is that the web, in its buildup for the fall, had overexpanded in many departments to the point where it was topheavy, not only in execs, but in necessary operating personnel. That explains the timing of the lopofts, with all that personnel needed for the season's bow, but unnecessary for the rest of the time. Also a factor is the loss the web will take on NCAA Football, with the package believed to have been sold well below the card rates.

Tightening up process has already begun in a couple of departments, tv sales and tv programming. In sales, Slocum (Buzz) swell as tv, with virtually every Chapin has been named v.p. in department affected.

Ing at the net but as a member of the sales taff.

In programming, newly named director of programming Robert F. Lewine has set up a quartet of administrators with the titles of assistant to the director of programming. In this sphere, Charles Mortimer will operate in charge of program production, Richard De-Pew in charge of program operations, Jay Smith in charge of program service and Joan MacDonald in charge of program development, Miss MacDonald, who previously was casting director for "Eigin Hour" and its predecessors, will take over casting for the entire web in addition to her development duties. Mortimer, previously program sales chief, takes over the spot vacated by Charles (Chuck) Holden. Holden.

Chi Gets Off Hook On 'Tonight' Entry

The Guy's No Dope

newal up to chance.
KTLA cowboy fiddler lunched at Lucey's with ad agency reps of his trio of sponsors, Alber's Flapjacks, Par-T-Pak and Jim Clinton Clothes. Came time to order, and Cooley said no, thank you, he was on-a health diet. With that he reached into his briefcase. came up with cold flapjacks (Alber's, of course) and Par-T-Pak. Oh yes, he was wearing a Jim Clinton suit,

He got the 13 weeks renewal.

Hollywood, Sept. 28. Spade Cooley's a guy who doesn't leave the matter of renewal up to chance.

Chicago, Sept. 28.

Chicago, Sept. 28.

Despite some early grousing about the loss of the 11 p.m. to midnight hour cross-the-board band to the parent web's "Tonight" with its resultant local client bumpings, the sales lads at NBC-TV's WNBQ are pretty happy about the way things turned out.

things turned out.

Big problem was what to do with the contract signed with car dealer. Pete Demet for a Tuesday and Friday night hour-long bowling show which was inked when the time period was still in the o&o's domain. But that situation was resolved when DeMet agreed to move to Saturday nights at 11 and further sweetened the matter by using some of the coin earmarked for the Tuesday night localer to buy eight 60-second local inserts on the Steve Allen-emceed web show.

This means that 10 of the 20

the Steve Allen-emceed web show.
This means that 10 of the 20 local spots on "Tonight" were snapped up in advance of the debut Monday night (27). Canfield Beverages and Max Factor Cosmetics each cut themselves in for a weekly blurb. And the CET tv servicing firm bought a Friday night finale feature film to ride at the conclusion of "Tonight."

Local "Tonight" plugs are being peddled at an "introductory price" of \$225 for live announcements and \$200 for film.

Geo. BarenBregge New WABD Chief Vice Knight

Norman Knight quit as general anager of WABD, DuMont's Norman Knight quit as genera; manager of WABD, DuMont's N. Y. o&o, and George L. Baren-Bregge, who's been sales chief for WDTY, the web's o&o in Pittsburgh, is in as his replacement. The moves occurred in rapid succession late last week, after Knight announced his intentions, which came as a surprise to all but a few top network execs.

Knight with WABD since July

a few top network execs.

Knight, with WABD since July of last year, is moving into a top managerial post with an out-of-town station, but he declined to name it until he actually sets a date of departure from DuMont, expected sometime between Nov. 1-15. BarenBregge spent most of his professional career in Pittsburgh, as sales manager for KQV and then in the similar WDTV post. Earlier he also held a sales job with WJAS.

Esso's Longterm Deal On Pitt Weather Strip Pittsburgh, Sept. 28.

Pittsburgh, Sept. 28.
Esso has just signed a longterm deal with WDTV for a five-minute weather strip on Channel 2 every evening at 6 o'clock Monday through Friday. It'll come off the first part of the Buzz 'n' Bill show but they'll pick up the time at the end with the disappearance of "Viz Quiz," long a five-minute feature at 6:25, after several years. Buzz 'n' Bill as a result keep their full 25 minutes as in the past except on Friday when Ray Scott telecasts "Sports Editor" at 6:25.

Series of auditions held by Esso

Series of auditions held by Esso resulted in the selection of Dan Mallinger as their weather caster

Columbus—Bill Arthurs, since 1947 news director of WRFD. Worthington, has been appointed program director succeeding Robert Geis, holder of the post for nearly seven years, who joined the Fred A. Palmer Co., radio consultants in Worthington. Arthurs formerly was an announcer for WBNS here.

AFTRA Laying Groundwork For New Web Pacts

Execs of the American Federation of Television & Radio Artists have begun laying the groundwork for negotiations of a new network contract to replace the current one that expires Nov. 15. Although negotiations haven't begun yet, AFTRA has already mapped certain demands agreed upon at the union's national convention in August in Detroit and is planning to submit others to its membership by the end of the month.

Chief demand will be a near-con-

the end of the month.

Chief demand will be a non-contributing pension, and welfare fund for actors, with the nets paying all the freight. There'll also be demands for pay hikes and improved working conditions, with the pay increases reported at from 10% to 20%. New York local members will meet Sept. 30 in a general membership session to discuss the convention demands and new proposals submitted by the membership.

ship.

Among the latter is a resolution for quicker payment by the webs, submitted by actor Ralph Hertz (it's been demanded for the past five years by a number of influential AFTRAites, among them George Jessel). Resolution would have the webs pay the thesps within seven days after a performance instead of the current Thursday of the week following the performance (which means a waiting period of five to 11 days).

New Orleans—Tom Abbott was named program director of WNOE, Mutual affiliate here by James E. Gordon, veep and gen. mgr. Abbott, who relinquished his post as pro gram director-producer of WJMR-TV here a few days before, succeeds Robert Walker, who resigned Friday (17).



MAURICE SEYMOUR PHOTOGRAPHER

1619 B'way (at 49th)

BRILL BLDG., NEW YORK

INCOMPARABLE CONNECTICUT RESIDENCE

In Famed Theatrical Colony Only 48 Mins. From New York **Outstanding Value**

On about 6 acres with running brook, Gracleus II-room authentic colonial, sempletely modernic form and the sempletely modernic sempletely modernic sempletely modernic sempletely modernic sempletely modernic sempletely se

or Write
Box V-921, VARIETY
154 West 46th Street, N. Y. C.

ANIMALS

We are interested in trained talented animals for an exciting new TV program. Write to Box V-922 with description and fees.

Variety, 154 W. 46th St., New York



MORE **POWER**

WSBT-TV

SOUTH BEND

Power Now INCREASED to 204,000 Watts Equipped for Network Color

Now -1,261,000 **POTENTIAL VIEWERS**

Average Share of Audience: 73% NIGHTTIME 71% DAYTIME (June 1954 Hooper Survey)

Continuous Programming



IDEAL TEST MARKET

- Typical of America e Self-contained

- Diversified
 Stable
 Controlled distribution

WSBT-TV America's Outstanding UHF Station

CBS . ABC . Dumont Paul H. Raymer Co., Inc., Representative

TV Network Premieres (Sept. 29-Oct. 9)

WED., SEPT. 29
I Married Joan (Joan Davis (film). Situation comedy, NBC, 8 to 8:30 p.m., General Electric, via Young & Rubicam.
Masquerade Party. Panel-quiz, ABC, 9 to 9:30 p.m., Remington Rand via Young & Rubicam, Knomark Mfg. via Emil Mogul (alt.

weeks).

This Is Your Life (Ralph Edwards). Personalities, NBC, 10 to 10:30 p.m., Hazel Bishop, via Raymond Spector.

THURS., SEPT. 30

Shower of Stars (color). Musicals, CBS, 8:30 to 9:30 p.m. (once every four weeks), Chrysler, via McCann-Erickson.

Ford Theatre (film). Drama, NBC, 9:30 to 10 p.m., Ford, via J. Walter Thompson.

J. Walter Thompson.
Four-Star Playhouse (film). Drama, CBS, 9:30 to 10 p.m., Ford, via J. Walter Thompson.
Sewing Machine via Young & Rubicam, Parker Pens via J. Walter Thompson (alt. weeks.)
Greatest Pro Football Plays of the Week (film). DuMont, 9:30

Thompson (alt. weeks.)

Greatest Pro Football Plays of the Week (film). DuMont, 9:30 to 10 p.m., regional sponsors.

FRI., OCT. 1

Red Buttons Show. Comedy, NBC, 8 to 8:30 p.m. (three out of four weeks), Pontiac, via MacManus, John & Adams.

Dollar a Second (Jan Murray). Audience participation, ABC, 9 to 9:30 p.m., Mogen David, via Weiss & Geller.

Our Miss Brooks (Eve Arden) (film). Situation comedy, CBS, 9:30 to 10 p.m., General Foods, via Young & Rubicam.

The Vise (film). Drama, ABC, 9:30 to 10 p.m., Sterling Drug, via Dancer-Fitzgerald-Sample.

The Lineup (film). Mystery, CBS, 10 to 10:30 p.m., Brown & Williamson, via Ted Bates.

SAT., OCT. 2

Imogene Coca Show. Situation comedy, NBC, 9 to 9:30 p.m. (three weeks out of four); Lewis Howe (Tums) via Dancer-Fitzgerald-Sample, Griffin, Mfg., via Bermingham, Castleman & Pierce, Johnson & Johnson via Young & Rubicam, S.O.S. via McCann-Erickson (co-sponsors).

Texaco Show Starring Jimmy Durante. Comedy, NBC, 9:30 to 10 p.m. (alt. weeks on a three-week-out-of-four schedule), Texaco, via Kudner.

George Gobel Show. Comedy, NBC, 10 to 10:30 p.m. (three weeks out of four), Pet Milk via Gardner, Armour via Foote, Cone & Belding (alt. eeks).

SUN., OCT. 3

New York Times Youth Forum. Discussion, DuMont, 12 to 1 p.m.,

SUN., OCT. 3

New York Times Youth Forum. Discussion, DuMont, 12 to 1 p.m.,

Sustaining.

Jack Benny Show. Comedy, CBS, 7:30 to 8 p.m., (alt. weeks),
Lucky Strike, via BBD&O.

Pepsi-Cola Playhouse (film). Drama, ABC, 7:30 to 8 p.m., Pepsi-

Father Knows Best (Robert Young, Jane Wyatt) (film). Situation comedy, CBS, 10 to 10:30 p.m., P. Lorillard, via Young & Rubicam. MON., OCT. 4

Feather Your Nest. Audience participation, NBC, 12:30 to 1 p.m., Monday-thru-Friday, Colgate-Palmolive, via Wm. Esty. Modern Romances. Soap opera, NBC, 4:45 to 5 p.m., Monday-thru-Friday, Colgate-Palmolive, via Wm. Esty. Burns & Allen Show (film). Comedy, CBS, 8 to 8:30 p.m.; Carnation via Erwin, Wasey, B. F. Goodrich, via BBD&O (alt. weeks). I Love Lucy (film). Situation comedy, CBS, 9 to 9:30 p.m., Philip Morris, via Biow.

nation via Erwin, Wasey, B. F. Goodrich, via BBD&O (alt. weeks).

I Love Lucy (film). Situation comedy, CBS, 9 to 9:30 p.m., Philip Morris, via Biow.

December Bride (Spring Byington) (film). Situation comedy, CBS, 9:30 to 10 p.m., General Foods, via Benton & Bowles.

TUES, OCT. 5

Dinah Shore Show. Music, NBC, 7:30 to 7:45 p.m., Tuesdays and Thursdays, Chevrolet Dealers, via Campbell-Ewald.

Elgin TV Hour. Drama, ABC, 9:30 to 10:30 p.m. (alt. weeks), Elgin, via Young & Rubicam.

WED., OCT. 6

Big Town (Mark Stevens) (film). Mystery, NBC, 10:30 to 11 p.m., Lever Bros., via J. Walter Thompson.

THURS, OCT. 7

Handle With Care. Mystery, ABC, 8 to 8:30 p.m., sustaining. Climax. Melodrama, CBS, 8:30 to 9:30 p.m. (three out of four weeks), Chrysler, via McCann-Erickson.

Treasury Men in Action (film). Mystery, ABC, 8:30 to 9 p.m., Chevrolet Dealers, via Campbell-Ewald.

SAT., OCT. 9

Texaco Show Starring Donald O'Connor. Comedy, NBC, 9:30 to 10 p.m. (alternate weeks on three-weeks-out-of-four schedule), Texaco, via Kudner.

SHARP THINKING

Elgin Watch is sold on ABC... premières Elgin TV Hour starting next week

A pair of dramatic aces plays to a full house on ABC. The Motorola TV Hour (produced by ABC) was one of television's shining dramatic hours last season. Paired on alternate weeks with the distinguished United States Steel Hour, ABC's companion drama quickly dominated Tuesday evenings. No wonder sharp-penciled Y & R and Elgin Watches played this ace in the whole week and grabbed the show, the time, and the network—and this year the TV Hour, sponsored by Elgin, will-again help make Tuesday evenings on ABC a must for viewers.

You're in smart company on $ABC ext{-}TV$

ICAN BROADCASTING COMPANY



TV's 'Opening Night' Lobby

made to order for the man with a poetic wax or lethal axe. There used to be an old saw about dramatic critics getting together between the acts or after the show and reaching a given verdict for the next day's intelligence. It's possible there was a certain amount of "collaboration" among the very friendliest of the aisle-sitters who were not averse to such exchanging of notes. But the compelling fact is that legiters can only be seen in the one theatre, by none but the squatters therein, and the cheers or jeers, applause or sitting-on-hands are limited to that showshop then and there. The entracte chitchat is strictly prelim and the jury won't start their mecoy deliberations until after the last curtai More important, the pundits of the a.m. papers must hurry pronto to their typewriters, as do some of the p.m.'ers, because their stinisare "must"-tagged to appear on the following day. (It's been many years, fully a quarter century ago, that Englishman St. John Ervine Insisted on calling the legit shots for the old N. Y. World on a skipa-day basis to allow him that much more on the time element to which he was accustomed in London.)

for the old N. Y. World on a skipa-day basis to allow him that much
more on the time element to which
he was accustomed in London.)
And it's a rarity for a critic or influential VIP to be buttonholed by
the show's producer, backer, author, lyricist, et al.

Not so in video viewing '54, carried on in the main as a den or
llvingroom pursuit, under every
conceivable type of circumstance,
including but not limited to the
buzzing of the phone, ringing of
the doorbell, wailing of brood, sidecracks by visiting friends, relatives
or neighbors, and mama's struggle
in trying to eject the upside down
cake from the refrigerator, so that
it comes out as originally blueprinted. If there's an applause or lafftrack built into the show with offish timing, the viewer must make
up his mind—then and there—
whether he can conscientiously fall
in with such jet-propelled cues.
The visitors or his own menage
represent additional influences
that he must cope with gracefully.
But it's the pro appraiser, whether on daily, trade or weekly, who's

that he must cope with gracefully. But it's the pro appraiser, whether on daily, trade or weekly, who's often hard put to commit his immediate reactions to a paper up to 48 and more hours hence, to "tell himself" whether he liked or disliked, along with the whys and wherefores, by the time his prose is ready for the printers. This will be the case for many pundits, it's reasoned, until such time as the important tv programs, at least, are considered by publisher-editors of sufficient interest to the reading public to demand evaluation by the following day instead of the almost "at random" way in which many appraisers now go to the post. (This excludes instances where openings on the week are post. (This excludes meaning where openings on the week are





Radio Registry

TEXACO STAR THEATRE SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

which values varying from chacapor to crackerjack,
When certain specials (in color or otherwise) are set up for mass viewing by the press (plus sponsors, ad agency execs, etc.), a reviewer is confronted with what may be the worst conditions for arriving at independent judgment. Some network partisans have elected themselves to button lot the critics impacts the contract of the critics in the critical state of the c mediately after the orthiconning to elicit their snap judgment. Trying to be gracious or polite, the critic may say a nice word or two, but when this generosity is not particularly reflected in the official review, the. "lobby hand" will put the critic down as double-faced. Also serving as an influence is the diversified crowd in attendance. The situation has become so serious that a number of columnists make it a practice never to catch a show other than in a controllable domain, usually their home, and several "lords and masters" have a fixed rule that accompanying watchers are not to let out mediately after the orthiconning to

home, and several "lords and masters" have a fixed rule that accompanying watchers are not to let out a vocal peep as to their opinions, although "permitted" to let their natural reactions (laughs, titters, obvious absorption, etc.) prevall.

Because of its one-shot strait-facket, tv cannot hope to achieve the importance, review-wise, as obtains in legit and films, with the oritics placed in that "make or break" position vis-a-vis the investment put into Broadway and Hollywood properties. But in a general way, television reviews are reduced even further in value under "Operation Lobby" wherein N. Y. to-Hollywood busybodies use devious methods to influence the notices. At the very least, the premiere of a series can be valuable when the critics are qualified to offer guideposts for the future in reviews bearing no outside influences. What: "Show of Stars" conductor Gordon Jenkins calls "no next-morning reviews... to afford him (the ty composer) correcences. What Show of Stars coinced to Gordon Jenkins calls "no next-morning reviews... to afford him (the tv composer) corrective measures... and there are no second night curtains"... can be turned the other way, with many tradesters observing that the "calling of the shots" by capable appraisers can help a live show in the balance of its skein. That's the qualitative view by informed members of the ty industry, without regard to the gradations of pace under which sponsor goods are moved off the shelves.

But how do you put the quietus on the pioner or gabber with a pre-review axe to grind?

mer Davis (a former employe of his at CBS) in administering the Office of War Information. Again his rigid concept of duty led him to become chief heckler of the semi-official Writers War Board, of which Elmer Davis had been a founder. Klauber recommended that the Writers War Board be deprived of the nominal \$19,000 a year of OWI funds which paid its postage and clerical bills

postage and clerical bills.
Radio historians will undoubtedly emphasize the role played by Klauber in the formulation of CBS news policies, which in 1938 and 1939, on the brink of World War II, were widely esteemed as the most farsighted precepts. Klauber fostered Paul White and Edward R. Murrow, among others, and insisted that CBS had no news comentators, just news analysts. mentators, just news analysts.

mentators, just news analysts.

There were those who considered this a distinction without a difference. Throughout this period Klauber remained a little-known figure of authority (Paley was not paying too much attention to CBS in those days) who put in long hours shut off in his office. Nobody knew much about his private life. He seemed to live a reclusive existence with an invalid wife. She died in 1943 and in 1945 Klauber married again. again

again.

CBS finally wanted out from Klauber's somewhat martinet style of administration. His services were recognized in a generous lifetime pension. It has generally been assumed that had Klauber restricted of CBS his personality. been assumed that had nature re-mained at CBS his personality, would have forced Kesten and others of the latterday top echelon to quit, something Paley could not then afford. Even today when old-timers at CBS indulge in retrospection there is considerable de-hate about the net contributions to CBS growth made by Klauber. He was a hard man to love because of was a hard man to love because of, his austerity of manner and "perfectionism" tendencies plus an almost total absence of humor, but he had a core of oldtimers who gave him much credit for his qualities as an organizer and administrator and declare that in respect to certain "public interest" questions his penetration as a thinfor his penetration as a thinker was deep.

was deep.

Perhaps the epitaph which sums
up Klauber's conscientiousness and
enlightened side best is a proverb
he himself is believed to have
coined and which he frequently
quoted: "Bad broadcasting is never
good advertising."

National Spot

= Continued from page 24 =

spot favorably, however. As one spot favorably, however. As one major rep termed it, "national spot has a fight on its hands to maintain business." Renewed emphasis is being placed on the fact that audio "is the best buy per 1,000," and on individual "success stories" achieved through that medium.

The big story is at the local ra The big story is at the local radio stations. One of them said very recently when asked about his national spot picture that there was none. Instead, he had "to learn to live locally." This was a station in Maine, that previously had done "pretty well" in national spot spot.

A survey in Minneapolis, for example, proved the drop in national spot sales and the ty competition (which are considered in so many

Inside Stuff—Radio-TV

Dan Seymour has given up radio announcing due to pressure of his assignments as v.p. of Young & Rubicam. Seymour had held on to CBS Radio's "Aunt Jenny" daytimer while doubling as Y&R exec, but gave this up last Friday (24) after 17 years with the show. "We, The People" and Kate Smith were other shows with which Seymour had been associated. Replacing him on "Aunt Jenny" is Peter Thomas.

Audition records of NBC Radio's "Conversation" have been requested by African Radio Productions, Ltd., of Johannesburg, with public relations firm of (Jo) Dine & (Allan) Kalmus now repping the South African broadcasters in the U. S. African Radio is also dickering with Louis G. Cowan, packager of "Conversation," for several of his other proporties

his other properties.

Should a deal jell, Cowan will reportedly become the first U. S. packager to open the S.A. market to American programs.

Last week's fatal rioting at the Missouri State Penttentiary recalls to radio oldtimers the case of Harry Snodgrass, a convict there in the 1920s. It was then new and sentimentalized radio showmanship to present jailhouse varieties. Snodgrass became a public favorite and a Chicago vaudeville agent, William Jacobs, who later became a Hollywood film producer at Warners, grabbed Snodgrass, helped promote his pardon and triumph tour of the U. S. theatres as "radio's favorite con."

orite con." Somewhat later First National Pictures starred Richard Barthelmess in a film version of the Snodgrass saga

A new network to service the 3,000,000 Spanish-speaking people in the midwest and southwest has been formed by National Time Sales, N. Y. station rep outfit, and Radiovision Internacional S. A. of Mexico City. New web, the National Spanish Network, will operate both in the program and sales fields. Stations already lined up include the Texas Spanish Language Network (El Paso, San Antonio, Brownsville-McAllen-Lower Rio Grande Valley), the Mexican Quality Network (Los Angeles, San Diego and Calexico) and indies in Phoenix, Tucson, Nogales, Laredo, Eagle Pass, Houston, Denver and Chicago. Programming end of the web will be headed by Alastair Kyle, Radiovision Internacional president, who'll work out of newly set up N. Y. offices. National Time Sales sales manager Arthur Goddon will handle eastern and midwestern sales, while Harlan Oakes (of the firm bearing his name) will handle Coast sales. Radiovision produces transcribed Spanish programs.

Ed Reynolds, who incidental to the fact that he's manager of press information of CBS Radio is widely known for his deep addiction to Sunday slumbers, is going to have his morpheus sked upset next Sabbath morn (3). His wife Ruth will be contralto soloist on the web's "Music Room" at 9:15, but the Mr. of the team had nothing to do with the booking. Mrs. R. was well along as a pop and classical chirper before her marriage, having started as a member of the Doring Sisters threesome. She's been soloist on the web's "Mother Knows Best" and sang on many New York and Chicago programs (Chi is her hometown) as well as recitalled in N. Y., New Jersey, Connecticut and Illinois:

DuMont Labs has whipped up a 14-minute documentary about tele-vision's technical advances. It's being released nationally to DuMont dealers and churches, clubs and schools. "A Story of Television," it tells of the technical history of video. Pic even shows the first tv network programs between DuMont's WABD, N. Y., and WTTG, Washington.

"Let's Go to Town," National Guard's 15-minute transcribed, public service radio show, will be carried by an estimated 2,000 stations this year. Platters, featuring top bands and singers, were introduced in 1952 to aid National Guard recruiting. A total of 1,876 stations carried it that year, with the number climbing to 1,914 for the year which ended last spring.

Master of ceremonies is again Corp. Eddie Carter, "Your Home-town National Guardsman," who is actually radio actor Mason Adams. Bob Moss is writing and directing.

Opening game of the Cleveland Indians-New York Giants world series today (Wed.) will be the 5,000th major league baseball game to be broadcast to U. S. servicemen overseas via Armed Forces Radio Services.

Defense Department announced that Deputy Assistant Secretary of Defense James M. Mitchell will commemorate the occasion by presenting certificates of esteem to Ford Frick, Commissioner of Baseball, Warren Giles, president of the National League; and Will Harridge, president of the American League.

Okla. Tint

Continued from page 24

ments was necessary because of the need of one videoman for each tint camera. Color gear takes up more room, but no enlargement of the control room was necessary. En-

many tradesters observing that the "calling of the shots" by capable appraisers can help a live show in the balance of its skein. That's the qualitative view by informed members of the tv industry, without regard to the gradations of pace under which sponsor goods are moved off the shelves.

But how do you put the quietus on the pifoner or gabber with a pre-review axe to grind?

Klauber

Klauber

Klauber

Klauber

Klauber

Klauber

Continued from page 24

It was characteristic of Klauber that he was a one-track mind in loyalty to whoever paid him. Although an ex-newspaperman and fully familiar with the high value reporters place on protection of an exclusive story, Klauber unhesitatingly would "release" stories about which Individual reporters made private inquiry at CBS. Again he would draw upon himself angry charges of double-cross, His answer was that he was working for CBS, not the newspaper chasing the story.

Chief Heckier Wartime Role

Years after leaving CBS Klauber became second in command to El-

SPECIAL WEEKLY FROM \$19.00

TRANSIENT ROOMS ALSO AVAILABLE HOTEL Winslow Madison Ave, & 55th St.

Ralph Hamrick, Mgr. . New York City

Are You In Need Of Another Right Arm? Executive secretary with TV Experience wants a busy boss. CALL SU. 7-2582 or BOX V-249, Variety, 154 W. 46th St., N. Y.

CORVETTE

America's Finest Sports Cars

BATES CHEVROLET CORP. 393 Gr. Conc. at 144th St. CY 2-7400 2374 Gr. Conc. at 184th St. CY 8-7600

BE PHOTOGRAPHED ON TV

Have your TV appearances photographed for scrap books and portfolios by expert in this technique, 3 or more gleesy prints for \$5. Mensy refunded, if not satisfied. Call AT 9-3221 late aft. or evenings.

NED GOLDSCHMIDT 1235 Park Ave. New York 28

MATTY FOX'S BLOCKBUSTER

Chi Brewery Drops 'Corliss' on 'Teen | 200-MAN FORCE | MCA, Wm. Morris in Topdog Rap After Nixing 'Blackie' on Crune FOR DISTRIBUTION

Chicago, Sept. 28.
In one of the few instances on record where a bankroller dropped at v show before it hit the air because the association had controversial overtones, the Peter Hand Brewery here quietly checked out of its deal for Ziv's "Corliss Archer" vidpix series which was scheduled to start Oct. 6 on WNBQ.

scheduled to start Oct. 6 on WNBQ.
Sudsmaker, not anxious to ruf-fle any public relation feathers, asked and received its release from the Ziv deal after one of the local tv columnists fingerpointed in a lengthy piece the tleup between the beer maker and the telepic involving teenage characters. Client and BBD&O, it agency, are shopping around for another series to put in the Saturday night 10 o'clock slot it has on order at WNBQ. slot it has on order at WNBQ. United Television Programs new "Mayor Of the Town" is under-stood to have the inside track.

"Mayor Of the Town" is understood to have the inside track.

Incident is a classic example of the difficulties of trying to please everybody. Brewery bought "Archer" in the first place as a replacement for "Boston Blackie" because it figured that beer and cops and robbers aren't a good combination. Before it bought the situation comedy, BBD&O checked the audience characteristics of the series in its AM version and found that its listenership was predominately middleaged. Then as a further step, the agency asked the tw writers on the four Chi dailies their opinion of a beer firm sponsoring the series.

Ethel Daccardo of the Daily News, which doesn't accept beer and liquor lineage, gave her reply in her column some six weeks before the show was due to start. She gave it the full crusading treatment, playing up the teenage and beer angle. So lest there be any concern in anyone's mind that the brewery is interested in the teenage beer market, the firm decided to bow out and seek another property.

Ziv, meanwhile, came out all inthe teening the series in the series and the property.

cided to bow out and seen another property.

Ziv, meanwhile, came out all right, selling the "Archer" series to Oscar Meyer meatpacking firm in three markets—Chicago, Madison and Davenport.

Time For Tune-O' Bingopix Package

name that piace some 500 sta-tions on a syndicated basis during the period between 1948 and 1953. It's being produced by Richard H. Ullman, who packaged the radio show, and Elliott Alexander, who adapted it for television, Series of 13 half-hours will be

Series of 13 half-hours will be-completed by the beginning of No-vember, with continual production of at least 26 more half-hours in the works while the first 13 are being aired. There will be a mini-mum of nine 40-second clips to each half-hour, with titles and dis-tinguishing lyrics eliminated. View-er works off a "Tune-O" card se-cured at a retail outlet which spon-(Continued on 2032 44)

(Continued on page 44)

'PUBLIC DEFENDER'S' 13-WEEK PM PICKUP

Hollywood, Sept. 28.

"Public Defender" has been renewed for 13 weeks by Philip Morris and the show which was sumer replacement for "I Love Lucy" returns to its former Thursday inght time slot on Thursday in the east, and Oct. 7 on the Coast.

Hal Roach Jr.-produced series toplines Reed Hadley, Harve Foster has been upped to associate producer.

'Hans' Series to WPIX

The Interstate Television package of 26 half-hours, "The Amazing Tales of Hans Christian Andersen," is about to make its first appearance in the N. Y. video market. The vidpix series, handled by Interstate for the past year approximately, launches on WPIX Oct. 3.

The fairy tales were produced in Copenhagen, Denmark, by the Scandinavian American Television Co. The series is currently running in 15 markets, although it has run in as many as 30 since distribution began

began.

WPIX time for the show is 6-6:30 p.m., Sunday.

Canuck Clearance Knot Seen Eased By Vermont TV'er

ational advertisers in Canada, and naturally operating to the disadvannaturally operating to the disadvantage of American vidpix distributors, may be overcome within the next couple of weeks if tests of the range of Vermont's new telestation, WMVT, prove successful. If WMVT's signal reaches Montreal, it's anticipated that Canadian advertisers will be able to buy the complete country on a market-by-market basis, using two American outlets to cover the key markets of Montreal and Toronto, a feat hitherto impossible.

Big stumbling block to national

Montreal and Toronto, a feat hitherto impossible.

Big stumbling block to national sponsorship in Canada has been the Montreal-Toronto situation, where the single-station market obtains, much in the fashion of the prefreeze American situation. Canadian Broadcasting Corp. controls the stations in Montreal and Toronto, and for the time being, no competitive grants are in sight. With both stations SRO (and with a long waiting list) it's been a tough problem for advertisers to clear time in the two markets. And without Montreal and Toronto, most Canadian advertisers won't buy a national spot spread, just as a network or national spot spread would be inconceivable to most U.S. national advertisers were New York and Los Angeles omitted.

Answer lies in the range of (Continued on page 43)

(Continued on page 43)

this week set details of one of the tins week set details of one of the most ambitious longrange produc-tion programs in telepix history and at the same time came up with a revolutionary distribution pat-tern which MPTV topper Matty Fox said is the key to "economic survival" in the syndication field.

Distribution of some 50 properties to be produced over the next. 10 years will be handled through a newly formed independent company, UM&M, which will operate with MPTV on a contractual basis under which it will handle syndication on a percentage basis and will blanket the country with some 200 "resident salesmen" and district supervisors, covering virtually every market on a day-to-day basis. It's a two-way exclusivity deal, under which MPTV will release through no other company, and UM&M will handle distribution of MPTV properties only.

New distribution outfit, which

UM&M will handle distribution of MPTV properties only.

New distribution outfit, which will have some 200 salesmen and 23 district supervisors, is a combination of United Film Service, Motion Picture Advertisers Service and Minot TV (hence the UM&M corporate title). UFS and MPAS have operated in the sale and production of theatrical commercials for over 30 years, maintaining resident salesmen in some 150 cities and servicing some 30,000 advertisers. UFS and MPAS will of course continue in the theatrical field independently (they've both been in the black since they started in business), but will pool their facilities with Minot for television activities under the UM&M hanner. Minot prexy Charles Amory negotiated the new setup with Fox.

Low-Cost Coverage-

Low-Cost Coverage

Fox.

Low-Cost Coverage

Importance of the distribution operation—and Fox states emphatically that other telepix operations will have to come up with similar distribution arrangements if they're to survive—is the fact that UM&M provides blanket coverage of every market and every major advertiser (the UFS and MPAS rosters include the big national advertisers as well as the corner stores) at relatively low cost. Once a syndicator gets past the top 40 or 50 markets, Fox points out, cost of sales zooms to as high as 75% of the gross price of the show. UM&M, which is working on a straight percentage of the gross, will sell those smaller markets at a cost no greater than the normal selling expense incurred in the top 50 markets by the average distrib.

Beyond the normal sales activi-

Beyond the normal sales activi-

Vidpix Positions Via New Stakes In Syndication, Shows and Stars

WOR's N.D. Gridpix

WOR's N.D. Gridpix
A unique rootbart-on-film
deal, giving WOR-TV, N. Y.,
each of the Notre Dame games
in nearly uncut form for showcasing the night after it is
played, was made for the station by sportsgabber Harry
Wismer with Tel-Ra Productions. The Gotham outlet
starts this Sunday (3) with the
previous day's Irish-Purdue
fray, having scheduled the
stanza for 9-10 p.m. between
casings of "Million Dollar
Movie," the 30 General Teleradio feature films. radio feature films.

radio feature films.

Apparently what is happening is Tel-Ra's giving WOR the soundless celluloid it shoots regularly for its half-hour package distribbed through MCA, and Wismer will supply his own play-by-play from the N. Y. studios as the film is being run off on the air.

Zingy Landsberg \$2,000,000 Vidpix Plant (Sunset Lot)

KTLA's studios at the former KTLA's studios at the former Warner Sunset lot acquired by Paramount will be remodeled beginning Nov. 1, with the reconstruction program to cost \$2,000,000, according to Klaus Landsberg, v.p. of Paramount Television and manager of the channel. Vidpix will be lensed there, and live tv will originate from the new site.

ginate from the new site.

Landsberg has devised engineering innovations for inclusion in plans of the new studios on the 10-acre site which is the future home of Paramount Television Productions and KTLA. Among these are a peripheral type batten lighting system, and a centralized plan in which all electronic equipment has been designed as a central core. Control booths are being designed to handle both color and black-and-white equipment. KTLA is the only indie in LA. currently experimenting on color tv.

KTLA will have three studios, (Continued on page 44)

Grows In Brooklyn Teevee

By BOB CHANDLER

That film revolution which sees telepix taking up the slack in Hollywood theatrical filmmaking unemployment and finds telefilm production active on virtually every duction active on virtually every to the Bollymount of the Goast lot is being paralleled to a lesser extent in New York. But if the Gotham production renaisance is lesser in degree, it's far more striking in its impact, for whereas on the Coast lit's been a mere striking in its impact, for whereas on the Coast lit's been a mere striking in its impact, for whereas on the Coast lit's been a mere striking in its impact, for whereas on the Coast lit's been a mere striking in the filmmaking to another, N.Y. has seen the relighting of dark stages abandoned by the film majors years ago.

Latest of the "ghost stages" to undergo the metamorphosis is Warnner Bros. 'old Vitagraph Studios in Brooklyn, which after 15 years of darkness has in the period of one month been converted to one of the busiest and most complete telepix studio operations in the east. His Brown's Salaliad Productions, shooting Gene Lockhart in 39 half-hour "His Honor, Homer Bell": sit age empty of anything but storage crates. He's installed complete-lage crates. He's installe

By JOE COHEN

The talent agencies, who hold more than a comfortable hold

more than a comfortable hold live video, have moved more importantly in the vidfilm field, and up to now show signs of domination in that industry. The major offices have already set up production distribution, syndication units and exercise a good deal of control over the output because of their hold on headliners, directors, producers and writers.

Although vidfilms are still in the growing stages, the control of these offices is considerable and there's every indication that their hold on the industry will increase in time. With the opening of more vidstations, especially now that the FCC is anxious to get the industry going in ultra-high, the percenteries will play an increasingly important role in the development of the field.

Naturally, considerable opposition has been set up by such out-

Naturally, considerable opposi-Naturally, considerable opposition has been set up by such outfits—as. Ziv and others which do their own production and distribution. However, these indies and film studios now in tele production still have to come to the agencies to get their stars, and frequently stories, directors, etc. Therefore it's evident that the majors have a stake in virtually every vidfilmer now covering the markets.

MCA-Morris Big Guns

MCA-Morris Big Guns

MCA-Morris Big Guns
The major portion of the agency control is contained in Music Corp. of America and the William Morris Agency. Each of these offices now derive a major portion of their considerable revenues from the tele industry, both live and film. Income from the latter seems to be increasing at a rapid gait, inasmuch as many in position to demand terrific returns have been thinking along the lines of residuals, subsequent runs, etc., all of which means that income will be rolling in for a long time after they have made the film. Thus when looks and popularity have faded, they'll still be taking in loot.

At Music Corp. of America

faded, they'll still be taking in loot.

At Music Corp. of America which has set up Revue Productions as its production arm, probably the largest assortment of their own telefilms is on the market. MCA has a comfortable lead in this respect via their own productions of "City Detective," "Pepsi Cola Playhouse," "Chevron Theatre," Guy Lombardo Show, "Biff Baker, USA," "The Westerner," Ray Milland show, the Robert Cummings Show recently sold to Winston, "Heinz Playhouse," "Hollywood Theatre," the filmed portion of the General Electric show, "Mickey Spillane Show, "Pride of the Family," and the Joan Blondell (Continued on page 44)

(Continued on page 44)

Sinn Sets 6 New **Vidpixers for Ziv**

Ziv Television Programs prexy
John Sinn returned from the Coast
last week after setting plans for
the production of six new syndicated shows during the coming
year. While not revealing the
names of the properties, Sinn said
they'd embrace the musical
comedy, situation comedy and
panel show formats

panel show formats.

Sinn said the upbeat in production is due to expanded sales during the past 18 months. Ziv's sales volume, he said, has jumped by 68% during that period. New series, Sinn stated, will be shot in color, as per Ziv's usual policy. Although shooting in color will add heavily to production costs, he added, the tint treatment insures "a residual income not available to black and white films which will be dated the day that the first color television set rolls off the mass production line."

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors-rep the national spot sponsor for whom the film is aired.

	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING		S IN	TOP COMPETING PROGRAM PROGRAM STA.	RATING
LOS ANGELES	Approx.	Set Count—	1,730,000	Stat			2); KNBH (4), KTLA (5), KAB), KTTV (11), KCOP (13)	C (7),
		NBC		23.7			Harry OwensKNXT	8.4
	KTTV	UTP		19.7			First Run MovieKCOP	9.8
		Ziv	The state of the s					11.5
		Official		18.3			Kraft TV Theatre KNBH	
	KNXT		Tues. 8:00-8:30	17.7			Favorite Story KTTV	
		Official		16.2			Saturday Night Movie KTLA	5.5
		NBC		16.2				10.3
8. Annie Oakley (W)	KTTV	CBS	.Tues. 7:00-7:30	16,1	33	30.3	Teen Age TrialsKNBH	3.8
A Transaction of the City Ches	. reminar	UTP	Car 10.00 10.20	1:0	41	20.0	Range RiderKNXT	3.8
9. Heart of the City (Dr)		H 1 / .		15.2				10.0
10. Liberace (Mus)	. KCOP	Guild	Wed. 7:30-8:00		40,			21.6
BOSTON	Annrox	. Set Count—	1.200.000				Stations—WBZ (4), WNA	(7)
			مستنبيلت بريانت					
1. Boston Blackie (Adv)	WNAC	Ziv	Fri. 10:30-11:00	28.9	83	34.9	Moments in Sports WBZ Armchair Adventure WBZ	7.5 4.3
2. I Led Three Lives (Dr)	WNAC	.Ziv	Mon. 7:00-7:30	24.5	88	27.9	Frontier PlayhouseWBZ	2.0
							Nightly News CobbWBZ	3.5
3. Foreign Intrigue (Adv).	WBZ.	Sheldon Reynolds.	. Thurs. 10:30-11:00	23.2	58	40.3	Market Control of the	16.8
4. Ellery Queen (Myst)	WNAC		Sun. 10:30-11:00	20.2		31.9	JusticeWBZ	
5. Life With Elizabeth (Com)		Guild		19.7	46.	42.6		22.6
6. City Detective (Myst)	WBZ.	MCA	Tues. 10:30-11:00	. 18.3	53	34.2		. 15.9
7. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	16.8	85	19.7	News-Victor BestWBZ	2.3
							Frontier PlayhouseWBZ	3.5
8. Mr. District Attorney (Adv)	WNAC	Ziv	Tues. 10:30-11:00	15.9	46	34.2		18.3
9. Wild Bill Hickok (W)		Flamingo		14.6	67		News-Victor BestWBZ	5.2
, , , , , , , , , , , , , , , , , , ,	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	· ·					Starring the Editors WBZ	9.0
10. Waterfront (Dr)	WBZ.	UTP	. Fri. 11:15-11:45	14.2	62	22.9	Name's the Same	8.7
CLEVELAND	Approx	. Set Count—	1,100,000		Stations—	WN	BK (3), WEWS (5), WXE	(8)
1. I Led Three Lives (Dr)	.WEWS	.Ziv	.Fri, 10:30-11:00	28.9	84	34.2	Gamble on LoveWXEL	2.8
2. Liberace (Mus)	WEWS	Guild	. Wed. 9:00-9:30	23.5	46.	51.6	Kraft TV Theatre WNBK	21.9
3. Foreign Intrigue (Adv)	WEWS	Sheldon Reynolds		23.1	48	48.3	Dollar a Second	15.9
4. Superman (Adv)	WNBK	Flamingo	. Mon. 6:00-6:30	14.5	83	17.5	Desert DeputyWXEL Bob Neal WXEL	1.7
5. Mr. District Attorney (Adv)	WEWS	Ziy	Sat 7:30-8:00	14.2	76	188	Dotty Mack	3.2
6. Death Valley Days (W)			Thurs, 10:30-11:00	14.1				12.8
7. Waterfront (Dr)	WEWS		Thurs. 9:00-9:30	12.9			DragnetWNBK	40.5
							Death Valley Days WEWS	14.1
9. Annie Oakley (W)	WNBK						Film ShortsWNBK	5.5
10. Cisco Kid (W)			Sat. 6:00-6:30				Polka TimeWEWS	5.5
BALTIMORE	Appr	ox. Set Count-	625,000	Stat	tions—W	MAR	(2), WBAL (11), WAAM	(13)
ويتركب والمراجب والمر	WBAL	Ziv	. Thur., 10:30-11:00	26.3	68	38.5	Cavorting StatueWMAR	6.3
1. Mr. District Attorney (Adv)							News: Sports; Marquee WBAL	.14.6
 Mr. District Attorney (Adv). City Detective (Myst). 		MCA	Sun. 11:00-11:30		57	29.3		
2. City Detective (Myst)	WMAR			16.6			Mystery Marquee WBAL	8.3
2. City Detective (Myst).	WMAR	Guild	Tues. 10:30-11:00	16.6	34	49.1	Mystery Marquee WBAL Wrestling	8.3 16.4
2. City Detective (Myst)	WMAR	Guild		16.6	34	49.1	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM	8.3 16.4 21.0
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr)	WBAL	.Guild .Ziv	Tues, 10:30-11:00 .Wed. 10:30-11:00	16.6	34	49.1 41.3	Mystery Marquee	8.3 16.4 21.0
2. City Detective (Myst).	WMAR	.Guild .Ziv	Tues, 10:30-11:00 .Wed. 10:30-11:00	16.6	34	49.1 41.3	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR	8.3 16.4 21.0 14.1 3.9
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W)	WMARWBALWBAL	Guild Ziv .NBC	Tues, 10:30-11:00 Wed, 10:30-11:00 Thurs, 7:00-7:30	16.6 16.1	34 39.	49.1 41.3 22.5	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM	8.3 16.4 21.0 14.1 3.9 5.9
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst)	WMAR. WBAL. WBAL. WBAL.	Guild Ziv .NBC	Tues, 10:30-11:00 Wed, 10:30-11:00 Thurs, 7:00-7:30	16.6 16.6 16.1	34	49.1 41.3 22.5 36.6	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR	8.3 16.4 21.0 14.1 3.9 5.9
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W)	WMAR. WBAL. WBAL. WBAL. WBAL.	Guild Ziv .NBCNBC	Tues, 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00	16.6 	34 39. 67 38,	49.1 41.3 22.5 36.6 17.0	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM	8.3 16.4 21.0 14.1 3.9 5.9 17.1 2.5
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr). 5. Hopalong Cassidy (W) 6. Badge 714 (Myst). 7. Annie Oakley (W) 8. Boston Blackie (Adv)	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL.	Guild Ziv .NBCNBCCBSZiv	Tues, 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00	16.6 	34 39. 67 38, 72 27	49.1 41.3 22.5 36.6 17.0 41.3	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR	8.3 16.4 21.0 14.1 3.9 5.9
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopplong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com).	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WMAR.	Guild Ziv NBC CBS CBS CBS	Tues, 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 a.r.	16.6 16.1 15.1 12.2 11.2 n, 10.2	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM T O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR	8.3 16.4 21.0 14.1 3.9 5.9 17.1 2.8
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr). 5. Hopalong Cassidy (W) 6. Badge 714 (Myst). 7. Annie Oakley (W) 8. Boston Blackie (Adv)	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WMAR.	Guild Ziv .NBCNBCCBSZiv	Tues, 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 a.r.	16.6 	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR	8.3 16.4 21.0 14.1 3.9 5.9 17.1 2.5
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com) 10. Superman (Adv)	WMAR. WBAL.	Guild Ziv NBC	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 a.r. Wed. 7:00-7:30	16.6 	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR None 7 O'Clock Final WMAR News—John Daly WAAM	8.3
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopplong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com). 10. Superman (Adv) ATLANTA	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL.	Guild Ziv NBC	Tues, 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 a.r. Wed. 7:00-7:30	16.6 16.6 16.1 15.1 14.1 12.2 10.2 9.8	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A	8.3 16.4 21.0 14.1 3.9 5.9 17.1 21.8 2.9 7.8
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr). 5. Hopalong Cassidy (W) 6. Badge 714 (Myst). 7. Annie Oakley (W). 8. Boston Blackie (Adv) 9. Abbott & Costello (Com). 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv)	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WMAR. WBAL. WMAR. WBAL. WMAR. WBAL.	Guild Ziv NBC	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Article 11:30-12:00 Sat. 10:30-10:30 -340,000 Sun. 10:00-10:30	16.6 16.5 16.1 15.1 12.2 10.2 9.8	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Sümmer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 3 (2), WAGA (5), WLW-A	8.3 16.4 21.0 14.1 3.9 5.9 17.1 2.1 2.1 (11)
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv)	WMAR. WBAL. WBAL. WBAL. WBAL. WBAL. WBAL. WMAR. WBAL. WMAR. WBAL. WWAR. WBAL. WWAR. WBAL. WBAL. WWAR.	Guild Ziv NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC UTP	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Article	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM Start WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A	8.3 16.4 21.0 14.1 5.3 5.9 17.1 2.3 2.1.8 (11)
2. City Detective (Myst). Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopplong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Guild Ziv NBC NBC CBS Ziv CSS Flamingo ABC UTP Flamingo	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Sat. 11:30-12:00 Sat. 10:30-11:00 Sun. 10:00-10:30 Mon. 10:30-11:00 Wed. 7:00-7:30	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 20.2 31.9	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Sümmer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA	8.3 16.4 21.0 14.1 3.5 5.9 17.1 21.8 2.9 7.1 (11)
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Guild Ziv NBC	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 . Sat. 10:30-11:00 . Sat. 6:00-6:30 . Mon. 10:30-11:00 . Sat. 11:30-12:00 . Sat. 11:30-12:00 . Sat. 11:30-12:00 . Sun. 10:00-10:30 . Mon. 10:30-11:00 . Wed. 7:00-7:30 . Fri. 7:00-7:30 . Fri. 7:00-7:30	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 20.2 31.9 29.2	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 3 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA Ozzie & Harriet WLW-A	8.3 16.4 21.0 14.1 3.9 5.9 21.8 2.3 (11) 11.7 11.7 16.4 9.4
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv) 5. Liberace (Mus)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WMAR WBAL WBAL WMAR WBAL WBAL WBAL WBAL WBAL	Guild Ziv NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC UTP Flamingo Ziv Guild Guild	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Aug. 20 Sat. 11:30-12:00 Sat. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 7:00-7:30 Mon. 7:00-7:30 Mon. 7:00-7:30	16.6 16.5 16.1 15.1 14.1 12.2 10.2 9.8 20.2 16.2 15.1 14.7 13.8	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 20.2 31.9 29.2 30.2	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Sümmer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 3 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA O'Zzie & Harriet WLY-A Burns & Allen WAGA	8.3 16.4 21.0 1.1 3.9 5.9 17.1 2.5 21.8 2.1 (11)
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv) 5. Liberace (Mus) 6. Badge 714 (Myst)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Guild NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC UTP Flamingo Ziv Guild NBC	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Art. 10:30-11:00 Sun. 10:00-10:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 7:00-7:30 Wed. 8:30-9:00 Wed. 8:30-9:00	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 20.2 31.9 29.2 30.2 52.1	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA Ozzie & Harriet WLW-A Burns & Allen WAGA I've Got a Secret WAGA	8.3 16.4 21.0 14.1 3.9 5.9 21.8 2.9 7.1 (11) 11.7 5.3 16.4 9.4 13.8 2.9 2.9
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 8. Boston Blackie (Adv) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv) 5. Liberace (Mus)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Guild NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC UTP Flamingo Ziv Guild NBC	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Art. 10:30-11:00 Sun. 10:00-10:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 7:00-7:30 Wed. 8:30-9:00 Wed. 8:30-9:00	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 20.2 31.9 29.2 30.2 52.1	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Sümmer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA Ozzie & Harriet WLW-A Burns & Allen WAGA I've Got a Secret WAGA World News WAGA	8.3 16.4 21.0 14.1 3.9 5.9 21.8 2.8 2.1 (11) 11.7 5.3 16.4 9.4 13.8 23.2 2.6
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv) 5. Liberace (Mus) 6. Badge 714 (Myst) 7. Annie Oakley (W)	WMAR WBAL WBAL WBAL WBAL WBAL WBAL WBAL WBAL	Guild Ziv NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC Flamingo Ziv Guild NBC CBS CBS	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Aug. 20 Wed. 7:00-7:30 Wed. 7:00-7:30 Wed. 7:00-7:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Mon. 7:00-7:30 Wed. 8:30-9:00 Sat. 6:00-6:30	16.6	34	49.1 41.3 22.5 36.6 17.0 41.3 10.2 17.4 WSI 36.2 31.9 29.2 30.2 52.1 16.5	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Summer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 3 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA Ozzie & Harriet WLW-A Burns & Allen WAGA I've Got a Secret WAGA Moetin' Time WAGA Meetin' Time WAGA	8.3 16.4 21.0 14.1 3.9 5.9 21.8 2.3 7.8 (11) 11.7 5.3 16.4 9.4 13.8 23.2 2.0 2.1 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3
2. City Detective (Myst) Liberace (Mus) 4. I Led Three Lives (Dr) 5. Hopalong Cassidy (W) 6. Badge 714 (Myst) 7. Annie Oakley (W) 9. Abbott & Costello (Com) 10. Superman (Adv) ATLANTA 1. Racket Squad (Adv) 2. Lone Wolf (Adv) 3. Superman (Adv) 4. Mr. District Attorney (Adv) 5. Liberace (Mus) 6. Badge 714 (Myst)	WMAR WBAL WBB WSB WSB WSB WSB WLW-A WLW-A WSB	Guild Ziv NBC CBS Ziv CBS Flamingo Ox. Set Count- ABC UTP Flamingo Ziv Guild NBC CBS Ziv Cus Ziv Cus Ziv Cus Ziv Cus	Tues. 10:30-11:00 Wed. 10:30-11:00 Thurs. 7:00-7:30 Sat. 10:30-11:00 Sat. 6:00-6:30 Mon. 10:30-11:00 Sat. 11:30-12:00 Aug. 20 Sun. 10:00-10:30 Mon. 10:30-11:00 Wed. 7:00-7:30 Wed. 7:00-7:30 Wed. 8:30-9:00 Sat. 6:00-6:30 Wed. 8:00-8:30	16.6 . 16.5 . 16.1 . 15.1 . 14.1 . 12.2 . 11.2 . 10.2 . 9.8 . 20.2 . 16.2 . 15.1 . 14.7 . 13.8 . 13.6 . 13.2 . 12.8	34	49.1 41.3 22.5 36.6 17.0 41.3 17.4 WSI 36.2 20.2 29.2 30.2 52.1 16.5	Mystery Marquee WBAL Wrestling WMAR Baseball WAAM Talk to the Stars WAAM 7 O'Clock Final WMAR News—John Daly WAAM Premium Playhouse WMAR Movie Time WAAM Sümmer Theatre WMAR None 7 O'Clock Final WMAR News—John Daly WAAM 8 (2), WAGA (5), WLW-A Favorite Story WAGA Sky Theatre WLW-A Red Skelton Revue WAGA Ozzie & Harriet WLW-A Burns & Allen WAGA I've Got a Secret WAGA World News WAGA	8.3 16.4 21.0 14.1 3.9 5.9 21.8 2.8 2.1 (11) 11.7 5.3 16.4 9.4 13.8 23.2 2.6

New Telepix Shows

STUDIO 57
(Ring Once for Death)
With John Howard, Emlen Davies,
Keye Luke, Alan Dinehart III,
Noel Toy, others
Producer: Revue Productions
Director: Herschel Daugherty
Writer: Lawrenee Kimble
30 Mins.; Tues., 9 p.m.
H. J. HEINZ
DuMont, from N.X. (also Syndicated)
(Maxon)

"Studio 57" is one of Heinz's first video ventures. To get the kind of coverage wanted, bankroller latched on to an estimated 19-20 markets via DuMont and another 13 or so through a national spot booking. A Revue production (an MCA subsid), the half-hour vidpic stanza is just one of several dramatic anthologies made by that company.

uidpic stanza is just one of several dramatic anthologies made by that company.

Bowing installment for the pickle-maker was a meller, "Ring Once for Death." With John Howard and Emlen Davies as the leads, the story begins in Hong Kong, where the couple, a doctor and his wife, have returned after 20 years of married life. There they make a visit to merchant Sam Kee, only to find that the elder is dead and the son has taken over. The son (Keye Luke) peddles them a clapperless crystal bell, with the warning that if it's again mated with elapper it has the power when rung to restore people to life—but for each life given another is taken. Unknown to all, for the time being, the doctor's wife is carrying that clapper as part of a crystal neckpiece sold her by the departed both parts of the bell would ever be brought together again.

Right off, it restores the life of the new merchant's small child, but takes the life of an old man. Then tracing with an uninspired touch, writer Lawrence Kimble, adapting the Robert Arthur story, has duo return to America, where ultimately they believe their own son is killed in an auto accident. Just as the mother is about to bring the ghostly clapper to the bell to receive the one she believes her son (at the risk of whom else she knows not), her son appears. The dead man was a thief. In her surprise, she drops the beat mace the mode of the permade we haven for the state of the permade we haven for the state of the permade we haven for the state of the permade we haven for the take men and the state of the permade we haven for the state of the permade we have for the state of the permade we haven for the state of the permade we haven for the state of the permade we haven for the state

surprise, she drops the bell and it is shattered.

A wiser choice than the incredible "Ring Once for Death" could have been made by Maxon for the Heinz starter. The stanza wasn't particularly well-written or too smoothly directed, and hence failed to conjure up suspense. The cast struggled against the unnaturalness of their parts. Dealing in these unperceptive histrionics promoted a cheapness that became connected with the entire show.

Heinz made an immediately evident mistake in shooting their commercials. In addition to letting him handle the selling, the sponsor came up with an unctuous anouncer, who was out of place serving also as host to the drama. Shots of the food products themselves during the commercials were handled well.

THE FALCON
(A Drug on The Market)
With Charles McGraw, Suzanne
Tafel, Greta Grandstedt, John
Damler, Fred Essler, Terry
Frost, Kurt Katch, others
Producer: Federal Telefilms
Producer: Bernard L. Schubert
Director: Paul Landres
Writer: Gene Wang
39 half-hours

Director: Paul Landres
Writer: Gene Wang
39 half-hours
Distrib: NBC, Film Division
After nine years on radio, "The
Falcon" switches over to the visual
medium as another entry in the
foreign intrigue cycle. Opener in
series shows promise of it developing into a slam-bang adventure
package with plenty of action and
a well-developed plot line.
Charles McGraw plays the Fal-

a well-developed plot line.
Charles McGraw plays the Falcon, U.S. Intelligence officer
whose assignments take him
abroad. He is sent to Vienna in the
initialer, where he's detailed to investigate the disappearance of
large Government shipments of
the desperately-needed drug, terramycin, which he discovers have
been hijacked by a black market
ring.

As projected in the moving Gene Wang teleplay, McGraw's sleuthing takes him into contact with the gang and his skin is saved only by the last-minute appearance of the Army major with whom he's been working undercover. Major's secretary is the one who's been tipping off the gang anent dates and routes of shipments. McGraw puts a maximum of punch into his characterization and is a good choice for part. Suzanne Tafel scores as the secretary, John

Damler rates okay mention in major role, Fred Essler is convincing as a black market contact and Kurt Katch shows menace as leader and executioner of the ring. Greta Granstedt is impressive, also, in a brief role, mother of a dying boy who needs the drug.

Bernard L. Schubert produces with a view to catching the proper atmosphere and Paul Landres' direction is hard-hitting and realistic. Editing by Warren Adams is fast and lenser Kenneth Peach's angles effective.

Whit,

'Corliss' Canada Spread

Ziv's "Corliss Archer" series has been set by An-Canada Television in eight Canadian markets via a cosponsorship deal with B. C. Packers and S.O.S. Sponsors, via the James Lovick agency, has set the series for 52 weeks in Sydney, St. John, Kingston, amilton, Kitchener, London, Regina and Saskaton.

Sponsors will go into additional markets as time opens.

HYMAN RESOLVES FAIRBANKS DEALS

Eliot Hyman's Associated Artists, which several weeks ago completed the financing of the 1955 crop of "Douglas Fairbanks Presents" telefilms and set the customary deal with Rheingold for key markets with AA distribbing elsewhere, last week caught up with the other cycles in the series. It concluded its deal with Interstate under which it takes over distribution of this year's 39 films, and also bought a financial stake in the 1952 series, which is now being distributed by NBC Film Division under the title of Paragon Playhouse.

Buyin on the "Paragons" puts

of Paragon Playhouse.

Buyin on the "Paragons" puts
AA much in the same advantageous
position in which MCA found itself
earlier this year when it bought a
piece of "Dragnet." Agency was
able to look into the competitive
NBC Film Division books insofar as
they related to sales on the "Badge." NBC Film Division books insofar as they related to sales on the "Badge 714" reruns of "Dragnet." Similarly, Hyman will get inside dope on the "Paragon" sales. AA, incidentally, is currently in negotiations for some 20 syndicated and feature packages, probably the biggest buying spree in telepix distribution history.

Canuck Vidpix Clearances

WMVT's signal. New outlet, head-quartered in Montpelier, has its transmitter atop Mt. Mansfield, Mansfield, Vermont's highest peak. If its channel 3 signal can cover Montrealand this will be tested by a Canand this will be tested by a Canadian agency within the next two weeks—therein lies a means by which a Canadian outfit can cover the No. 2 market. Similarly, WGR-TV in Buffalo has demonstrated its power to cover Toronto. Procedure would then be for the Canadian bankroller to buy Buffalo and Montpelier, then buying on a spot basis all the other Canadian outlets he wants, since the others don't have the clearance problems that exist in Toronto and Montreal.

real.

Actually, purchase of American border markets by Canadian firms for coverage north of the border isn't new. Many Canuck sponsors have bought film shows in Buffalo, Detroit, Syracuse, etc. to get Canadian coverage. This applies particularly to the breweries, which are prohibited in some provinces

tising has had to be strictly institu-tional, and some breweries have rebelled against this by placing their husiness on the Yank out-lets. But this would be the first time that a Canuck sponsor, by us-ing American stations, would be able to secure for himself complete Canadian coverage.

'Xmas Carol' Rolls Oct. 4

Hollywood, Sept. 28. Productions and Star Productions begi shooting a one-hour telefilm version of "A Christmas Carol" Oct. 4, for CBS-

Fredric March plays the TV. Fredric March plays the part of Scrooge, and Ray Middleton has also been set for a role. Libretto is by Maxwell Anderson and music by Bernard Herrmann. Ralph Levy is producer-director; Ralph Berger and Albert Pike are art directors, and Lloyd Richards is production manager.



Major Releases Now Moving Releases Now Moving Into TV; AA's Big Bundle of 52 Into TV; AA's Big Bundle of 52 We feature film pack to respect to the sports of 32 features to read of 32 features to read on the sports shows. Show in addition to sports shows. Being handled by them are Burns Being handled by them are Burns

age to be lined up since the Bank of
A1 sale of 32 features to General Teleradio has been set by the recently-formed Associated Artists, with 52 new-to-tv shows al-

the recently-formed Associated Artists, with 52 new-to-tv-slows already in the house and more to come. They're all wk, titles—the Hedy Lamarr-Charles Boyer-Peter Lorre "Algiers" tops the list released so far, and at least two of them have come from the Bank of America with indications that more will follow.

However, the Eliot Hyman-topped firm is adding a new wrinkle to telefilm distribution by moving simultaneously into the theatrical-field with some of the pix. It will book about 13 of the 52 theatrically this year, with the 13 including a few British imports not yet the atre-shown here and a couple of American films important enough to do well on the rerelease market. The 13 set for theatres will bear a ty clearance date of November, 1955, with AA selling them to stations now for scheduling at that time. Firm will employ a two-pronged staff, one arm for theatrical distribution, the other for tele-

Virtually every film in the package was negotiated separately by Hyman, who came out of Motion Pictures for Television recently to reestablish Associated Artists (he's also partnered in Moulin Productions on the theatrical end), and his son Ken, who's AA v.p. Some of the pix were bought outright (as in the case of "Syncopation," the Adolphe Menjou-Jackie CooperBonita Granville lazz film prothe Adolphe Menjou-Jackie Cooper-Bonita Granville jazz film pro-duced by William Dieterle for RKO) or licensed for five- and seven-year periods. They came from different sources, the two Bank of America pix having ben UA releases, for example. There's a 20th-Fox release, the 1951 George Ratt starrer, "Lucky Nick Cain," included in the package that was negotiated on an individual basis. Still More

AA isn't releasing the complete list of titles yet, but the entire package is said to be of similar quality to the list of which fol-

patkage is said to be of, similar quality to the list of which follow.:

"Once a Thief" (UA, 1950), Cesar Romero, June Havoc, Marie McDonald; One Blg Affair" (UA, 1952), Evelyn Keyes, Dennis O'Keefe; "A Christmas Carol" (UA, 1951), Alistair Sim; "Ton. Brown's School Days" (UA, 1951), Robert Newton; "Chicago Calling" (UA, 1952), Dan Duryea, Mary Anderson; "Algiers" (UA, 1938), Hedy Lamarr, Charles Boyer, Peter Lorre; "Syncopation" (RKO, 1942), Adolph Menjou, Jackie Cooper, Bonita Granville, Benny Goodman, Harry James, Gene Krupa; "Lucky Nick Cain" (20th, 1951), George Raft; "The Scarf" (UA), 1951, Bank of America-acquired), John Ireland, Me ree de s McCambridge; "Second Face" (UA, 1950, Bank of America-acquired), Ella Raines, tBruce Bennett; "The Big Night" (UA, 1951), John Barrymore Jr. Preston Foster; "Captive City" (UA, 1952), John Forsythe; "The Red Planet Mars" (UA, 1952), Andrea King; "Park Row" (UA, 1952), Gene Evans; "Straw Man" (UA), Dermot Walsh, Clifford Evans; "The Long Rope" (UA), Dormot Walsh, Ckthleen Byron; and "Rapture" (UA, 1950), Eduardo Ciannelli, Douglas Dumbrille.

TV FILM COUNCIL TO FETE DR. GOLDSMITH

Television consultant Dr. Alfred N. Goldsmith will be tendered a testimonial luncheon to be toastnastered by Milton Berle at the Warwick Hotel in N. Y. tom rrow (Thurs: Lunch is being given by the National Television Film Coun-cil, of which Dr. Goldsmith is board chairman. Slated as guest speaker is Arthur

Slated as guest speaker is Arthur V. Loughren, research director for the Hazeltine Electronics Corp. Others attending, aside from the MTFC membership, will be CBSTV engineering v.p. William B. Lodge; NBC color systems director Robert W. Shelby and ABC engineering veep Frank Marx.

Being handled by them are Burns & Allen, Jack Benny, Abbott & Costello, Ozzie & Harriet, Readers Digest, and "T-Men in Action." In addition, several others are on the show built around Arthur Lake is in the works, and work will start as soon as a sponsor is lined up.

MCA recently bought in on "Dragnet" but is doesn't control the production of this top show. William Morris is also possessed of a lineup from which it could meet office expenses at least. The office is not in production, but it is the the country of ice is not in production, but it is in the packaging and syndication business. Morris holds the strings on the Danny Thomas Show, Ray Bolger Show, "Dear Phoebe," "Foreign Intrigue," "Public Defender," "My Little Margie," and "Hey Mulligan." Other shows are in the plotting stages and there is some talk that some of their top stars may go into film at some later point.

The Morris office has a sizable list of their talents in other shows, and although the MCA list is larger, stake in top live shows, which

ger, the Morris office has a strong-er stake in top live shows, which puts them at least on a par with its arch rival, MCA. The film poten-tial contained in their large shows, such as the Milton Berle layout, is also something to be reckoned with. There has been some talk that Berle is mulling over that proposition.

Sleeping Giant Films' TV Entry; Harris Named

New Haven, Sept. 28.
Shift in personnel at WNHC-TV has David K. Harris, v.p. in charge of production, stepping out in favor of active participation in the operation of Sleeping Glant Films, Inc., a newly-organized local company turning out films for use in tv.

Harris joined Elm City Broad-casting Co. (parent of WNHC) 10, years ago as an announcer and rose through radio program, director, tv director, and production man-ager to a vice presidency and stock-holder. In latter capacity, he will remain as a member of the board of directors.

Kenneth Wynne, Jr., partnered with Harris in the Sleeping Giant venture: succeeds him as produc-tion manager of WNHC-TV.

Schwimmer Expanding

Chicago, Sept. 28.

Walter Schwimmer Productions' sales arm is getting the expansion firm is opening a Coast office in Hollywood to service a 11-state territory and is negotiating for an eastern sales inanager to work out the New York office.

Jack Feldman and Frank Oxaratt Jk., will man the Coast office. Hal Dickens has been added to the Chi homeoffice sales force.

Tri-State's Studios

Miracle's' 5-Time TV **Exposure Nets Biggest** L.A. Audience on Record

Hollywood, Sept. 28.

An audience of 2,954,500 persons believed the largest ever to see a picture in the Los Angeles area viewed "Miracle of the Bells" on the five successive nights it was shown on KHJ-TV last week, according to a report by the American Research Bureau to Willet Brown, prexy of the Don Lee station.

Brown, prexy of the Don Lee sta-tion.

It got a rating of 62.2, highest ever recorded by a television pro-gram here. Film was first of 30 to be shown on a full-week basis during the off-baseball season. Next best ARB rating last week was 49.7 for KNXT covering different pro-grams each night for the two-hour period.

Dicker Distrib Deal On **Atom Vidpix Series**

Adom Vidpix Series

Coast telepix producer Leo A.

Handel is in New York this week
discussing possible distribution
deals on his quarter-hour series of
atom documentaries, "The Magic
of the Atom." Films were produced on location at atomic energy
plants and in cooperation with the.
Atomic Energy Commission and
have been shown overseas via
Voice of America. Handel has shot
3 of the quarter-hours and is in
production on 13 more.

He's also calling on agencies
with a new dramatic package,
"Harbor Patrol," based on case of
police harbor patrols in different

police harbor patrols in different cities. No pilot has been shot yet, but 13 scripts have been prepared.

Vidpix Chatter

New York

New York

RKO-Pathe tapped to shoot special footage for the David O. Selzniek "Light's Diamond Jubilce" all network spectacular ... Ziv's "I Led Three Lives" got the annual television blue ribbon of the New Jersey State Fair as "out standing program of its type". Phil Krasne, president of United Television Programs, in town for UTP sales huddles and for conferences with Lever Bros. on the Gross-Krasne production of "Big Town". Paul Miles, formerly with Brown & Bigelow, joined Television Programs of America as an account exec. David K. Harris, vp. in charge of production at WNHC-TV in New Haven, is leaving the station to go into film production, but remains as a member of the board and stockholder Lew Kerner, MPTV production veep, in town over the weekend for huddles with MPTV topper Matty Fox.

Telepix Followup

SCHLITZ PLAYHOUSE (Reunion At Steepler's Hill) "Reunion at Steepler's Hill," an

Reunion at Steepler's Hill, an oater penned by Monte Pittman, trudges along at clichety-clop-pace, developing some weird hokum which bogs the hoss opry down into a morass of mish-mash. It unspools as if a few script pages are missing; it makes little sense as is.

trunges along at chichety-cloph man burn his ill-gotten gai and pace, developing some weird hokum which bogs the hoss opry down into a morass of mish-mash. It unspools as if a few script pages are missing; it makes little sense as is.

Thar's a no-good outlaw cornered by the posse on Steepler's Hill, and they're a-waitin' him out 'cause he's a real daid-eye. Along comes John Ireland, an old baddy buddy of the outlaw, and with an eye on the \$2,000 reward, he promises he'll get that no-good outlaw. Posse don't trust him, but figure apparently two baddies in the bush are better than one. So No. 2 badman goes up to that hill and kills his old pal and gets the

reward. But the townfolk now they cain't believe he killed him fair, and they think he's a murder-ing skunk, so they tell him to git. Outlaw's widow, she makes the bad man burn his ill-gotten gai and sends him a-runni!

Matty Fox

ties, UM&M will supply low-cost, library-type commercials for the sponsors, maintain shipping and billing facilities and in all other ways service the stations and accounts. Firms have a 30-year back-level library-type commercials for counts. Firms have a 30-year back-log of library-type commercials for various sponsor classifications and maintain active studios for the pro-duction of new ones. Key factor is their ability to supply low-cost commercials for smaller markets, where under ordinary circum-stances the cost of a commercial might equal the cost of the show itself

might equal the cost of the show itself.

Fox's commitment with UM&M is to supply five new series (at least three of them to be half-hour shows) annually for the next 10 years. For this purpose, he's set up a rotating production fund of \$3,000,000. MPTV won't physically produce any of the series itself, but will finance all of them, wholly or in part. It won't take on properties on a straight distribution basis. Scheduled to be turned over to UM&M within the next three weeks are MPTV's eight.current properties, "Janet Dean," "Duffy's Tavern," "Flash Gordon," "Junior Science," "Sherlock Holmes" and "Paris Precinct." MPTV's library (feature films) division, isn't affected under the deal.

deal.

UM&M will be headed by Amory
as president, with Carl Mabry of
MPAS as board chairman and
Hardy Hendren Jr., of UFS as v.p. MPAS as board chairman and Hardy Hendren Jr., of UFS as v.p. secretary-treasurer. Amory, one time Pathe Labs. v.p., formed Minot several months ago and worked out a similar scheme with MPAS and UFS but was hampered by lack of product. He'll naturally act as liaison with MPTV. MPTV will continue to sell its new properties nationally, in conjunction with UM&M, but the latter will handle all regional and local sales. MPTV v.p. Ed Madden will head the national sales operation and coordinate with UM&M, with Lew Kerner continuing as production v.p. on the Coast and veep E. H. Ezzes remaining in charge of the library division. Some MPTV sales staffers will join UM&M as district supervisors — all supervisors will be tapped from the syndication field—but Amory said UM&M is screening additional vidpix vets.

pix vets.

No less important than the low sales cost involved in the new distribution pattern is the number of untapped advertisers it will provide, according to Fox. There are untapped advertisers it will provide, according to Fox. There are thousands of theatrical advertisers who've never used television simply because they haven't been exposed to the fact that'top name properties are available at prices they can easily afford. Resident salesmen who have already sold them theatrical commercials can sell them, on low-cost vidpix, and by nature of living in the town, can work out all manner of cosponsorship arrangements. Moreover, in relation to selling costs, the resident salesman can follow up his initial approach without the expense of flying back and forth from his base of operations to the point where the sales expense nearly equals the gross income.

Economics of syndication are such, Fox points out, that by selling the top 40 or 50 markets, a syndicator can get back up to 75% of his negative costs. But it's those 175 smaller markets that supply the profit on vidpix. And that profit is eaten away by the cost of getting to those smaller markets, if they're gotten to at all. He feels that the UM&M setup will solve the problem for him, and that some similar arrangements will have to be made by other syndicators if they're to stay in busi vide, according to Fox. There are thousands of theatrical advertisers

ments will have to be made by other syndicators if they're to stay in busi

Contrary to trade belief, the Minot sales have been going well on the one property that UFS and MPAS have been handling. "Hank McCune Show," which was bandied about from distrib to distrib before it landed in Minot's lap, has been sold in over 80 markets in the four months under the Minot banner. UM&M exclusivity deal with MPTV has one exception, which is the current Minot catalog, which it will own and continue to distribute. This will contain three other properties besides "McCune," one of them being "New Orleans Police Department," which MPAS produces itself. The Minot sales force covering the northeast and N. Y. will be absorbed into UM&M.

Lever Gets Alternate Client on 'Big Town'

Lever Bros., which owns the reshuffled "Big Town," is having its sponsor burden halved via alternation on the vidpluer by the A.C. Sparkplug Division of General Motors in the latter's videbut on a network series. Mark Steven heads up the cast as Steve Wilson, with Trudy Wroe (Lorelei), Barry Kelley, John Doucette and Lynn Stalmaster in support.

Stalmaster in support.

Gross-Krasne production helmed by Edward Sutherland preems Oct. 6 in the 10:30 slot on NBC, with its 10-to-conclusion competition being the CBS-Pabst Blue Ribbon Fights and Westinghouse's "Best of Broadway" every-fourth Wednesday dramatics going 10 to 11, But New York, Chicago and Hollywood are berthed as a separate threesome in a Monday at 10:30 exposure starting Oct. 11. Thus "Big Town" will be versus CBS-Westinghouse again—"Studio One," berthed 10 to 11.

'Time for Tune-O'

Continued from page 41

sons the show or handles the sne sons the show or handles the sponsor's products. Card lists 300 selections, all numbered, and contains a bingo square. Viewer must guess the name of the tune, and if the number under which it appears is on his Tune-O square, marks it in. Viewer with five numbers up, down or diagonal is a winner.

down or diagonal is a winner.

Prizes can be awarded via telephone by either of two methods, call-in or call-out. Latter technique has the station calling some 25 viewers who have cards (they've-filled out stubs when picking up the cards). Former has Tune-O winners calling in their winning combinations, which are checked off a master card setup now being computed and arranged for Official by Remington Rand. Additionally there are other questions to be asked by the emcee, based on the clip shown, for which prizes are awarded. Prizes will be handled through VPI Prize Service, which will supply them to sponsors at what's said to be a considerable discount.

Clips used are being taken from

discount.

Clips used are being taken from Official's Music Hall Varieties, its library of musical shorts. New soundtracks are being made, and dupe negatives being processed off the Varieties prints. Packaged is copyrighted by Ullman, who with Alexander feels there won't be any legal difficulties because the show has the ingredients of entertainment and skill as well as chance. Entertainment lies in viewing the shorts, while the skill lies in the contestants' ability to recognize the tunes and personalities.

Landsberg

Continued from page 41 =

each covering 10,000 square feet, in the initial phase of remodeling. Two will be equipped to simultaneously serve theatre audiences. Studios can be opened into each other, thus creating potential shooting space of from 10,000 to 30,000 square feet of stage. Flexibility feature is carried out in all the new facilities. the new facilities.

Dility feature is carried out in all the new facilities.

General and exec offices, which will front on Sunset, will have a total of 30,000 square feet of space. Production and engineering offices and staging facilities will be housed in a separate building near the stages. Dressing rooms will be in a specially designed structure.

Over 40,000 square feet has been alloted to an adjacent building for prop and set storage. There will also be a special projection and viewing theatre for advertisers.

A cafeteria and kitchen facilities will be provided on the lot for use of employees, talent and studio clientele. Full facilities for slides and telefilm will follow the plan of the entire studio by being equipped for both color and b-&-w.

DEAL OR DISK—WHICH RATES?

All-Industry Chart

Wha' hoppened? To that all-industry chart which several of the diskeries regarded with favor and planned to take up at an early meeting.

The gripes are still going on about payola; rigged charts; girls in music stores being candy-gifted to plug or mention that artist or label; secretaries to disk jockeys with similarly loose information (drives) and other its expenses. tion; "drives," and other influences on the deejays themselves.

This is where we came in. If the "charts" are phoney; and if a label, which knows it has 200,000-300,000 in record orders doesn't find itself strategically placed on the charts, it works an economic handicap. The chain-reaction is wellknown by now—it influences radio and tv programming, talent plugging, deejay spottings, and the like.

The Record Industry Assn. of America has an opportunity to become more than a passive trade association where the boys get together on label markings, industry standards, and kindred nice-Nellie projects because a trade association is not supposed to be too vigorous about anything too vital for fear of being accused of "acting in concert."

Well, the "charts" is one concerted move that would be a big plus for the music business at large—writers, publishers, phonograph record companies, artists, deejays, everybody—and the only indictment the industry faces is because of its do-nothingness about it.

The RIAA has passed word on to VARIETY about "costs," and the like, but if the trade papers can afford it then certainly the record trade can too. It would at least have the saving grace of uniformity, and a strategic advantage of better policing to circumvent the rigged reports, as crop up from time to time. This would be uniform yardstick, promulgated by the industry's own trade association. All brands then would make sure that Larceny Label (be it from the midwest or Philadelphia) toes the mark.

MGM's Frank Walker said he'd propose it at the RIAA. RCA Victor's Manie Sacks has been repeatedly scorched by the knowledge that his vast sales organization has moved certain platters into the hundreds of thousands onto the dealers' shelves, and has on more than one occasion expressed frustration about "not showing up" when he knows comparative sales statistics.

With the new fall selling season this is perhaps the ideal opportunity for the RIAA to do something other than issue polite bulletins to one another. Abel

Label X in Unique Crosley Tieup For Disk Push on WLW's Folk Roster

a lyric

Clark Vice Kardale As

for the past couple of months Clark's first push will be "Sky-liner," a Barnet instrumental to which Bob Allan recently added

Indigo, A-H Pro Mgr. Mack Clark has moved over as professional manager of Charlie Barnet's Indigo (BMI) and A-H (ASCAP) music firms. He replaces Chick Kardale, who had the post

Cincinnati, Sept. 28.
RCA's subsidiary, Label X. and the Crosley Broadcasting Corp. here have completed a unique mutual promotion deal under which Label X has signed up WLW's country & western singers for its disk roster. Under the setup, Voca Music will get exclusive publishing rights to original compositions by the recording talent.

Deal gives Label X a complete.

the recording talent.

Deal gives Label X a complete, readymade lineup of folk names for exploitation on platters. The disk buildup, in turn, will help the expansion for the talent division of WLW Promotions Inc., headed by H.S. (Bert) Somson. Latter department books WLW acts for fairs, theatres, conventions and similar affairs in a five-state area. Deal between the Crosley station.

similar affairs in a five-state area.

Deal between the Crosley station and the RCA subsid is a "first" in the disk industry. At WSM in Nashville, headquarters for the "Grand Ole Op'ry," the country artists make their own deals on disks and are scattered over a number of labels. The Label X. WLW tieup will permit concentrated cross-plugging for both operations, Robert E. Dunville, Crosley prexy, made the deal with Jimmy Hilliard, X artists & repertoire chief.

In line for the platter promotion

In line for the platter promotion are the Kentucky Boys (Red & Zeke Turner), Geer Sisters, Mary Jane Johnson, Kenny Price, Phyllis & Billy Holmes, Paul Arnold, Rockin' Rudy Hansen, Rudy Ross, Pine Mountain Boys and The Traillands.

Steve Carlins' Abroad

RCA Victor diskery exec Steven R. Carlin and his actress-wife, Peggy, fly to Europe tomorrow (Thurs.) on a month's combination holiday and business trip,

Paris first, then Rome where Victor has a new plant, and possibly also London.

Philadelphia Orchestra cellist Adrian Siegel will have an exhibi-tion of his photos, "Musical Per-sonalities," at NY.5 Grand Central Terminal, Oct. 4-25.

SHADY TRICKS

Is the deal more important than the disk? That's the big question mark in the record industry today as the major labels continue to be stymied in many hinterland areas by the shady dealings of a large number of indies on the deejay and distribution level.

Biggest problem facing the ma-jors in their battle against the indie operators centers on launch-ing new talent. Execs at several indie operators centers on launching new talent. Exees at several of the top line diskeries admit that there's never been any trouble getting local distributors and/or dealers to order the established artists, but they've been constantly thwarted when they come up with a disk tyro. Here, they claim, the distrib-dealer holds back, demanding special concessions and deals. It's in this respect that the indies step in and take over. The majors, for the most part, work on a fixed sales, and distribution schedule while the indies operate on a loose and flexible price structure.

For example, distrib tab for plat-

For example, distrib tab for plat-ters from the majors runs between (Continued on page 50)

Mambo Fever Gripping Chi

Chicago, Sept. 28.

Chicago, Sept. 28.

That mambo fever has gripped the Windy City, and it's reaching the point at which nitery ops convert to mambo joints when other show policies fail. Newest to showcase the jazzed-up Latin beat is the erstwhile Encore Room in the heart of the Loop, now to be known as Mambo City. Boniface Milt Schwartz, who also runs the Preview Lounge downstairs, had tried smart acts and jazz units in the Encore Room and failed to make it click. New policy has the advantage of a lower nut and a cult-type following.

An underground hideaway on South Michigan Ave., the Starlite Room, was probably the first in town to sense the trend and abandoned a small popular band policy some six months ago for mambo units. Room has been doing healthy business ever since.

On West Madison St., whilem stripper stronghold, a large cabaret has been reshaped into a straight mambo dancery which caters largely to the Latino trade.

Ballroom Ops Ponder Future; Is It **Danceries or Entertainment Spots?**

Great-But What Is It?

RCA Victor's Mexican subsidiary has developed a new recording technique called 'Sonorama,' but nobody knows what it is. So Herman Diaz and Frank Amart of the international department will hotfoot it to Mexico City in a couple of weeks to learn the facts.

The 'Sonoramic', technique

The "sonoramic" technique has been heard in N. Y. on a couple of disks shipped from Mexico City. It's presumably intended to increase the "live presence" of orchs on wax.

See \$5,000,000 Take on 2d RCA Miller Edition

Indicative of how the package disk biz is booming is seen in dis-trib reaction to RCA Victor's Glenn Miller Limited Edition, Vol. 2. While the first limited edition, also While the first limited edition, also selling for \$25 per set, sold around 100,000 copies, the second volume is expected to double this figure, hitting a \$5,000,000 take. Last week, on a tour of all distribs, Victor execs took initial orders for over 160,000 Miller sets. That represents a \$4,000,000 gross at the retail level or almost 2% of the total sales for the disk industry expected this year.

The disk market has absorbed (Continued on page 53)

Any Tin Pan Alley Stuff In Library's Indian Music?

Library's Indian Music?

Washington, Sept. 28.

Possible source of material for Tin Pan Alley is seen in 10 new LP records of American Indian music just offered for sale by the Library of Congress. Music ranges from love songs nd lullables to war and gambling songs.

Records were produced jointly by the Library of Congress and Bureau of Indian Affairs. Material was tape-recorded over a period of 10 years by Prof. Willard Rhodes, of Columbia. Material was taken from Indian tribes every part of the nation.

Chicago, Sept. 28.

Chicago, Sept. 28.
Future of the nation's danceries, as bandied about at last week's National Ballroom Operator's Assn. conclave here, apparently hinges on whether or not promoters will continue to sell dancing strictly, or if they are willing to make their bandstands double as showcases for a host of other attractions.

Reactionary contingent urged ops to stick to waltzes and foxtrots, to shun the mambo and jazz, and "sell dancing, not entertainment." Reasoning behind this attitude is Reasoning behind this attitude is firstly, that the rooms were conceived initially for dancing and, secondly, that dancing, when it's wanted, is cheaper to buy and sell than name entertainers. This is a group that nixes name bands, believing that dancers will turn out for territory bands provided the new generation is educated to dance.

Opposite view was expressed i

dance.

Opposite view was expressed i a nutshell by H. King, ballroom operator of Norfolk, Neb., who suggested that there will always be dancing and that the more attractive it is made by promoters (i.e. by bringing in well-known names), the more dancing there will be.

Bombshell was dropped by Fred Williamson, Associated Booking Corp. vice-prez, who announced (Continued on page 52)

Sissle for V.P. On 802 Blue Ticket ~

Noble Sissle, former bandleader and now president of the Negro Actors Guild, entered the election contest of N. Y. Local 802, American Federation of Musicians, as candidate for vice-president on the Blue Ticket. It's the first time that a Negro rausician has been named for a top spot in a non-segregated local of the AFM.

Sissel will run on the ticket.

Sissel will run on the ticket headed by Charles R. Iucci, incumbent Local 802 secretary, who's running for prexy in the December balloting. Sissle and lucci charged that "irresponsibility and sheer stupidity" by the union's present leadership "have resulted widespread loss of jobs."

The Musicione Ticket magnitime

widespread loss of jobs."

The Musicians Ticket, meantime, has been buttressed by several defections from the Blue Ticket camp. Among these are exec board members Max L. Arons, Joe Lindwurm and Tiny Walters, and trial board members William M. Powers, Sherman Brande and Charlie Sollinger. At the present time, the Musicians Ticket, headed by Local 802 prexy Al Manuti, admi isters the local.

COL, LENA HORNE COOK **NEW DISKING DEAL**

A deal is in the offing to bring Lena Horne back to the disking fold vi Columbia Records. Although nothing definite has been set yet; thrush and her husband Lennie Hayton have been hudding with Col brass for the past couple of days. It's expected that the pact will be consummated within the next few weeks.

next few weeks.

Miss Horne previously etched for MGM Records. Her pact with MGM expired about two years ago and she's since been concentrating on nitery work. Warbler recently wound up a European stay to return to New York. She'll remain Gotham until the end of October

Danes Like Music
Washington, Sept. 28.
With installment buying just becoming firmly established in Denmark, a survey there discloses that
the two most popular items being
bought "on time" are radios and
phonograpits.

So reports the U. S. Dept. of Commerce.

A Special Edition of

VARIETY

Celebrating the 40th Anniversary of ASCAP will be published next month

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat (King) Cole: "Unbelievable"Hajii Baba" (Capitol). Nat Cole
continues to churn out disks that
are always tasteful, and frequently
standout. In "Unbelievable", he
comes up with another beautiful
ballad that he projects with his
sensitivity. Slated for big jock
and juke play. Flip is an exotically
styled. Item also rendered effectively by Cole.

Kittv Kallem: "I Want Von All

but not calculated to zoom him to
the top, "Lonely Again" is a slow
that Mara delineates lucidly
another good number nigely hanlucid the projects with his
sensitivity. Slated for big jock
and juke play. Flip is an exotically
styled. Levry Raine: "Love Me Tonight"- "What Would I Do" (Dot).
Kittv Kallem: "I Want Von All

continues in the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
the top, "Lonely Again" is a slow
the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that of the top, "Lonely Again" is a slow
that

ballad that he projects with his sensitivity. Slated for big jock and juke play. Flip is an extically-styled, item also rendered effectively by Cole.

Kitty Kallen: "I Want You All This coupling is another display to Myself". "Don't Let the Kiddy Geddin" (Decca). Since her initial click, on "Little Things Mean a Lot," Kitty Kallen has been given consistently good material to continue the hit impetus. "I Want You" is a sentimental ballad which she continue the hit impetus. "I Want You" is a sentimental ballad which the songstress handles with commercial gloss. Flip is a cute, bouncy



LAWRENCE WELK

159th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

Best Bets

NAT (KING) COLE (Capitol) KITTY KALLEN

I WANT YOU ALL TO MYSELF
Don't Let the Kiddy Geddin

MILLS BROS. EV'RY SECOND OF (Decca) You're Nobody Til Somebody Loves You

novelty item which makes for a neat change of pace and which could make some noise. Jack Pleis orch supplies firstrate back-

ries orch supplies iristrate back-grounds.

Mills Bros. "Ev'ry Second Of'".

You're Nobody "Til Somebody
Loves You'' (Decca). Although the
Mills Bros. may not have the
"sound" of most of the current
singing combos, this group's
polished performances impresses
as far more listenable than the
raucous caterwauling that passes
as ensemble singing. "Ev'ry Second
Of" is a light rhythm ballad with
a good lyric idea. The Mills Bros.
could bounce it into the hit category. "You're Nobody" is conventional ballad material for thiscombo and they give it a smooth
and familiar workover.

Dinab Shore: "I Have to Tell

and familiar workover.

Dinah Shore: "I Have to Tell You'-"Never Underestimate" (Victor). From the Harold Rome score for the musical, "Fanny," Dinah Shore has come up with a fine ballad in "I Have to Tell You." This is class material which may not have immediate commercial impact, but it may be around for some time. Miss Shore gives it a sensitive interpretation "Never Underestimate" reverses the field with a bright beat that Miss Shore swings out.

Tommy Mara: "Lonely Again".

This platter parlays a couple of pic themes into a fine instrumental disk. Malcolm Lockyer's orch gives an atmospheric interpretation of the moody theme from "On the Waterfront" and turns up with a lush arrangement on the pretty motif from "Athena."

motif. from "Athena."
Jean Wetzel: "The Touch""Grisbi Blues" (Columbia). These
are interesting harmonica renditions of music from a French film,
"Touches Pas Au Grisbi." Both
sides are in a melancholy groove
and Jean Wetzel plays them with
expressive directness against asimple plano background.

Chris Dane: "I oue You; Didn't

simple piano background.

Chris Dane: "Love You Didn't Do Right By Me"." Stella By Starlight" (Cadence). "Love You Didn't Do Right By Me" is one of the better Irving Berlin tunes from the new Paramount pic. "White Christmas." and Chris Dane impresses with his rendition. Dane is a promising crooner with a no-gimmick style. Dane also registers on the fine ballad on the flip.

You." This is class material which may not have immediate commercial impact, but it may be around for some time. Miss Shore gives it a sensitive interpretation "Never Underestimate" reverses the field with a bright beat that Miss Shore swings out.

Tommy Mara: "Lonely Again". "Champagne With My Compliments" (MGM). Tommy Mara is a young MGM singer who has been trying to come up with the being side for the last year. He has the vocal equipment and the savey to click if he latches onto the right material. These sides are okay,



CHAMPAGNE MUSIC

an appealing ballad, while "Long-ing" is a light rhythm piece in a standardized format.

Album Reviews

Harry Belafonte: "Mark Twain & Other Folk Favorites" (Victor). Harry Belafonte is a highly com-mercial folk balladeer, especially in the calypso genre. In this set he delivers an attractive variety of tunes from various countries. The title song is his own composition, an insong is his own composition, an interesting piece of Americana which he slightly over-dramatizes. Most of the repertory is, however, handled in excellent style. Numbers include such fine ballads as "John Henry," "Soldier," "The Next Big River," "Lord Randall," "The Drummer and the Cook" and "Man Piaba," latter a calypso. Some of the numbers were cut with the multiple-dubbing process.

Cal Tigder Plays Afro-Cuban (Fantasy). This enterprising Coast label, which specializes in moder jazz sounds, comes up with a superlative set in this package of Afro-Cuban music. This is a brand of mambo marked by the subtle rhythmic patterns and musical ideas typical of the best in contemporary jazz. Tjader heads up a small combo on these sides with his vibes generally in the lead. teresting piece of Americana which

10 Best Sellers on Coin-Machines Rosemary Clooney ... Columbia Sammy Davis, Jr. Decca

1. HEY THERE (10)..... 2. SH-BOOM (11) 3. SKOKIAAN (5)..... IF I GIVE MY HEART TO YOU (3).....

5. HIGH AND THE MIGHTY (7).....

- I NEED YOU NOW (4).....
- THIS OLE HOUSE (5) I'M A FOOL TO CARE (8)..
- IN THE CHAPEL IN THE MOONLIGHT (11).
- FORTUNE IN DREAMS (1)

Second Group

LITTLE SHOEMAKER

PAPA LOVES MAMBO. LITTLE THINGS MEAN A LOT...... OOP-SHOOP HOLD MY HAND.....

SMILE

THEY SHAKE

GOOD

	ń
WERE DOING THE MAMBO	
E, RATTLE AND ROLL	
NIGHT, SWEETHEART, GOODNIGHT	3
(Figures in parentheses indicate number of weeks song	, 1
******************	H
**************************	H

Crew Cuts	MercuryCat
Ralph Marterie Four Lads	. Columbia
Bulawayo Band Ray Anthony	London . Capitol
Doris Day Denise Lor Connee Boswell	Majar
Dinah Shore	Victor
Victor Young LeRoy Holmes Johnny Desmond Les Baxter	M-G-M
Eddie Fisher	Victor
Rosemary Clooney	
Les Paul-Mary Ford . Kitty Kallen	Capitoi Decca
Kay Starr	Capitol
(anily)	Section 1
Gaylords Hugo Winterhalter	Mercury Victor
Patti Page	Mercury

Gaylords Mercury Hugo Winterhalter Victor	
Patti Page Mercury	٠,
Perry ComVictor	í
Kitty Kallen Decca	
Crew Cuts Mercury	
Don Cornell Coral	•
Nat (King) Cole Capitol Sunny Gale Victor	
Vaughn MonroeVictor	
Bill Haley-Comets Decca	
McGuire Sisters Coral Sunny Gale Victor	
has been in the Top 101	

Longhair Disk Reviews

Schumann: Piane Concerto & Scenes From Childhood (Vox) New, expressive recording of the A Minor Concerto by Guiomar Novaes, who also is poetic, graceful and assured in her performance of the lovely "Scenes."

Prokoftev: Alexander Nevsky (Vanguard). Cantata based on the old Russ film score is a brilliant, richly-orchestrated canvas of tuneful melodies, keen rhythms, harsh battle music, and lyric, poignant epilogs. Vienna State Opera Orch and chrous under Mario Rossi in a stirring performance.

Franck: Symphonic Variations & Franck: Symphony on a Mountain Air (Angel). Aldo Ciccolini an accomplished young pianist, in the mellow D'Indy and graceful, romantic Franck, with a pilable touch and assured tone, as well as sympathetic approach. Conservatoire Orch under Cluytens gives abla assists.

Soul of A People (Capitol). Bas Sheva, a cantor's daughter, in rich, varcascally exprand charts. Prokofiev: Alexander Nevsky (Vanguard). Cantata based on the lovely "Scenes."

Prokofiev: Alexander Nevsky (Vanguard). Cantata based on the lold Russ film score is a brilliant, richly-orchestrated canvas of tune-ful melodies, keen rhythms, harsh battle music, and lyric, poignant epilogs. Vienna State Opera Orch and chorus under Mario Rossi in a stirring performance.

Franck: Symphonic Variations & D'Indy. Symphony on a Mountain Air (Angel). Aldo Clecolini an accomplished young pianist in the mellow D'Indy and graceful, romantic Franck, with a pliable touch and assured tone, as well as sympathetic approach. Conservatoire Orch under Cluytens gives able assists.

Soul of A People (Capitol). Bas

Orch under Cluytens gives able assists.

Soul of A People (Capitol). Bas Sheva, a cantor's daughter, in rich, expressive synagog chants, some gay, but most of them sad, filled with longing.

Songs of Gounod (London), Another, and an impressive, side of Gounod is found in these concert or art songs, tenderly and artistically sung by a fine interpreter, Gerard Souzay.

Moussorgsky: Pictures at an Exhibition (RCA Victor): Full-bodied, rich reading of the concert fave by the NBC Symphony under fine the newer overdone. Occasional booming bass is a technical flaw.

Elisabeth Schwarzkopf Recital (Angel). Widely-varied lieder with diskery and Metro brass.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of September 17-23, 1954 Best Things Happen—† "White Christmas" Berli Cara Mia Feist Count Your Blessings—† "White Christmas" Berlin Green Years Harms Happy Manderer Fence Heaven Was Never Like This Famous Hernando's Hideaway—* "Pajama Game" Frank Hey There—* "Pajama Game" Frank Hey There—* "Pajama Game" High And The Mighty—† High And The Mighty—† Wilmark I Need You Now Miller If I Give My Heart To You Miller Fm A Fool To Care Peer In My Own Quiet Way Reiss In The Chapel In The Moonlight Shapiro-B Little Shoemaker Little Shoemaker Little Things Mean A Lot Feist Love, You Didn't Do Right—† "White Christmas" Berlin Make Her Mine Man That Got Away—† "A Star Is Born" Harwi Muskrat Ramble Simon Skokiaan Smile Shapiro-B Survey Week of September 17-23, 1954 Skokiaan Shapiro-B Smile Bourne Sway Peer There Never Was A Night So Beautiful Broadcast There's A Small Hotel Chappell They Were Doing The Mambo Mayfair This Ole House Hamble Robbins Three Coins In Fountain-f"Three Coins In Fountai Robbins The Peer State Robbins Three Coins In Fountain Robbins The Peer State Robbins Th Whither Thou Goest H &

Top 30 Songs on TV

(More In Case of Ties)	
Answer Me, My Love. Cara Mia Count Your Blessings—"White Christmas"	Bourne
Cara Mia	Feist
Count Your Blessings-"White Christmas"	Berli
Hey There-*"Pajam Game"	Frank
night And the Mighty—"High And The Mighty".	. Witmark
Fanny*"Fanny	C11
Goodlight, Sweetheart Goodnight	Arc
nappy Days and Lonely Nights	Advanced
neaven was Never Like This	Famous
How Long Has It Been.	Shaniro-R
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
How Long Has It Been I Need You Now If I Give My Heart To You I'm A Fool To Care In The Chapel In The Moonlight Jumbo-West Of Zanzibar Kiss Me Once	Shanira-B
Jumbo-West Of Zanzibar	Leeds
Kiss Me Once Little Shoemaker Little Things Mean A Lot	Witmark
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Lonesome Polecat	Robbing
Lonesome Polecat Love, You Didn't Do Right—"White Christmas"	Berlin
Man That Got Away-1"A Star Is Born"	Harwi
Papa Loves Mambo	. Shapiro-B
Rendezyous	. Dorchester
Sh-Boom	TI S-D
Skokiaan	Shapiro-B
Somebody Goofed	Spier
Sway	. Peer
This Ole House	Hamblen
Uno	Peer

† Filmusical. · Legit musical.

Birdland Group Brings Fine Layout To Carnegie Hall But B.O.'s Off

Col Into Original Cast

Album Sweepstakes On

Arlen-Capote 'Flowers'

There once was a time when a jazz concert in New York's Carnegie Hall was a rare event. In the past few years, however, this once stald longhair auditorium has been jumping almost once-a-week with jazz bashes. Norman Granz's "Jazz jazz bashes. Norman Granz's "Jazz At The Philharmonic" troupe opened the season Sept. 18 and last Saurday (25) the Birdland concert, under the banner of Kahl Music, rolled into Carnegle Hall for another. double performance at 8:30 p.m. and midnight.

8:30 p.m. and midnight.
While the jazz market is apparently large enough to support a flock of niteries, it's another question whether regular weekly concerts, with a \$5 top, can make a go of it. Granz copped capacity crowds for his bash, but the Birdland layout failed to sell about half of the expensive seats, despite a fine layout at the sector mere with 10ts by of performers with lots b.o.

sppeal.

Sarah Vaughan, who recently appeared at the Birdland jivery on Broadway, toplined the jazz bill and delivered over a half-dozen numbers with a vocal technique that seems to be getting more and more intricate. Miss Vaughan can do anything with her pipes, from an Yma Sumac slide from coloratura to bass-baritone to an Ella Fitzgerald scat chorus, and she proves it in virtually every number.

ber.

Count Basie's orch provided solid inderpinning to this concert with its swinging music. This crew is probably the best large band around today and features such standout sidemen as Frank Wess and Frank Foster on sax, and Joe Newman on trumpet. The sections hit with remarkable snap and precision in richly textured arrangements. Basie orch opened the show with a brace of instrumentals and also backed Billie Holiday and Miss Yughan on the vocals. Miss Holiday, who closed the first half of the show, is still an impressive stylist, although her vocal equipment is not what it used to be.

For the hipster set, Lester

synst, atthough her vocat equipment is not what it used to be.

For the hipster set, Lester Young, Charlie Parker and the Modern Jazz Quartet rounded out the bill. Young, who used to be a Basie sideman, blew several standout choruses working in front of the big band. Parker, backed by a hythm trio, apparently had an off ight and failed to deliver his susal quota of kicks. The Modern Jazz Quartet, with its delicate sound patterns, is better suited for a small club than this cavernous hall. The Bill. Davis Trio, a Hammond organ combo, registered as crowd-pleasers with its insistent rhythm numbers.

Cap Breaks Ground On New 13-Story L.A. Bldg.; It's Disk-Shaped, Natch

POSITIONS

Hollywood, Sept. 28. Capitol Records, which started in a small backroom in a Vine Street office building a dozen years ago, broke ground Monday (23) for its new \$2,000,000 homeoffice structure, the world's first circular building. Prexy Glenn Wallichs, who founded the firm with Johnny Mercer and the late Buddy De Sylva, operated a small tractor, which turned the first shovelful of earth.

A building, 13 stories (limit height in Los Angeles), will be ready for occupancy late in 1955 with Capitol occupying half the space. Remainder is to be rented. Groundbreaking ceremonies were followed by a Glenn Wallichs Day luncheon at the Hotel Roosevelt cosponsored by the Hollywood Advertising Club and Hollywood Chamber of Commerce, Flock of Geejays including Peter Potter, Affarvis, Gene Norman, Dick Haymes, Alex Cooper, Jim Ameche, Bill Leyden, Bill Ballance and Bill Stewart, were on hand to join the creemony.

Dean Martin emceed, explaining

Dean Martin emceed, explaining "this is big day for Capitol. They had some extra profits and they couldn't decide whether to put up new building or buy a copy of the Bing Crosby album. So they did something different. They decided on a longplaying building."

Fisher Hosts Music Men At Grossinger Affair

Eddie Fisher was host to some Eddie Fisher was host to some 200 publishers and songpluggers at his second annual golf tournament at Grossinger's, N. Y., last week. Surprise guests at the turnout were Irving Berlin and his wife, Ellen. RCA Victor vice-prexy Manie Sacks headed up the RCA Victor contingent.

At windup of the party, the music men presented a gold watch to Mrs. Jennie Grossinger, owner of the resort.

EPIC BOLSTERS TALENT IN MAMBO, R&B, POP

Epic Records, Columbia subsid, is bolstering its talent roster in all fields. Last week Marvin Holzman, Epic's artists & repertoire chief, inked a flock of talent for his pop, rhythm & blues and mambo divisions.

mambo divisions.

Added to the pop stable were Russell Arms and Dario Cassini. Arms is vocalist on the "Hit Parade" TV show while Cassini is a newcomer to the crooning ranks from Italy. For the r&b field, Holzman inked Jimmy Scott, who waxed previously for the Rost and Apollo labels, and the Hi-Lites, new vocal combo which will debut via Epic. Lucy Farby, Puerto-Rican schoolteacher - thrush, also was pacted for her U. S. disk debut, (Continued on page 52)

Carlyle Hits 'Stealing' of Platters **Arrangements, Tho Common Practice**

German Siemens Group Invades Brit. Market With New Disk Label

London, Sept. 21.

London, Sept. 21.

A German recording company, controlled by the powerful Siemens group, has formed a subsidiary company to invade the British market. Project is promoted by the Deutsche Gramaphon Geselschaft of Hanover which is mainly active in the longhair field, but whose disks are issued under the Polydor and Heliodor labels.

The new company, with a capitalization of \$28,000, is known as Heliodor Records. Managing director of the new outfit is Werner Riemer, managing director and financial veepee of Deutsche Gramaphon, with Alex Herbage as artists & repertoires chief. Latter was formerly with British Decca's artists department and operated Argo classical label for three years before going Into commercial radio.

Heliodor Records will swing

"Stealing" of arrangements in the music biz, unlike lifting of some other performers' routine in the old vaude days, has been an accepted if not wholly legitimate practice for many years in the disk biz. It has been one of the major hazards against an indie company or artist breaking through for a hit. Given the major's superior pressing and distribution facilities, they are in a position to "cover" a potential hit on a minor label with the exact same arrangement and blanket the country.

Typical recent example was Mercury's cut of "Sh-Boom" with the Crew Cuts, which was closely patterned after the Chords' version for the indie Cat label. Latter number also sold considerably, but Mercury walked off with the lion's share of the market. Same situation holds for the South African number, "Skokiaan," which was originally cut by the native Bulawayo Sweet Rhythm Band for London Records, Four or five subsequent versions also featured the soprano sax lead which gave the original its distinctive sound."

A couple of years ago, Sunny Gale turned approximation of the control of th

soprano sax lead which gave the original its distinctive sound.

"A couple of years ago, Sunny Gale turned up with "Wheel of Fortune" on an indie label only to be knocked off by a similar version by Kay Starr for Capitol. A reverse twist happened to Miss Starr on "The Breeze," which she cut for a Capitol album. Trudy, Richards followed Miss Starr's version of "The Breeze" note for note for the indie Derby Records which had a relatively good juke sale on that number about two years ago.

Russ Carlyle's recent waxing of 'In a Little Spanish Town," with a reedy arrangment, has now led to several other companies putting out the same number with a similar sound, such as David Carroll's orch for Mercury and Harry Jerome on MGM.

Blasts Copyists.

Blasts Copyists

Jerome on MGM.

Blasts Copyists

Carlyle sounded off against th
"copying" practice, declaring "one
used to feel that he had a chance
when the public accepted his or
her talents and it was worth the
years of trying for the goal, for after all it would be expressing
yourself. But these days are going
fast and something should be, done
about it. In many cases now, the
original artists, who start a song,
may never be heard of again,
and the sad part of it is, the
public is not aware of what is
happening. Actually, they have no
reason to care. Regardless, copying is copying and, in my estimation, it's as bad as stealing."

Carlyle's "Spanish Town" platter, incidentally, is now in the
unique position of being distributed by two labels, Burgundy Records and Label X, the RCA Victor
subsid. Carlyle claims he never
made a deal with Burgundy for distribution and subsequently sold
his indie-made master to Label X.
Both companies are now handling
the platter until there's a legal decision or settlement.

Col Adds One Month Run To 'P.E.' Sales Plan After **Boff September Start**

Boff September Start
Columbia Records' "Priceless
Editions" plan, diskery's consumer,
comeon for its fall sales drive, got
off to such a strong start in its
first month of operation that Col is
extending the program through
October. Original timetable for,
the "P.E." gimmick, which cuffos
heretofore unreleased platters if
exchange for a sales slip certifying
that a Col disk had been purchased, was for a 30-day run
through. September.
With local ads announcing the
plan breaking in key territories
last week, after an introductory
national ad campaign, diskery was
flooded with more than 10,000 sales
slips. The slips are now coming
in at the rate of 4,000 a day. Average sales slip runs about \$20, with
some hitting as high as \$100.
Dealers around the country report that the "P.E." lure is bringing more disk buyers into the
stores and sales volume is topping
previous marks.

The "P.E." platters, which cover

previous marks.

The "P.E." platters, which cover the pop, jazz and classical field, have stirred up so much noise that Col has started issuing copies to

(Continued on page 52)

Arlen-Capote Flowers' Columbia Records Jumped into the original cast album sweep-stakes this week by nabbing the rights to the upcoming legituner, "House of Flowers." Before the Col movein, the legituner-on-wax field for the 1954-55 season had been blanketed by RCA Victor. Latter label aiready has set "Fanny," "Silk Stockings" and "The Boy Friend." Score for "Flowers" is being penned by Harold Arlen and Truman Capote. The musical costars Pearl Bailey and Josephine Premice and is set for a Broadway preem Dec. 23. It'll be Col's first original cast album set since last season's clicko "The Pajama Game." It'll also mark the season for the diskery. Initial Arlen score release of the season for the diskery. Initial Arlen score release of the season for the diskery. Initial Arlen package, due on the market this week, is the soundtrack set from the Judy Garland starrer, "A Star Is Born" (WB). Arlen collabed on "Star" with Ira Gershwin. Both scores are published by Harwin, an E. H. Morris subsid. VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines **Retail Disks Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

TALENT

This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	CREW CUTS (Mercury)	Sh-Boom Oop-Shoop Crazy 'Bout You, Baby
2	1	ROSEMARY CLOONEY (Columbia)	(Hey There This Ole House
√3	3	RALPH MARTERIE (Mercury)	Skokiaan
4	6	EDDIE FISHER (Victor)	I Need You Now
5	4	KITTY KALLEN (Decca)	Chapel in the Moonlight Little Things Mean a Lot
.6	5	GAYLORDS (Mercury)	Little Shoemaker
7	7	DORIS DAY (Columbia)	If I Give My Heart to You
.8	9	DON CORNELL (Coral)	Hold My Hand
9	8	VICTOR YOUNG (Decca).	High and the Mighty
10		BILL HALEY-COMETS (Decca)	(Shake, Rattle and Roll Rock Around the Clock
		TUNES	

*HOLD MY HAND.....

		TUNES	
POSI'	TIONS Last	(*ASCAP. †BMI)	
Week	Week	TUNE	PUBLISHER
1	1	*HEY THERE	Frank
2	4	*SKOKIAAN	Shapiro-B
-3.	3	†SH-BOOM	Hill & Range
4	2	*HIGH AND THE MIGHTY	Witmark
-5	6	*IF I GIVE MY HEART TO YOU	
6	8	*I NEED YOU NOW	
7	5	*LITTLE SHOEMAKER	Bourne
8	9	†THIS OLE HOUSE	
9	7	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B

WEST

FAR

MIDWEST

SOUTH

EAST

2 % WALLY Nolakok—KIR—Se Mally Melskog-KJR-Sestile Bruce Vanderhoof-KDYL-Salt Lake

Sammy Taylor-KWJJ-Portland

Bill Previtti-KDEF-Albuquerque

Frank Darlen-KSJO-San Jose Johnny MacShane-KMPC-Hollywood

> Paul Bartell-WISN-Milwankee Ceue Listi-KETO-Zionx Eslis Will Lenay-WSAI-Cincinnati

Steve Cannon-WMIN-St. Paul-Mpls. Art Blaske-KFAM-St. Cloud Ropin Seymour-WKMH-Dearborn

Dick Gilbert-KTYL-Phoeni

Don Bell-KRNI-Des Moi

Eileen Mack-WOFL-Chicago Roger Clark-WNOR-Norfolk Howard Edwards-KONO-San Antoni

> Dave Walshak-KCTI-Conzales num's rome-Mek-Dallas Jack Gale-WTMA-Charleston

LION WILLSMS-WREV-Reidsville Harry Migocla-WibW-Mew Orleans Bob Corley-WQXI-Atlanta

Bob Clayton-WPIN-St. Petersburg Bill Burns-WQAM-Miami Ohuck Thompson-WALA-Mobile Bud Brees-WPEN-Philadelphi Nedd Flemming-WEST-Easton

> Johnny Towns-WESX-Salem Norm Prescott-WORL-Boston

Bennett-WSPN-Saratoga Springs Mort Nusbaum-WHAM-Rochester Carry Brownell-WKBW-Buffalo Wes Hopkins-WTTM-Trenton Bud Wilson-WTXL-Springfield 2

10

8 .

0

'n

10 œ

10

2

ò

:₹

London *The Bandit
Victor *If I Give MyHeart to You.

Decca. *Inten...
Capitol. *Smile
M.G.M. †Always You.

Four Aces Date (King) Cole CE Betty Madigan Doublets Johnston Brothers I Shore Dinah

: 38 28

37B 40B 44A 44B 44B

*Skokiaan

Louis Armstrong. Decca Tony Martin Victor

Talent and op Record

• ASCAP † BMI

jockeys wil	cases than those which receive only one mention. Cities and sees than those which receive only one mention. Cities and see will vary from week to week to present a comprehensive SCAP † BMI	cases than those which receive only one mention. ye will vary from week to week to present a coin sof all sectors of the country regionally. SCAP †BMI		nally.	omw—sb	миеу—МС	M—byol.
Pos.	No. weeks in log	Artist	Label	Song	Dave Lee	lack Dov	Bob E. L
	13	Rosemary Clooney	. Columbia *Hey	*Hey There	2	2	
	14	Crew Cuts	. Mercury	+Sh-Boom	-	-	
	9	Ralph Marterie	. Mercury.	*Skokiaan	6	9	
	9	Eddie Fisher	Victor	*I Need You Now	9		
	12	Connee Boswell	. Decca	*If I Give My Heart to You	:		
	12	12	١,	"High and the Mighty.		8	2
	2	Don Cornell	. Coral	*Hold My Hand			
	2	Doris Day	. Columbia	. Columbia *If I Give My Heart to You			:
	15	Gaylords	. Mercury.	*Little Shoemaker	:	4	:
	14	Kitty Kallen	Decca	*Chapel in the Moonlight		:	
	10	LeRoy Holmes	M-G-M	M-G-M *High and the Mighty	4	:	
	4	Laine-Four Lads	Columbia	fRain, Rain, Rain			c)
	9	Four Lads	Columbia	Columbia *Skokiaan			
	12	2	Victor	*They Were Doing Mambo	20	6	
12	13	Les Paul-Mary Ford		†I'm a Fool to Care		∞	
42	3	Kay Starr	. Capitol	*Am I a Toy or a Treasure	*	:	
13	8	Rosemary Clooney	Columbia	Columbia †This Ole House	0		:],
12	8	Patti Page	Mercury.	Mercury. What a Dream	:		-1
13	4	Sammy Davis, Jr	. Decca				4
21	28	allen	Decca	*Little Things Mean a Lot	-1	-	
8	16	McGuire Sisters	Coral	Goodnight, Sweetheart.	"	:	
- 1	6	Sunny Gale	. Victor	*Smile			
- 1	-	De Castro Sisters	Abbott	*Teach			
11			. London .	*Cara Mia			
ន	1		Victor	*Tell Me, Tell Me		:	
6	7		Majar	*If I Give My Heart to You		2	:
23	9	Bulawayo Band	. London .	*Skokiaan		:	
42	7	Perry Como	Victor	*Papa Loves Mambo			6
19	11	Young	Decca	*High and the Mighty			
42	4	nets	Decca	+Shake, Rattle and Roll			
1	3	Billy Williams Four	Coral	+Sh-Boom	:	:	
32	2	Joni James	M-G-M	†Don't Cry at My Wedding			
28	8	Richard Maltby	Label X	*St. Louis Blues Mambo.			
36	8	Crew Cuts		*Oop-Shoop	:	:	ابا
	-	:	Mercury	*Veni, Vidi, Vici	LC.		
1	1	Jimmie Komack.	Coral	†Nic-Name Song	:	•	
88	Ċ	Norman Petty Trio.	. Label X.	*Mood Indigo		7:	
	-	zo I	. Columbia	Columbia *Anyone Can Fall in Love	:	:	
	8	Four Aces	Decra	*Dream		:	

Two Queens with King-Size Hits!



JUNE VALLI
TELL ME, TELL ME
BOY WANTED

20/47-5837

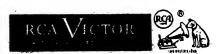
SUNNY GALE

SMILE

AN OLD FAMILIAR LOVE SONG

20/47-5836

"New Orthophonic" High Fidelity Recordings



Goods)

Dry

Denver-(Denver

Seattle-(Sherman-Clay

Kansas City-(Jenkins Music Co.

Louis Armstrong's "Satchmo' A Lusty **Autobiography**

By MIKE GROSS

By MIKE GROSS

Louis Armstrong's autobiography, "Satchmo" (Prentice-Halt; \$3.50) is a must for jazz buffs. His total recall of life in New Orleans Is vividy presented and rings with authenticity.

Although his horn is mightler than his pen, book is easy to digest and gives a topnotch historical account of the emergence of jazz as an indigenous American musical form. The book covers the first 22 years of his life running from his days in a New Orleans' orphanage to his joining Joe (King) Oliver's band at Lincoln Gardens, Chicago, in 1922. In between is a candid account of his early tooting, and carousing days. It seems, though, that someone has cleaned up the syntax and websterized the spelling thus losing much of the Satchmo flavor.

Jazzophiles, however, will overlook the syntax and the content The

spelling thus losing much of the Satchmo flavor.

Jazzophiles, however, will overlook the style for the content. The story of Armstrong is the history of Armstrong is the history of American jazz and since he's been a giant in the field for more than three decades, it follows that his reminiscences of the New Orleans tailgate band beginnings and the follow-through to Chicago are a 'solid tracking of the jazz trail. He's a bit misty-eyed about New Orleans in the early 1900s but he pulls no punches in describing his gigs in the red light districts, back alley razorblade battles, and association with prosties, pimps and sundry sharpshooters. It's all good background stuff for the kind of music the boys were blowing those days and it never gets in the way of the musical history he's relating. Interspersed throughout a re vivid accounts of such early jazz greats as King Oliver, Kid Ory, Sidney Bechet and Johnny and Baby Dodds. It's all a slick slice of Americana and some enterprising pic producer could work it into a neat historical musical film, cleaning up some of the shady sections, of course.

Armstrong had been writing look (in longhand yet) for the past couple of years and his original text was so voluminous that the P-H editors were forced to do a hefty pruning job to bail it down to 240 pages. Yet, it doesn't seem that anything was left out. Armstrong has promised P-H to bring his story up to date since this edition was a couple of years in the making, there's no telling when the '22 to '54 section of the Satchmo saga will be ready.

Atlanta Music Club Sets Longhair Series

Atlanta, Sept. 28. Thirteen attractions for longhair

Thirteen attractions for longhair patrons are slated in two series by the Atlanta Music Club. All-Star Concert series will feature eight events to be presented at Atlanta's 5,000-seat Municipal Auditorium. Music Club Series will comprise five concerts at 1,000-seat Woman's Club Auditorium.

All-Star Series will kickoff its 21st season with Rise Stevens, Oct. 21, to be followed Nov. 17 by Concertgebouw Orchestra of Amsterdam, Holland, making its first American tour. Next will be Jan Peerce and Thomas L. Thomas Dec. 4: London's Festival Ballet, also making its first American tour.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National This Last

3

11

Artist, Label, Title

"Hey There".
CREW CUTS (Mercury)

ROSEMARY CLOONEY (Columbia)

RALPH MARTERIE (Mercury) EDDIE FISHER (Victor)

Enterprise Inc.)

Boston—(Mosher Music Co.) Washington-(Super York-(R. H.

Antonio-(Alamo

ndianapolis-(Ayres)

"I Need You Now"
GAYLORD'S (Mercury)
"Little Shoemaker" DON CORNELL (Coral) "Hold My Hand" "Hold My Hand"
"ROSEMARY CLOONEY (Columbia)
"This Ole House"
VICTOR YOUNG (Decca)
"High and the Mighty"
DORIS DAY (Columbia) "If I Give My Heart to You".

KITTY KALLEN (Decca)

"Chapel in the Moonlight"... 12 BILL HALEY—COMETS (Decca)
"Shake, Rattle and Roll"

21 NORMAN PETTY TRIO (Label X)
"Mood Indigo" DENISE LOR (Majar)
"If I Give My Heart to You"
McGUIRE SISTERS (Coral) "Goodnight, Sweetheart",
KITTY KALLEN (Decca)
"Little Things Mean a Lot" 21

Leroy HOLMES (M-G-M)
"High and the Mighty"

16A LAINE-FOUR LADS (Columbia)
"Rain, Rain, Rain"

WHITFIELD—MANTOVANI (London)
"Cara Mia" LES BAXTER (Capitol) "High and the Mighty".

RICHARD MALTBY (Label X)
"St. Louis Blues Mambo". 20A

LES PAUL-MARY FORD (Capitol)
"I'm a Fool to Care" 20B CREW CUTS (Mercury)
"Oop-Shoop" 22A 15 De CASTRO SISTERS (Abbott)
"Teach Me Tonight"
VAUGHN MONROE (Victor)

"They Were Doing the Mambo"
PATTI PAGE (Mercury)
"What a Dream"

25

SIX TOP STUDENT PRINCE MUSIC, MARTINIS SWING EASY SEVEN BRIDES FOR AND MEMORIES SEVEN BROTHERS rio Lanza rank Sinatr Broadway Cast Jacki ilm Soundtrack Columbia

ALBUMS Capitol Victor M-G-M Capitol LM 1837 W 509 H 528 E 244

will appear Jan. 10. Violinist Jascha Heifetz will be the offering Jan. 29; The Philadelphia Orchestra, Jan. 29; Maria Tallchief and the Ballet Russe de Monte Carlo, March 26; and Arturo Rubinstein, pianist, will bring the All-Star Series to a close April 25.

Music Club Series, for members of Atlanta Music Club only, will open Oct. 22 with Elizabeth Schwartzkopf, leading soprano of the Vienna State Opera and Convent Garden.

Cadence Into Lowprice **Longplay Disk Field**

The indie Cadence label is expanding into the lowprice longplay disk field. Tom Brusk, who recently resigned his post as veepee of Plymouth Records, will handle the merchandising of the new line for

merchandising of the new line for the diskery.
According to Brusk, the LPs will be marketed through department stores as well as through Cadence's regular distribution channels. All the disks will be cut by U. S. artists. The initial batch of low-price LPs are in production now and will be released shortly. Cadence is prexied by Archie Bleyer.

Deep River Boys Cut Musical Series O'Seas

Musical Series O'Seas
Glasgow, Sept. 21.
The Deep River Boys, current at
the Empire vaudery on their 10th
visit in five years, will wax 26 15minute programs for Radio Luxembourg next month. Series, sponsored by Cadburys, will have a
slotting twice-weekly.
Combo, recently arrived here
from a vaude tour of Sweden, will
play U.K. vaude dates in England
and Scotland, winding at the Empire, Edinburgh, Oct. 16. They sall
for the U.S. Oct. 28. Group opens
a three-week' stint at the Chez
Paree, Montreal, Nov. 10

Disk or Deal

Continued from page 45 ;

44c, and 46c, each, while the indies are offering their disks at a price ranging between 38c and 42c each. When the distrib and dealer are faced with ordering a new name from a major and the indie, they generally swing to the

name from a major and the indie they generally swing to the indie where the financial risk is smaller. The indies also can swing special cuffo disk deals with the orders, while the majors have found such an operation generally impractical.

It's practically the same story in getting deejay spins. The indies shoot all on their platters turning over a hefty cash outlay for "deejay promotion." Distribs for the majors find it increasingly difficult to get air time without these gratuities. One diskery exec figured that the best way to assure getting a new disk off the ground was to apply an additional \$2,000 for promotion to platter's initial outlay. H. claimed that if the distribs in 10 hit-producing areas around the country were given an extra \$200 to play with, the record would get enough exposure to start it rolling toward the hit bracket.

An artist without a lot of coin be-

An artist without a lot of coin be-hind him is stepping into the disk biz with the odds against him, he

said. Another major diskery exec closed with this pessimistic note, "If you play it honest, you don't have a chance."

ML 4840

MUSIC FOR

LOVERS ONLY

Jackie Gleason

Capitol

H 352



BEAUTIFUL BALLAD

I Want To Go Home For Christmas

MARDI GRAS MUSIC CO. 259 DELAWARE AVE BUFFALO 2

Just Returned From European Tour

MARY MCPARTLAND

TRIO

AGAIN—HICKORY HOUSE, New York
and continuing until Jan. 16

SAYOY RECORDS

SAVOY RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, PIL

Chicago Hollywood UNPRECEDENTED PERFORMANCE SKYROCKETING HIGHER EVERY DÁY!

We're Breaking All Records With These Records from IRVING BERLINS

White Christma

A Paramount Picture in VISTAVISION and color by Technicolor starring.

BING CROSBY * DANNY KAYE ROSEMARY CLOONEY * VERA-ELLEN



BING CROSBY **COUNT YOUR BLESSINGS** INSTEAD OF SHEEP" "WHAT CAN YOU DO WITH A GENERAL

FROM THE PICTURE **DANNY**

KAYE DECCA "THE BEST THINGS HAPPEN WHILE YOU'RE DANCING"



ROSEMARY

CLOONEY COLUMBIA "LOVE, YOU DIDN'T DO RIGHT BY ME" "SISTERS"

OTHERS

FISHER VICTOR "COUNT YOUR **BLESSINGS INSTEAD**

EDDIE





DANE CADENCE "LOVE, YOU DIDN'T DO RIGHT BY ME" "MANDY"

ARTHUR GODFREY

COLUMBIA "COUNT YOUR **BLESSINGS INSTEAD** OF SHEEP"





TONY **ALAMO** MAJAR "LOVE, YOU DIDN'T DO RIGHT BY ME"



CAPITOL "COUNT YOUR **BLESSINGS INSTEAD** OF SHEEP





PEGGY $_{
m LEE}$ DECCA "LOVE, YOU DIDN'T DO RIGHT BY ME"

FREDDY MARTIN

VICTOR "THE BEST THINGS HAPPEN WHILE YOU'RE DANCING"





BLUE **BARRON** M-G-M

"THE BEST THINGS HAPPEN WHILE YOU'RE DANCING"



and more to come

Music Corporation 1650 BROADWAY, NEW YORK 19, N. Y.

BMI Expands Script Service With Name Bios

As an additional facet of its programming service, Broadcast Music Inc. has packaged a new series of "Meet the Artist," for cuffo distribution to radio stations. Series will be made up of indefinite number of 15-minute stanzas, each framed around the biog of a current disk name, either vocalist or bandleader.

BMI has readied 12 scripts on such names as Rosemary Clooney, Frank Sinatra, Hank Williams, The Three Suns and others, and plans to expand the series to cover over 100 disk personalities. With the bi mmentaries, BMI also indicates the musical selections to be spotted. All of these tunes, of course, are BMI.

The "Meet the Artist" series ex-

The "Meet the Artist" series extends BMI's promotional activities. in behalf of its affiliates' catalogs. For the past couple of years, BMI has been furnishing tv stations sketches to be built around its tunes as well as providing other script services. In this category re such shows as "Your Concert Hall," "According to the Record," "Milestones," "Stories From the Sports Ficord," "The American Story" and "The Book Parade." In the latter case, as in others

In the latter case, as in others, BMI does not make any pitch for its catalog. The "Book Parade" is a review service and the "Sports Record" series covers historical Record" series covers historical highlights while "Your Concert Hall' plugs longhair music, most of which is in p.d. The overall program; however, is designed to build BMI's status among the broadcasters as a service organization as well as a clearance house for copyrights.



THE SIX FAT DUTCHMEN

ead the Parade of Old Time Music RCA VICTOR Recent Releases: Old Spinning Wheel, #20-5842

Happy Days #20-5819

Ask for these records at your RCA VICTOR dealer or send your order direct to:

HAROLD LOEFFELMACHER New Ulm, Minn,



RETAIL SHEET BEST SELLERS

Natio Rat	best obtain 12 c parate and l * A	vey of retail sheet music sellers based on reports ned from leading stores in these and showing computes all rating for this ast week.	York-(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont	Antonio-(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	coit—(Grinnell Bros.)	Minneapolis-(Schmitt Music)	sas City-(Jenkins Music)	ouis-(St. L. Music Supply)	Angeles-(Preeman Music)	attle—(Capitol Music)	TO TAL POIN
wk.	wk.	Title and Publisher	New	Bost	-	San	Chic	Indi	Detroit	Min	Kansas	St. I	Los	Seat	T S
1	1	*High and the Mighty (Witmark).	4	8	2	2	.2	. 1	2	1	3	1	1	3	102
2	2	*Hey There (Frank)	3	4	3.	1	1	2	3	3	2	2	3	6	99
3A:	6	*If I Give My Heart (Miller)	1	3	1	4	6	.10	1		-	6	6		61
3B	3.	*Little Shoemaker (Bourne)	5	1200	4	- 6	3			7	5	4	.2	2	61
5 6 7	7.	*Skokiaan (Shapiro-B)		12.	5	7		4	7	2	7	8	7	. 8	56
6	4.	*Chapel in Moonlight (Shapiro-B).	9		10	-3	9	.3	8	9		3	5	4	47
	8	†This Ole House (Hamblen)	7	, i.	9	5	. 5	<i>i</i> .	7	10	4	5	8	1	45
8	5	Sh-Boom (Hill & Range)		.,		9	10	5	6	4	1	7			36
9	10	*I Need You Now (Miller)		1	7	10			5		8	10	10	.,	35
10	14	*Doing the Mambo (Morris)	8	. 5	8	• 4	. 7	9	,					4.	18
11	12	*Hold My Hand (Raphael)		2	٠.	4,71		1				٠	4	, see .	16
12A	10 .	*Hernando's Hideaway (Frank)		7				7		8	10			9	12
12B	13	Goodnight, Sweetheart (Arc)				8	8							5	12
14	15	†I'm a Fool to Care (Peer)		2.						-9	6		4.1.	7	9
15	-9	*Little Things Mean a Lot (Feist).		9						1	9	9	9,		8

Inside Stuff—Music

George R. Marek, RCA Victor artists & repertoire chief, had to get special permission from Vatican authorities in Rome to produce sections of Michelangelo's Sistine Chapel fresco in the diskery's album of Verdi's "Requiem," conducted by Arturo Toscamini. Set includes 11 full-page halftone prints of fresco details as illustrations to Marek's liner notes and choral text. The set, issued this fall in commemoration of the 80th anniversary of Verdi's death, was taken from a NBC broadcast in 1951.

In a move to cash in on LeRoy Holmes' disclick, "The High and The Mighty," MGM Records is rushing into market an extended play platter of the maestro's workover of four pic themes, Included on the platter will be "High and Mighty," and the themes from "Rear Window," "President's Lady" and "Battleground." Disk is set for Oct. 8 release.

Ballroom Ops Ponder Future

- Continued from page 45 =

that jazz was on the upswing across the country and that a Storm Lake, la, dancery has skedded a straight Louis Armstrong concert in Notember. Williamson suggested that ballrooms which are open only two or three days per week might on occasion convert to cabarets for the listening element which purchases records.

Frieze Anneal Continued from page 45

profits from past year, while the remainder said business was the same or better. Summer operators have shown they've been shortenhave
Fringe Appeal

Opposing voices nixed mambo and jazz for appealing only to a fringe of the public and for discouraging mass dancing on the floor. Same operators blasted a&r men of record companies for throwing name bands off the dance beat by seeking gimmicked music that sells disks. Second issue of controversy was

Second issue of controversy was the NBOA name band reports, which were assailed by Williamson "because operators frequently lie about prices they pay for bands and because of their inevitable personal prejudices, which can commit injustices to bands." Williamson acknowledge a positive side, however, in saying the reports can be constructive and that they have helped in promoting and building new talent. He said it was unfair of the operators to withhold these reports from bookers and the bands themselves.

Accordingly, NBOA membership

Accordingly, NBOA membership voted to delete all mention of prices and to circulate the previously secret report to agents, but on the condition that bookers in turn provide operators with band itineraries.

Survey administered by the NBOA managing secretary revealed that roughly 54% of ball-rooms reported a decrease in gross

Name Bands Better
Name band picture was considerably better. Operators using name orchs turned out in survey as follows—39% reporting poorer business and the rest equal biz or better. On the other hand, 55% of danceries employing oldtime or territory bands showed a boxoffice decrease. Convention was told that vari-

Convention was told that various dance promotions proposed last year failed to get off the ground because of overburdening details in each of the schemes. When conclave wrapped up last Wednesday (22), nothing was said of starting the promotions afresh. All previous year's officers were reelected, with Tom Archer retained as prez, and two new members were added to the board of directors as two others were deleted. New directors are John Dineem of the Casino, Hampton Beach, N. H., and Carl Braun, Commodore, Lowell, Mass. They replace R. J. Verderbar and Vince Schulting on the board.

Luther Ankling ASCAP For BMI Pub-Writer Tie

For BMI Pub-Writer Tie

Frank Luther, Decca Records'
top juve disk performer, is ankling
the American Society of Composers, Authors & Publishers for a
publisher-writer deal with Broadcast Music Inc. Luther is the composer of well over 500 kiddle, cowboy and novelty songs and publishes through his own firm, Luther
Publications, which will also make
the switch from ASCAP to BMI.
Luther and BMI execs are currently wrapping the details of their,
pact. Under ASCAP bylaws, a
member must submit his resignation prior to 90 days before the
end of the calendar year for it to
become effective the following
year. Hence, Luther has to get in
his letter of resignation before
Oct. 1.

Best British Sheet Sellers

(Week ending Sept. 18) London, Sept. 21.
Things Mean a Lot. Robbins Coins in Fountai Feist Robbins Cara Mia Story of Tina... Macmelodies My Friend.....Chappell Gilly Ossenfeffer....Spier Little Shoemaker Bourne Smile Bourne

Bourne

Happy Wanderer Bosworth

Never Land Keith Prowse

Sway Latin American

Sky Blue Shirt Wright

Second 12

West of Zanzibar ... Bluebird Wanted Harms-Connelly Secret Love. Harms-Connelly Young at Heart.....Victori Heart of My Heart...F.D.&H. Hold My Hand Wood Must Be a Reason. Connelly Idle Gossip Bron
Friends & Neighbors Reine
Wait For Me Darling Lafteur
I Get So Lonely Morris
Sh-Boom Aberbach

Col Adds Month

Continued from page 47 =

deejays for promotional spins. Diskery's foreign distribs are Diskery's foreign distribs are now getting the platters to peddie via regular sales channels. It's expected that Col will put many of the "P.E." disks on regular release at the windup of the fall sales

push.

Col handles the "P.E." platter distribution direct from its Bridge-port (Conn.) plant. The sales slips are forwarded to the diskery with the "P.E." request and the diskery rushes out the premium platter within a week of receipt. Dealers are commending Col for having taken over the distribution, since it alleviates a lot of bookkeeping headaches.

Col will promote the extra "P.E." month with additional ads and new brochures to tie in with its hotoff-the press releases. push.
Col handles the "P.E."

Sieman' Group

Continued from page 47 =

Commonwealth and certain other territories. Deutsche Gramaphon claims to have wrapped up between 60-65% of the entire Continental market. DGG discs are currently pressed in the U.S. by Decca and the company is the German licensee of the Brunswick and Coral labels.

They are to operate in London under three labels, two of which will be exclusively in the longhair field and the third catering for the pop market. The classical disks will be released under the Archive and Deutsche Gramaphon trade names and the popular records will carry the Heliodor label.

Disks Pressed On Paper Open New **Selling Vistas**

New vistas are opening up for recorded sound with the

heading of a technique of pressing disks on laminated paper. Process, which was kicked off a little less than a year ago by Sight & Sound Enterprises, has now been taken up by the Gothai Recording Corp., and show biz as well as commercial outfits are hopping on the paper disks as a new pro-motion device.

motion device.

The laminated paper platters are now being designed primarily for postal cards or other mailing devices, but execs of both orgs expect that its incorporation in national mag advertising is in the offing. The paper disks are taken off previously recorded acetates and pressed directly on the paper without eliminating the art work, color or print. It's then laminated to protect the grooves. The paper disks are grooved in 78, 45 or 33 rpm.

disks are grooved in 78, 45 or 33 rpm.

According to Gotham execs, the paper disk will replay more than 150 times without any loss of fidelity. Price for production of the paper platters vary with the size of the order. For example, Sight & Sound's tab for a postal card platter runs from 10c each for an order of 50,000.

The paper platter technique already has been used by major automobile companies as sales aides to dealers, by pic companies to push new films, by publishers as trailers for their new copyrights, by disk artists as mailers to their fan clubs, and by ciggle firms which have printed their radio-tv commercials on laminated postal cards for mailings.

The Gotham outfit is headed up by Herbert Moss while Sight & Sound is run by Larry Forray with Floyd Gilbert as account exec.







Old and well-known Swedish record-Old and well-known Sweatsn record-ing company: seeks connection with similar American company. Will im-port masters of famous American re-cordings, especially jazz, on a license basis, for distribution.

AKTIEBOLAGET SONORA Stockholm, Sweder



On The Upbeat

New York

Elliot Lawrence orch continues with the Red Buttons. show when it preems on NBC-TV Friday (1) Milton Karle handling disk promotion for The Commanders. Publisher Al Porgie's wife died in New York last week (22), Earl Bostic, who opened at Basin Street last night (Tuesi), booked solid for the next three months. Pete Rugulo and his new 20-piece orch preem at Birdland tomorrow (Thurs.). Angelo Carlini, vet operatic and concert manager, appointed artists relations director for the Penthouse Studios of V. J. Nola at Steinway Hall.

Conductor-composer Harry Sosnik's suite, "Modern Moods For Concert Orchestra," picked up by Robbins Music. . Seena Starr, secretary to Stan Stanley at Chappell Music, engaged to a non-prolast week. . Al Comparti, Coast publisher (Amco Music), in town for a couple of weeks. Alan Dean moved from New York to Miami. . Rhoda Tepperman, assistant to Sol Handwerger, MGM Records' publicity chief, on a seven-week leave of absence for a European trek. Betty Madizan playing a benefit for the Youngstown (O.) Police Assn. Oct. 2. Frank Petty, MGM Records' publicity chief, on a seven-week leave of absence for a European trek. Betty Madizan playing a benefit for the Youngstown (O.) Police Assn. Oct. 2. Frank Petty, MGM Records' packee, opened up his own nitery in Boston . Mitzi Mason begins a three-day stand at the Casa Seville, Queens, Friday (1).

Jack Pleis, Decca Records' musical director, prepping a cross-country d.j. trek for his coupling of "For Always" and "Beyond The Blue Horizon" . The Rover Boys. Coral Records' pactees, begin a week's stand at the Gay Haven. Detroit, Oct. 5. Hi-Lo's, vocal combo, currently at the Tiffany Club, Los Angeles . . Gene Krupa Trio makes its first ty appearance since returning from Australia on Steve Allen's NBC-TV show Oct. 1. . . Nat (King) Cole into the Latin Johnny Mercer will vocal for Coral Records by Mchallen, and Meyond The Blue Montany Control Coral Records by Mchallen, and Meyond The Blue Horizon" . The Rover Boys.

Boston

Saxist Gene Rosati, who has been working in Bermuda for the



THE CHORDETTES And Archie Bleyer

(CADENCE)

MR. SANDMAN

Words and Music By PAT BALLARD E. H. MORRIS

past year, has returned here and joined Vin Parlay's combo at the Showbar. The Harry Fink trio returned to Steuben's Vienna Room for the fourth season. "Wild Bill" Davison has joined the All Stars, at George Wein's Mahogany Hall. Planist-arranger Phil Wall, who switched to the New York scene many years ago, has bought a home in nearby Wellesley and will commute to N.Y. for his radio dates. Trombonist Dick LeFave has joined Harry DeAngelis's band at the Latin Quarter. Slim Gaillard in for one of his frequent dates at the Hi-Hat.

Pittsburgh

Bill Bickel, who quit Pittsburgh for the Coast a few months ago, is now playing at the Chi Chi Chi Chiu Din Palm Springs, and scoring the music for the production numbers there. He's also doing some arranging for Gus Arnheim, musical director of the Larry Finley show on Channel 2, in L. A., Harry Walton band has signed a three-year managerial contract with the Maurice Spitalny office. Marty Fallon's four-piece out-fit checks into the Ball Kea tonight (Wed.) for a run Julia Miller Melman has replaced Jean Patterson on the violin with the Al Di-Lernia Trio at the William Penn Hotel. Miss Patterson's doctor ordered her to take it easier on account of severe injuries she suffered in an auto accident in May.

Calypso Eddie unit opens Monday (4) at the Carnival for four weeks with options. Tom Andrews, former Lee Kelton planist and now a second lieutenant in the Air Force, taking flight training at Bartow, Fla. Tommy.

weeks with options. Tom Andrews, former Lee Kelton pianist and now a second lieutenant in the Air Force, taking flight training at Bartow, Fla. Tommy. Carlyn Jr., son of the bandleader, has entered Kent State College, in Kent, O., with a football scholarship. He's a candidate for the quarterback berth on the freshman team. David Carey, former orch leader here and music teacher at Dormont High School, who left for New York this summer, has landed as rehearsal pianist for the musical, "Fanny." Joie Vance threesome switching to Ben Gross' on Route 30 after 17 weeks at the Parkway Hotel. Johnny Costa, staff pianist at WDTV and also playing rightly at My Brother's Place, formerly Jackie Heller's Carousel, has taped a couple of records and is submitting them to the major works. Honey Boy and his Buzzin' Bees closed a month's stay at the Blue Moon.

Kansas City

Dallas

Russell Nype opens a two-week stand tomorrow (Thurs.) in the new Royal Room at Dallas Athletic

Another BMI "Pin Up" Hit RAIN, RAIN, RAIN FRANKIE LAINE and THE FOUR LADS Columbi MGM Records Published by MAPLE LEAF MUSIC PUBLISHING CORP.

Club . Nat (King) Cole and Buddy Johnson's orch at the Plantation tomorrow . Joe E. Lewis inked for Feb. 12 return to Hotel Adolphus Century Room . Uncle Willie, fave dancer-singer at Pappy's Showland for 15 years, set for Oct. 3 opening at the Latin Quarter, N. Y. . The Zerbys dated for Oct. 4-24 at the Colony Club, with Johnny Cola's orch back on the dais: . Cell Block Seven dixielanders held over at Club Yegas, weekends only, through January . Joy Cayler's all-girl orch and unit show set for October one-nighter tour of Texas, with Dusty Brooks, Cheri Palmer and Jay Lee & The Princess on the bill.

Omaha

Robert Shaw Chorale and Orch will tee off Musical Club concert series next Wednesday (6), with Irmgard Secfried (25), soprano; Claudio Arrau (Dec. 13), planist; I Musici chamber orch (Jan. 25), and Gold & Fizdale, duo-planists (March 8), following Tonys Bradley orch returned to Howells, Neb., Ballroom Sunday (26). Ernie Kucera orch one-nighted at the Oak Ballroom in Schuyler Saturday (25).

Scotland

Scotland

Frankie Laine topping at Empire, Edinburgh, with two matiness added to normal performances and prices upped 50%. Frankie Vaughan, English cronner, pacted for week's vaude at Empire, Glasgow, Oct. 18. Ken Mackintosh orch in for short season at Playhouse ballroom, Glasgow, Ray Ellington Quartet, with chirper, Marion Ryan, to Empire, Glasgow, on first date of new U.K. tour. Jack Lambert accompanying and musical director to Howard Keel on British vaude bow in Glasgow.

Rubinstein Stumps For Jazz at Edinburgh Fest; Raps Longhair 'Lifting'

Raps Longhair Lifting'

Edinburgh, Sept. 21.

Artur Rubinstein, top classical pianist, hit headlines here by suggesting there's room in the dignified Edinburgh. International Festival of Music and Drama for jazz. He helieves there is a place in the Festival for one or two serious jazz concerts, separate from the other sections.

"The Americans are taking jazz very seriously," he said. "There is so much money in it. Jazz composers do some marvelous things, and they can achieve a high degree of perfection.

"Some jazz players have amazing technique. They never play a wrong note. We do. I do not know how they manage it."

But there's one field of jazz of which Rubinstein does not approve. He objects to the adaptation of classical melodies to Jazz numbers. He recalled how, after the first World War he tried to induce leading musicians to petition the U. S. Congress to do something to stop it, but he could not get support. Conductors and performers were afraid they would lose contracts if they opposed the prosperous industry of Tin Pan Alley.

Rubinstein dismissed the question of the work involved in adapting a classical tune to jazz. "These people are only doing what I did for my aunts when I was four," he said. "They make more money than the original composers. I doubt if Tchaikovsky made more than £100 out of his Piano Concerto during his life. The man who adapted it has made a million."

Another point, said the pianist, was that people were beginning to know great works only in the jazz adaptations. One day in New York a man refused a record of Rubinstein playing the Tchaikovsky Concerto, remarking to the shop assistant, "I don't like the arrangement."

Kenton 6G, Portland

Portland, Ore., Sept. 28, Stan Kenton and his Festival of Jazz grabbed a neat \$6,000 for a single performance at the Audi-torium last Tuesday night (21). The torium last Tuesday night (21). The 4,000-seater was scaled at \$3.60. Outfit included Charlie Ventura, Johnny Smith, Mary Ann McCall, Shorty Rogers, Shelly Manne, Art Tatum Trio with Star Stewart and Everett Barksdale.

Customers were well-disciplined and showed their appreciation throughout the 2½ hour sesh. Tatum made his first Rose City appearance and stopped the show cold. Kenton promoted the shindig.

4 On Wax Turning Up The Easy Way As **Vocal Quartets Keep Multiplying**

Fisher's 'Need You Now' Runs Into 'Fanny' Release

Runs Into 'Fanny' Release

RCA Victor's commitments to the legit musical, "Fanny," for original cast album promotion via singles from the score, has upset the company's policy of spacing releases by its top artists: Eddie Fisher was assigned to cut the title fune from the Harold Rome "Fanny" score even though Fisher's slice of "I Need You Now" is just starting to take off.

Latter number has already gone over the 500,000 platter sales marker and is still moving fast. Victor execs don't want to slow dow "I Need You Now" but, at the same time, they would like to see Fisher repeat his "Wish You Were Here" legitune click with Fanny," both being Rome compositions. In the meantime, Miller Music of the Big Three, publishers of "I Need You Now," are stepping up their promotion and will continue to lay on the tune until Jan. 1 at least.

Miller Edition

Continued from page 45;

several high-priced packages this fall with any sign of reaching the saturation point. The Decca wax biog of Bing Crosby, at \$27.50 per

biog of Bing Crosby, at \$27.50 per copy, has been going strong and, at the present time, there are several dozen longhair, sets, comprising two and three platters and selling anywhere from \$10 to \$18.

Sale of the new Miller package continues the spectacular postmortem popularity of the bandleader. It's estimated that sales of Miller disks, during the past year which also saw his Universal Pictures' biog, "The Glenn Miller Story," helping the platter push, totaled around \$5,00,000. With the present set, that will climb to \$10,000,000.

quartet? That seems to be the biz these days as the tide of vocal combos on wax keeps from week to week.

Maybe the overnight click of the Four Aces a couple of years ago started the panic. Since that time, the foursomes have multiplied so fast that a convention of quartets would probably overflow th Yankee Stadium. To name just a hatful, there the Four Lads, Four Coins, Four Fresh Four Guys, Four Jokers, Four Tunes, Four Knights, Four Bells, Four Boy. Four Joes, etc.

Boy., Four Joes, etc.
Also in the quartet bracket ar
the Mills Bros., Ames Bros., Gaylords, Crew Cuts, Hilltoppers,
Mariners, Chords, Midnighters,
Drifters, Clovers, Charms, Spiders,
Scarlets and any number of other
on the smaller labels.

on the smaller labels.

At the present time, the quartets are riding high in both the pop and the rhythm & blues markets, sometimes the latter sliding into the former on numbers such as "Shoom and "Oop Shoop." One feature noted by publishers is that the top selling quartets are not necessarily the best-sounding combos.

necessarily the feet-sonthing combos.

In fact, the reverse is held to be tru To. have a polished sound with class arrangements is virtually fatal these days on wax. What the disk buyers want, judging from the top combos, is simple, rhythmic sound with "sincerity" making up for the rough edges.

On the distaff side, sister trios still are the vogue, but in recent months, only the McGuire Sisters with "Goodnight," have clicked. Other trios now in the field are the Laurie Sisters and Fontane Sisters. The Andrews Sisters are still working, but without Patti Andrews, who's now doing a single.



ALAN DEAN

I'm Looking For Somebody

Lover's **Ouarrel**

M-G-M RECORDS



Mont'l AGVA Execs Not Joining Jones; Rehearsal Snarl Snuffs Doucet Takes Over as Branch Mgr.

Reports that former American Guild of Variety Artists execs and staff members had quit AGVA to join Dick Jones' rival group were emphatically denied here in Montreal. Situation as to AGVA staffers, however, was almost completely reversed, as Paul Doucet, who had been assistant branch organizer here, had withdrawn his resignation of last week and now has become temporary branch manager. Board member Leo Rive is also expected to withdraw his resignation and present the Montréal situation to the AGVA national board meeting, which convenes Oct. 26 at the Henry Hudson Hotel, N.Y. The only resignation that's still alive is that of Armand Marion, who had been branch manager here.

Dissension was no surprise to be a suppose to the large of the

lon, who had been branch manager here.

Dissension was no surprise to local members of AGVA, who have been watching their union fall slowly apart over the past several months because of a top brass hassle and near-indifference by the excutive staff of AGVA to consider the problem of inter-union strife. AGVAites in Quebec province also feel they have been victimized on many counts and are particularly bitter that the current AGVA-AFM dispute should've been dumped in their laps when prior to this fight, which started in the U.S., both unions had worked in harmony.

Jack Irving, admisistrator for AGVA, was in Montreal last week and temporarily took over the office vacated by Marion, et al. in an attempt to salvage the membership.

Provincial labor laws in Quebec

ship.
Provincial labor laws in Quebec are not designed to give any backing to this sort of wrangle as they are in the U.S. and further court cases would only prolong the concusion and delay any decision by the AFL who, through prez George Meany, declared last week at the annual convention that nothing would be discussed on the problem until AGVA took current court cases out of court.

In the meantime, the local vaude and nitery scene continues with both sides suffering from unemployment but the musicians coming out best because of their healthy financial background. Overall talent on display this season is perhaps poorest in many years and operators, who have enough problems keeping a saloon going businesswise, are getting tired of walk-Provincial labor laws in Quebec

BLACK DUNDEE



The PHEBY SISTERS



USO tour Europe arrive back

Eddie Smith Agency

New York

THE MENTALAUGH - PROVOKERS

LUCILLE & EDDIE ROBERTS

Originators of the Show

"WHAT'S ON YOUR MIND"

CURRENTLY APPEARING COLONY: LONDON, W. 1,

well be the tag put on present show biz trends here. Since the reopening of the Olympia last season as a music hall again, the nipand-tuck battle for public favor finally swung to the music hall. The reopening for the second season this year has found SRO signs up, and in its wake are four more vauderies with others in the offing. At the present count Paris is walkalla for vaude acts and eyes are on foreign shores to keep these rapid turnovers full of new and unique acts and name personalities. The music hall is now a public favorite again here.

Last season music halls were repped only by the oldtime Bobino and had its faithful habituees, but was off the beaten path in Mont-

nemer of the beaten path in Montparnasse. Although prices were
reasonable, the small seating capacity militated against the big time.
Then Bruno Coquatrix came along
with his Olympia, in a perfect Grand
Boulevards location, and a reasonable tab of 50c to \$1.25. Crowds
showed they wanted this type of
live entertainment and now attended in droves. It is a healthy type
of one-level show biz, and is also
channeling acts and personalities
from other branches. Eddie -Constantine made the film grade and
then became a big song music hall
star. Henri Genes has come from
films to top a new house, the Etoile.

Talent Market Bullish

star. Henri Genes has come from films to top a new house, the Etoile.

Talent Market Bullish
Right now the talent market is bullish. Upped receipts should enable the houses to pay for big name U. S. acts and make for the hands-across-the-sea show biz clasp as of yore, Coquatrix broke the lee at the Olympia with Billy Eckstine last year. His acceptance by the Gallic crowds behooves more of the same. Xavier Cugat was socko at the converted Alhambra, and comes back next week for a repeat performance. In the offing are Lionel Hampton, Louis Armstrong, Harry James and Betty Grable.

Alhambra still vacillates between part-time vaude and full music hall. Prexy Pierre Andrieux is try-(Continued on page 56)

(Continued on page 56)

'Insanities' 38G on 7

San Antonio, Sept. 28.

Spike Jones, who teed his "Musical Insanities of 1954" show in Phoenix last week, has been hitting consistently top grosses in his one-niter tour of the far west.

In Phoenix, Sept. 20, the troupe grossed \$4,600, then followed with \$5,500 in Tucson, \$5,500 in El Paso, \$5,440 in Midland, \$5,050 in Fort Worth, \$6,000 in San Angelo and \$6,080 in San Antonio, for a \$38,170 total on seven dates.

Allentown Fair Draws Allentown, Pa., Sept. 28. The Allentown Fair drew 106, The Allentown Fair drew 106,-336 paid admissions last week in five days. Rain on two days kept down attendance, cutting last year's admissions by 14,803.

Saturday (25) with car races as the feature, 23,372 paid their way

Goofers Out of Chi Date

Chicago, Sept. 28.

Hilton producer Merriel Abbott at the last minute Thursday (23) cancelled The Goofers as featured act at the Palmer House, and held over Gene Sheldon from the previous show. Miss Abbott was peeved over the act's "misunderstanding" of a Tuesday rehearsal appointment, as the song-and-comedy quintet turned up just before show time. 'Goofers said they were playing a Canadian date, set by MCA, the night before.

the night before.

Booking of the raucous cocktail unit into the swank Empire Room was another brainstorm experiment by Miss Abbott and was considered the statement of the stat sidered sensational by the trade when it was announced.

Arg. Nabe Houses Dread Summer, New Vaude Law

Buenos Aires, Sept. 21.

As spring brings competition from outdoor resorts neighborhood exhibitors here grimly anticipate a financial debacle because of the obligatory vaudeville law. They consider the law has increased partons' tendency to bypass the neighborhood house in favor of the big, uptown deluxe theatres since paying for the unwanted "live" entertainment there at least assures better showmanship in more comfortable surroundings. Thus on weekends and holidays the firstrun uptown houses are turning away. uptown houses are turning away patrons while the nabe houses are

patrons while the nabe houses are virtually empty.

Exhibs claim the trouble stems from uniform prices in all except the smallest nabe houses. They hope for scaled prices and rentals according to the quality of the product, giving the same pictures but at lower scales in the suburban districts. but at lower ban districts.

but at lower scales in the suburban districts.

The exhibitors realize that as warmer weather sets in obligatory vaudeville turns will be even less welcome to audiences which are likely to dwindle for seasonal and vacation reasons. Naturally, this does not affect the uptown air-conditioned spots to the same degree.

The vaudeville acts imply all sorts of unforeseen gimmicks for exhibs. For instance, there has been a loud squawk from the Authors' Rights Society (Argentores) on account of very blue material, used by vaude turns in out-of-town distr.' is. This segued into the Entertainment Board's banning monologists until machinery can be set up to censor their scripts and gags. In the meantime, exhibs, not the acts, were held responsible.

Lack of dressing-room facilities is another headache even in firstruns making conditions unpleasant for the talent. There have been cases of improvised dressing-rooms which have to be shared by three turns simultaneously with ushers

which have to be shared by three turns simultaneously with ushers

turns simulations.

The Vaudeville Talent Union recently held a general meeting to discuss these problems, but the time was mostly spent launching diatribes against exhibitors and

(Continued on page 56)

Vaude, Cafe Dates

New York

New York
Carl Brisson is a holdover at the
Terrace Room of the Statler;
Buffalo . . . Billy Shepard is down
for an Oct. 8 opening at the
Palace, N. Y. . . . Billy Daniels
has been pacted for the Casino,
Toronto, Oct. 7, and the Latin
Quarter, Boston, Oct. 29 . . . Paul
Draper goes into the Congress, St.
Louis, Oct. 3 . . . Milton Berle will
emcee the "Lights On" benefit for
the blind at Carnegie Hall, Nov. 4
. . . . Mildred Weissenfeld is exec
director of the shindig . . . Novelites go into the Ankara, Pittsburgh,
Nov. 1.

Qmaha

Gigi Mayo will open Friday (1) at Don Hammond's Seven Seas, with Joaquin Garay following the 15th and Sheeky Greene the 29th ... Pat Delaney held over at the White Horse Inn of the Regis Hotel ... Johnny Vana Trio continues at the Cottonwood Room of the Blackstone Hotel.

Edict to Can. Tooters Sets Pattern: May Lead to AFM-AGVA Settlement

Joffee Gets Exec Post In Trianon Hotel Chain Kansas City, Sept. 28.

Kansas City, Sept. 28.

Barney Joffee has been appointed advertising manager of the Hotel Muehlebach here and the Hotel Allis, Wichita, and general manager of the Terrace Grill at the Hotel Muehlebach by Barney Allis, president of the Trianon Hotel Co. which operates both hostelries.

telries.

Terrace Grill, downstairs dinner-dance spot, is being remodelled and will reopen in October. It has been closed more than a year, formerly playing name bands and occasional floor shows. Position Joffee fills is a newly-created post. He formerly handled advertising and entertainment booking for the Muehlebach. A few months ago Joffee resigned as manager of the Fox Midwest Tower Theatre where he had been for nearly 20 where he had been for nearly 20

'Star' Date Knocks Vaude Out of 2d Spot; N.Y. Par Drops Gleason Dicker

"A Star Is Born," lengthy pic starring Judy Garland, is knocking vaude out of a second situation. The Paramount, N. Y., had been dickering to put in a show topped by Jackie Gleason for the Thanksgiving holiday season, but "Star" has been booked to preem formally Oct. 11, with its grind starting the

has been booked to preem formally Oct. 11, with its grind starting the following day. House expects a lengthy run and therefore stopped the Gleason negotiations.

Deal had been in the works for a long time, but hadn't been inked formally. It was understood that Gleason was willing to play the house with a cast that would include Art Carney, Audrey, Meadows, a line routined by June Taylor and possibly the Dorsey Bros. Band. For this profusion of talent, the house would have made a 70-30-10 arrangement, by which Gleason would get 70% of the gate, with the house being guaranteed 10% of the gross as profit.

the gate, with the nouse being guaranteed 10% of the gross as profit.

Par's booker Harry Levine had also been trying to get Eddie Fisher into the house, but all vaude bets are off for the time being because of "Star's" booking.

Vaude has also been knocked out of the Chicago Theatre, Chicago, by the Garland pic. The long-running time made stageshows unfeasible. Paramount expects to resume vaude in that house as soon as the film's run ends, since stageshows provided a healthy margin of profit in this spot.

Currently, the N. Y. Par plans stageshows around the holiday seasons, such as Easter and Christwas—unless, they get other big pix.

EDITH PIAF MAY DO ILS. TOUR OF CONCERT DATES

TOUR OF CONCERT DATES

Negotiations are being completed to tour Edith Piaf on a series of concert dates in the U.S. The Lew & Leslie Grade Agency is currently dickering with Tim Gale, prexy of the Gale Agency, and Cress Courtney, who handles major promotions for the percentery, to have Miss Piaf come into the U.S. for a series of dates.

The Gale Agency has been trying to get the French chantoosey to do a series since she played the Curran Theatre, San Francisco, a couple of years ago. However, several illnesses made it impossible for her to appear here. Her date at the Versailles, N. Y., has been postponed several times.

Miss Piaf would tour in such towns as Montreal, Boston, San Francisco, Chicago and other major stops with the exception of New York. She's expected to play the Versailles next September.

Toronto, Sept. 28.

Recent edict by the Canadian Labor Relations Board, ordering musicians to play for acts at the Casino Theatre here, is believed to have set a pattern which may ultimately permit the settlement of the hassle between the American Guild of Variety Artists and the American Federation of Musicians, Nitery owners are now contemplating similar action against musicians as soon as contracts with the AFM expire. Pattern established in the case of the Casino would enable nitery owners to continue operations, should the musicians revolt at signing a new agreement with operators which would contain stipulations declaring that tootlers must play for all acts, whether belonging to AGVA acts, whether belonging to AGVA

Ing that tootiers must play for all acts, whether belonging to AGVA or not.

The Casino, at the expiration of its contract after the musicians notified the house that they wouldn't play for AGVA members, took the case to the Labor Board. After hearings, board told that union that it could not specify such a clause and ordered them to renew the contract.

The Musicians Union, here, headed by Walter Murdoch, was an unpopular organization this week after the windup of the Canadian National Exhibition. Because of the enmity between both unions, the CNE was forced to put on a show considerably below its usual quality. The Toronto Daily Mail, among others, had blistering editorials aimed at Murdoch.

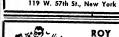
Daniels' Date Snafued

Daniels' Date Snafued
Ottawa, Sept. 28.
Billy Daniels' Oct. 7 booking into
the Gatineau Club Carnival Room
was snafued by the new American
Federation of Musicians' ruling
forbidding AFM members to play
for American Guild of Variety Artists acts in Canada. Daniels is an
AGVA member but his accompanist Benny Payne and the Harry
Pozy house band at the Gatineau
Club are AFM.
However, Daniels will be able to
play the Casino Theatre in Toronto
due to a recent ruling by the Ontario Labor Relations Board overcoming the AGVA-AFM tangle in
Ontario. This ruling concerns Ontario only. Gatineau Club is across
the Ottawa river in the province
of Quebec where the AFM ban
stands firm.

MISS NAOMI STEVENS

"Chants With a Chuckle" Just Concluded: Sept. 15-28
SHERATON-CARLTON HOTEL
Washington, D. C.

Currently CONGRESS HOTEL St. Louis, Mo. Dir.: JIMMIE HUSSON AGENCY 119 W. 57th St., New York





DOUGLAS Geraldine

Appearing: PALACE THEATRE New SEPTEMBER 24th to 30th Thanks, DAN FRIENDLY

Personal Management: KEN GRAYSON, 316 W. 83 St. SU. 7-5313

COMEDY ACTS
5 different acts. Can be used anywhere. All for \$5. An introduction to the most helpful writing service in the field of entertainment. A. GUY VISK

Writing Enterprises

196 Hill Street Troy, N. Y "Creators of Special Comedy Material"

THE SATISFIERS

VOCAL QUARTETTE

VAUGHN MONROE SHOW . . . NBC . . . TUES. & THURS., 7:30 P.M. CHEVROLET "ON STAGE" WBZ-TV, BOSTON, MONDAYS, 8-8:30 P.M. Direction, Williard Alexander, Inc. Personal Mgt., Eddie Hellman

UNTIL OCTOBER 17th
Direction: MUSIC CORPORATION OF AMERICA

Weekend Nitery Bookings Spreading In East; Work Potential On Upbeat

The weekend nitery bookings are + spreading in the east. Some spots New Orleans Swan Room are spending as much for weekend talent as other spots do for a full talent as other spots do for a fun-week. The potential of the part-time nitery is admittedly big, ac-cording to talent agencies, since it is on the upbeat in only one section of the country.

Promising aspect of the part-time cafes lies in the fact that it may lead to full weeks, and if it doesn't then it may induce other spots to attempt a partial nightclub operation.

club operation.

In the midwest, the general run of nightclub will either have full week shows or none at all. In these sections it's generally feit that the weekend shows tend to destroy its character and fail to give the cafe any kind of identification. In those sections of the country, it's also believed that operation with talent during week-days even when it's slow is necessary, if the house is to be filled over the weekends.

However, a recent tendency in

sary, it the house is to be filled over the weekends.

However, a recent tendency in the east is to either darken the spot on the slow days, or to operate that time as a straight restaurant. It's especially prevalent around New York suburban areas or in out-of-the-way spots which depend on the lush weekend traffic to get big crowds. For example, the Boulevard, Elmhurst, L. I., has as its normal policy weekend shows, but occasionally goes in for full week operations. The same situation applies to the Brooklyn spots, the Town & Country and the Elegante. Others include the Casa Seville and El Mombo, Franklin Square, L. I., the Monte Carlo, Little Ferry, N. J.; Rustic Cabin. Englewood Cliffs, N. J.; Boulevard Chalet; North Bergen, N. J., and others.

Many spots are name conscious and will property of the spot of the strain of the stra

others.

Many spots are name conscious and will pay top prices. Some agencies have been able to get fullscale salaries for some of the performers on the ground that it's tough travel, and because the seating capacity wouldn't permit them to do less.

The part-time nitery is not a new development, but many of the offices are starting to devote serious attention to them. With employment a fairly scarce item at times, they can't afford to neglect any possibilities, especially some that give promise of becoming important outlets.

Acro Roye Hurt

Spokane, Sept. 28.

Spokane, Sept. 28.
Rick Roye, playing the western Washington Fair, at nearby Puyallup, has done the hazardous stunt of hanging himself many times without an injury.

Last Thursday (23), while doing his turn, he missed a hold while doing the easy warmup stunts and fell from a perch of about 55 feet. He's in a serious condition.



COMEDY MATERIAL **FUN-MASTER**

THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files \$6.00—All 35 issues \$25
Singly, \$1.05 per script.

To Reopen Next Month

To Reopen Next Month
New Orleans, Sept, 28.
Swan Room, swank nitery in
Monteleone Hotel here, shuttered
since June, will be open for the
fall and winter season Oct. 5.
Initial attraction will be the
Spanish musical duo, Azarola &
Alegre. Danny Deane and orch
will provide music for the show
and dancing.
Spot underwent refurbishing
during the closure.

AGVA Charges 'Sabotage' Of Fund by Jones: Cites

Dick Jones, who recently was ousted as American Guild of Variety Artists' eastern regional director, has been charged with "sabotaging" the AGVA welfare fund for the past several years, during his tenure in office, by Jack Irving, union's national administrative secretary.

tive secretary.

Irving said that upon examination of the contents of Jones' desk in New York, and desks in the Philadelphia office, which he controlled closely through Charles Garvey, former branch organizer in Philly, a number of checks made out to the union' welfare fund were found. Some of these are more than a year old and some are uncollectable.

are uncollectable.

In addition, Irving charged, a check made out to Eugene August Edwards by the Insurance Co. of North America was found. This check, representing settlement of a claim, was never given to the act. Irving said that he feels the insurance company will honor payment on this amount.

ment on this amount.

Also according to Irving, a check was found made out to an act, Grok & Merrianna, to the amount of \$54 for salary. The check represented a partial payment for a three-day stand. Letter accompanying this check asked Jones not to put this check asked Jones not to put this check through for a few days until funds were deposited. This transaction goes back to June 1, 1950, when the check was dated. The letter which asked Jones to hold off on the deposit was dated two day earlier. It' not known whether the act ever got paid for the job.

The major N. Y. check allegedly

The major N. Y. check allegedly held out by Jones was one for \$100 made out to the AGVA welfare fund by David Ehrenreich, who at fund by David Ehrenreich, who at that time was producing vaude shows at the Puerto Rico Theatre, N. Y. Check was given by Ehren-reich to take care of payments of the welfare fund. This check, ac-cording to Irving, is uncollectable since Ehrenreich is now in service and the check is more than a year

VENEZUELA CARNIVAL TIME DRAWS U. S. ACTS

TIME DRAWS U. S. ACTS
Carnival season in Venezuela is touching off a series of bookings of American acts and bands there. Manuel Oyando, out of New York, has booked the Noro Morales band and accompanying acts for a debut in Maracaibo, Dec. 16, and has set the Machito Orch along with an act entourage for an opening in Caracas, Feb. 12.

In addition, Lou Walters' "Latin Quarter Revue" will debut in Buenos Aires, Argentina, April 1.
Cafe show had originally been slated to open in October, but Walters decided to ship the show directly from his Miami Beach spot upon the conclusion of the Florida season.

Rothman Vamps Grade

Shelley Rothman of the cafe department of the Lew & Leslie Grade Agency, N. Y., has left that office. No successor has been

named.
Rothman's new plans haven't

Vegas Op Signs Longterm Pact on Dancing Waters

Now Las Vegas hotels are apparently on the lookout for permanent headliners. One of the longest term deals ever made for a Las Vegas showing has been consummated between the Royal Nevada Hotel, opening Christmas Day, and Dancing Waters, the fountain display which will be housed in the portion of the inn between the casino and the swimming pool.

casino and the swimming pool.

Sam Shayon, who made the deal for Dancing Waters with Frank Fishman, who will operate the hotel, pacted an agreement calling for an initial one-year stand with options up to three years. Fishman saw Dancing Waters while the fountain was being exhibited in Los Angeles and negotiations started at that point.

There are presently 10 Dancing

Fund by Jones; Cites
Checks Not Deposited

Chi Holdouts

Chicago, Sept. 28.
With all the clubs in the Chicago and Calumet City areas being deleted from AGVA unfair rolls, as a result of last week's peacemaking between American Guild of Variety Artists and Entertainment Managers Assn., Chi union rep Ernie Fast now is campaigning to enlist new members from among the non-union performers employed by the niteries during the 17 months of strife. AGVA reps are policing niteries here, to hold them: to commitments in the recent settlement that only AGVA members in good standing be employed.

In all, Fast foresees the enrolling In all, Fast foresees the enrolling or reinstatement of some 500 members, about 100 of them from Calumet City alone. Strippery town has been practicing strong resistance in past to the AGVA demands for a minimum basic agreement.

RAIN DENTS READING FAIR; OFF BY 91,688

FAIR; OFF BY 91,688

Reading, Pa., Sept. 28.

Rain washed out the Reading Fair for three days and caused a 91,688 drop in attendance, compared to 1953 figures. A total of 195,034 passed through the gates compared to 286,723 last year. Adults paid a tab of 75c.

The fair, which opened Sunday, Sept. 12, broke all records with a 46,512 crowd. The rains came on Wednesday and Thursday and again on Sunday (19), normally a big auto race day. The belated signing of the Fontane Sisters, Lanny Ross and Peg Leg Bates for opening night didn't help swell the grandstand, where patrons paid \$1 to \$2.50 tops. The biggest crowd of the week was for the fair-sponsored beauty contest.

Fair officials yelled Monday when a deliberate airplane crash by Capt. Tommy Walker as part of the Joic Chitwood Auto Thrill Show was cancelled on insistance of the Pennsylvania State Police and Civil Aeronautics Administration. State officials declared it was against existing laws.

York Fair again rubbed salt into

tion. State officials declared it was against existing laws. York Fair again rubbed salt into the wounds of the local fair officials by advertising in the local papers about their big name policy. They had Patti Page, the Four Mariners and Sammy Kaye lined up for three out of their four nights, Sept. 14-18.

Chi's 'Freedom Festival' To Draw 44,000 Audience

To Draw 44,000 Audience Chicago, Sept. 28.
Bishop Bernard Sheil's "Freedoom Festival," slated for Oct. 3 at the International Amphitheatre, will have a pageant cast of 1,500 headed by Jose Ferrer, Edward G. Robinson, Albert Dekker, Jeannette MacDonald, Jan Kiepura, Mia Slavenska, Ken Nordine, and Morton Gould symphoy orch. Spectacle will depict the eternal struggle between freedom and tyranny.

Afternoon and evening shows are expected to draw a total of 44,000 spectators at \$1 top, with all proceeds going to Catholic Youth Organization.

Weinger Seeking Top Names to Lure **Networks to Telecast from Copa City**

Murray Weinger, operating the execs would like to see his attempting to get business into the room by converting it into an origination point for bigtime telecasts. Weinger has been conferring with agencies in an attempt to line up talent so that the chains would be interested in preempting the cable for the high Sunday night. cable for the big Sunday night

layouts.

At the same time, Weinger has been conferring with network officials, but it's understood that

Performer Sez Walters Rides Two Horses In **Complaining About TV**

Editor VARIETY:

Editor, Variety:

Lou Walters' statements that he is not shelling out for performers, who give their material away for free on video (Variety, Sept. 15), is truly a ridiculous assertion. In addition he states, according to Variety, that video will get no help from him. I presume video producers, sponsors, ad agencies and the major networks are all shaking with fright and dripping in hysteria.

Here is a cafe operator perched upon, truly the most uniquely successful cabaret pinnacle in the his
(Continued on page 56)

(Continued on page 56)

Texaco, is willing to go along.

In order to get that kind of show to come from the spot, Weinger is attempting to line up virtually every top name on the talent rosters. He's going after Frank Sinatra, Betty Hutton, Tony Martin and anyone in the higher earning brackets.

earning brackets.

It's coincidental that the names involved in video happen to be nitery headliners as well. Otherwise, terrific cost of topliners plus the fact that the nitery has to make every moment count in the brief 10-week Florida season, would make it unprofitable to make the Copa City a tele centre.

Copa City a tele centre.

Just what cost Weinger would bear in transferring staffs and casts to Florida isn't known. However, the cost of putting on a show from the southern resort would be considerable. Weinger hopes that by making Copa City a tele origination point, he could more readily build a national rep for the spot, and at the same time be able to induce a greater number of headand at the same time be able to induce a greater number of head-liners to play the cafe. Maybe he could have networks or sponsors shell out part of the cost of the cafe shows there.



HUMORIST

SONNY SANDS

Currently Headlining

OLD ROMANIAN, N. Y.

6th RETURN ENGAGEMENT

TOWN AND COUNTRY CLUB, N.Y., 14 Return Engagements BOULEVARD, N. Y., 8 Return Engagements ELEGANTE, N. Y., 4 Return Engagements

EL RANCHO, Las Vegas • LATIN CASINO, Phila. • TOWN CASINO, Buffalo • CHEZ PAREE, Montreal • 5 O'CLOCK CLUB, Miami Beach . NAUTILUS HOTEL, Miami Beach...

AVAILABLE OCT. 14

Direction: MCA

Club Dates: JIMMY MARK, 1650 B'way, New York City

Press Relations: SID HELLER, 152 W. 42nd St., N. Y.

Rustics Lure City Folk With Acts As Farmers' Markets Spread in East

sidered to be one of the most imsidered to be one of the most important markets in the country. Hitherto they have bought virtually every imaginable product except talent. All that is due to change as the rustics are now coming to realize the importance of courting the city dwellers in order to sell them farm-products.

them farm-products.

Les Zimmerman, who books the Arthur Murray show, is now setting talent on a series of farmers' markets around the N.Y. metropolitan area. There is now 12 days' work on this circuit. Presently, minor acts are being booked. However, if major excitement is needed at the farmer markets, it's likely that names will be enlisted. After all, names have been signed to open meatmarkets, supermarkets, and it's unlikely they'll stop at working farmers' market. Idea was started by Bob Kraig, who operates several farmer markets in the area.

Kraig has already drawn crowds

Kraig has already drawn crowds with wrestlers, personnel from tele shows such as "Star Time Kids," and has had Jackie Robinson and has had Jackle Robinson appear. He's now constructing a market in Jamaica, N. Y., and plans to spend a considerable amount on construction of a stage.

Shows are generally set for 9:30 p.m. so that customers will hang around as long as possible in the market. Farmers' markets are a comparatively recent development

BILLY SHEPARD

International Recording

Artist on COLUMBIA Records

Held Over at

THE CHATEAU

Rochester

Opening at the PALACE, N. Y.

For Return Engagement October 8th

Direction:

1560 Broadway, New York 36, N.Y. JUdson 2-4037-8-9

in the suburbs. Crowded highways have made it imperative that market centres with everything under one roof be developed. It's now estimated that there are approximately 1,000 such outlets in the U. S. Stalls are rented by the centre to farmers as well as to sellers of other types merchandise. There are many urban farmers markets as well, such as Reading Terminal in Philadelphia, which has strolling entertainment around the holiday season.

PITT BALLET GETS OWN HOME: 16-WEEK SKED

Pittsburgh, Sept. 28.

Pittsburgh, Sept. 28.
Ballet's going to have its own home here, Francis Mayville, director of the local International Repertory Ballet Co., having just signed a longterm lease on the small (300-seat) nabe filmhouse, the Crafton Heights. It's being remodeled and will be renamed the International Theatre for the opening middle of next month.

It is Mayville's plan to have a

It is Mayville's plan to have a 32-week season, with 16 weeks of ballet alternating with 16 weeks of legit attractions. Latter will include the six productions of the Catholic Theatre Guild, directed by Mayville Mayville.

Originally Mayville had leased the Casino, old burlesque house downtown, for three weeks late last spring to test out low-price, popular ballet, but he never got to find out since the short season was cancelled on account of the transit strike. International Theatre will give performances Tuesday through Sunday, with matinees on Saturdays and Sundays, That schedule will hold for both ballet and plays. Originally Mayville had leased

Paris Valhalla

Continued from page 54

ing to peg this into a full-time top priced hall, with big names only. Etoile follows into the music hall genre with a typically Gallic-type show headed by funnyman Henri Genes and featuring familiar acts. Concert Pacra stays on as the oldest spot of them all, with its two-day-a-week sked and its 50c top. It serves as a tryout spot for new acts. Pic star Ginette Leclerc is there now breaking in a new song act.

Bobino reopens after a two-month hiatus with Charles Trenet Bobind reopens after a two-month hiatus with Charles Trenet topping, backed by a solid show. Also in the offing as a revert to this new bonanza is the Palace, which Henri Varna intends to make a music hall. This house was a prewar great. Mitty Goldin Intends to go back to the original vaude status of the ABC if the present hit legit musical, "The Flowered Way," ever runs down. Also present for act absorption are the Moulin Rouge with its bi-weekly vaude shows, and the longrun revies at the Lido, Folies Bergere, Casino De Parls, Concert Mayol and the various boites utilizing act turnovers. Tele cannot keep pace with this rebirth, and is still in need of funds and new zone centers before it can make its long-awaited dent here.

\$10,000 to La Gypsy For 12-Night Aussie Date; See Religioso Blasts

Sydney, Sept. 21. Gypsy Rose Lee, due to preem here Oct. 1 at the Palladium under the Harry Wren management, looks likely to run into heavy blasts from various religious organizations in this territory. Miss Lee is the first bigtime femme with a stripper rep to open in this "New York of the Pacific."

"New York of the Pacific."

Understood that the local gendarmes will look over the show before giving the greenlight or not granting an okay. Stripper is getting \$10,000 for the 12-night stint here. She will also bring along her own troupe of femmes. Wren will also add local talent.

Wren is putting out a terrific cupilicity campaign. He's also announced that children under 16 are taboo from admission.

Egyptian Dancer to Bow New Sumac Mgt. Setup

Hollywood, Sept. 28.

Odd talent from various parts of the world will be presented un-der the banner of Inca Concerts ner, a new company formed by Yma Sumac's husband, Moises Vivanco. Organization will also present all future concerts by Miss Sumac, beginning with her 100-city tour which opens Oct. 10 in Bakersfield.

Vivanco now is preparing a U. S. tour for the Egyptian dancer Ibo, who is slated to open at the Geary Theatre in San Francisco, April 26.

Performer Sez

Continued from page 55

tory of the entertainment world, operating a cabaret in the largest city in the universe and doing so with virtually no competition! And now complaining ruefully that performances on tv by acts currently playing the Latin Quarter are hurting his business. In view of the fact that the Latin Quarter this summer did the biggest business in its history such complaint has about as much foundation as a fly on the wing. Consider almost every other large city in the world; take Paris for instance, with no less than 10 major theatre-restaurant operations and numerous vaude houses, competitive to the extreme, and here we find a boniface in New York City operating in almost a complete monopoly and with virtually no competition, distressingly pointing out the great hazard to his business—a performer picking up an extra few bucks on a tv show.

Being opposed to performers doubling in television from his

(Alan Frazer-Boston American)

N. Y. NABE SHUTTERS TO See No Gambling

Reopening of the Jefferson Theatre, N. Y., for stageshows is unlikely until the impasse between the house and Local 802 of the American Federation of Musicians is resolved. Union Sq. house closed down its two days of vaude recently because of the fact that the union sought to add one more musician to the six-piece band there.

there.

House took the position that since it was already losing money on the present deal, it was fool hardy to proceed with a higher nut. House had been using five acts on Saturdays and five-on Sundays, besides a double feature.

Arg. Nabe Houses

Continued from page 54

sending President Peron a telegram denouncing alleged cases of chiselling. This union advocates a state talent bureau to arrange all booking. The veteran tango vocalists, who engineered passage of the vaudeville law, in this way hope to work off old scores by themselves heading this bureau. Real vaudeville law, in this way hope to work off old scores by themselves heading this bureau. Real vaudeville law, in this way hope to work off old scores themselves heading this bureau. Real vaudeville law union of incompetent "amateurs," claiming that they bring discredit on the vaudeville law and that exhibs deliberately look for bad talent in order to sabotage the law.

**U. S., European Distribs Suffer A major exhibitor tipped off the union that certain talent had offered to work in his firstrun gratis because of the kudos attached. The union claims that one of its members has been blacklisted by exhibs for refusing to work at less than the regulation fee.

The exhibitors' position is weak in the vaudeville mixup because the thing has been forced on them by a government anxious to gain votes from a certain class of people. On the other hand the vaude talent has government sympathy but none from the public or exhibs.

pathy but none from the public or

exhibs.

Foreign distributors, both American and European, pay the piper for everyone since it is their product which gets the public into the theatres, but they get no share in the stepped-up prices for vaudeville. When the really warm weather sets in, distributors may lose heavily because of vaudeville in patrons start starting huars. if patrons start staying away from film theatres.

Saranac Lake

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 28.

Isaac W. Hope, vet production
manager for years with the Henry
W. Savage Corp. and who also
managed Sarah Bernhardt, celebrated his birthday here. Personal
gifts, telegrams and greetings and
a top medical report from his
medico marked event.

Sam Smith, of the StewartEverett Circuit, Charlotte, N. C.,
into General for major surgery;
operation successful and is back at
the Will Rogers while recuperating.
"Wa The Patiente" to held a top

operation successful and is back at the Will Rogers while recuperating.

"We The Patients" to hold a tea and cake party for George (Elephants) Powers for his timely work acting as landscape artist for the past season.

David (IATSE) Robbins, Columbia Pix technician, elated by visit of his wife who came in from N. Y. and found his progress above par. After 35 years in the IATSE, he is resigning because of ill health. Kudas to Robert Viniello, Metro photo publicity department, for his gritty battle to regain his health; his progress is now noticeable. He has mastered major surgery successfully.

Bob Pasquale, announcer over Station WNBZ here (his wife, Helen Grupp), both graduated here in class of 1950, are the parents of a daughter.

Norma (Ziegfelds) Cloos, after a fine observation period, rated a 10-day furlough which she spent on Broadway.

Write to those who are ill.

Broadway.

Write to those who are ill.

In Lower Calif.

Mexico City, Sept. 21

Mexico City, Sept. 21.
Word from officialdom here is
that Nevada gambling magnates
need not lose any sleep or have
jitters over a formidable competitor appearing due south of them
where in a top position to take
most, if not all, of their juicy L.A,
and San Diego trade.

and San Diego trade.

Although legalized gaming mostly roulette, reportedly rolled up a gross of \$1,000,000 in four days at the recent fair at Ensenada, there definitely will not be any lawful "gambling in Baja (Lower) California, Mexico's newest state. So averred Federal Senator Leopoldo Verdugo, regarded as a spokesman for the Mexical government, when questloned here

as a spokesman for the Mexicall government, when questioned here, Gambling is neither a problem nor a matter of importance for Baja California, said the solon. He considers as comical the jitters among Nevada's gaming kings over talk that Baja California will authorize casinos.

Markova's 'Rainbow'

London, Sept. 28.

"Where the Rainbow Ends," old classic pantomime, will be revived for three weeks during Xmas at the 3,400-seat Festival Hall here by impresario S. A. Gorlinsky.

Production will involve 75 peo-ple, with a 40-piece orch, with bal-lerina Alicia Markova as the star,



PADDY WING

Held Over

CHI-CHI CLUB Palm Springs, Cal.

(Thanks Dave Branower)

Dir.: JIMMIE HUSSON AGENCY

119 W. 57th St., New York



Dir.: Gerber-Weiss, N. Y. CO 5-8680

WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk Avery & Washington Sts.



CAB CALLOWAY

HELD OVER AGAIN!-FIFTH WEEK HOTEL SAHARA

LAS VEGAS

Mgt. BILL MITTLER, 1619 Broadway, New York

"The Remarkable Dance Team"



"A showstopping offering."

(Max Newton-Variety) "That rated the heavy applause they got."

(Bill Smith—Billboard)

Currently THE SANDS Las Vegas

Previously appeared at: COPACABANA, New York • CHEZ PARES, Montreal • THE 500 CLUB, Atlantic City • THE BROWN HOTEL, Louisville • TOWN CASINO, Buffalo • CONADA BEACH HOTEL,

Choreography ROBERT JOSIAS

Wardrobe
BILLY LIVINGSTON and MICHI

Personal Management: SOL TEPPER, RKO Bidg., New York - Circle 6-5830



Hotel Pierre, N. Y. Hildegarde & Jack Whiting, with Howard Fenton & Gene Bone; Stanley Melba and Chico-Relli Orchs; \$2 and \$2.50 couvert.

Hildegarde, "the incomparable" the billing with which her longpersonal manager, Anna Sosenko, endowed her-has been the unpredictable the past two seasons. It focuses around the necessity for a male vis-a-vis. For a sea-son Johnny Johnston was such, ith the blowoff engagement last

month in Las Vegas; the Milwaukee chanteuse's Hotel Pierre reopening of the Cotillion Room sees Jack Whiting as her male partner. The unpredictability focuses on

the observation whether and why, after more than a decade of socko soloing, Hildegarde felt that she needed somebody in the boy-girl

idiom.

The fact that it came off well with Johnston and dittos here with Whiting, of course, best answers any critical captiousness or instrusive appraisal of ephemeral values. Therefore; as a man&woman; song-&dance turn, in the best variety tradition, this certainly comes off well—in spades, because there are two of them.

two of them.

Hildegarde made an ad lib aside about "no more 40-course banquets," which was a reference to avesteryear VARIETY critique anent the generosity of her wares. With whiting, she errs almost in making it too frugal a meal. In actuality, however, the 45 minutes between the pair is perked with the right paprika for all concerned.

Obviously, in between their

ity, however, the 45 minutes between the pair is perked with the right paprika for all concerned.

Obviously, in between their statler Hotel (Hartford) break-in the weekend before and the Gotham preem they trimmed, edited and switched—and the shifts are all on the plus side. Before an analysis of the repertoire is essayed it is basic that Stanley Melba, the maestro-impresario of the Pierre, do something about a portable podlum to give Whiting "equal time," as they say in broad-easting circles, in the spotlight. It's not deliberate on the chanteuse's part that the piano rests on a moveable platform which, with its front apron, also affords her an advantageous rostrum position, and that Whiting must terp his terps on the dancefloor flanking that elevated Steinway. Bossman Frank Paget should be able to achieve a like vantage point for the vet song-and-dance man who crowds Dan Healey and Phil Regan as the oldest youngest looking juveniles in show biz.

Both work well. Hildegarde does her prelim chores, and then brings on Whiting as "the king of musical comedy." And when he noblesse-obliges "queen of the brings on Whiting as "the king of musical comedy." And when he noblesse-obliges "queen of the solid his proposed to the cue to throw that out. But these are lesser details. The sum total is highly effective. She pianologs her way to a solid hit. After her audience number with a ringsider—somehow these bits create a customer embarrassment which a gracious performer like Hildegarde should further protect by choosing a younger, and generally more willing partner—she brings on Whiting.

Latter does "Love Is Sweeping the Country," "All Alone," "I Got \$5." "Cream In My Coffee" and

willing partner—she brings on Whiting.

Latter does "Love Is Sweeping the Country," "All Alone," "I Got \$5," "Cream In My Coffee" and the "Mayor of New York" number from "Hazel Flagg." The Jimmy Walkeresque resemblance is a natural in spot like the Plerre. Utilizing "Cousin from Milwaukee," Hildegarde returns to "Wunderbar," serenaded by six fiddles from the Cotillion Strings (under the baton of Robert Norris), thence into "Wien, Wien" (in German), a Vienness waltz pot-pourri, "Why Not Happen to You," another double-number with Whiting, and a good softshoe (straw skimmers, canes "n' all), and a reprise of "All This Is Mine," new ballad credited to Stella Unger (Anna Sosenko did the melody, but purposely unannounced), and other "reprises" the musicomedy manner. manner.

manner.

Up-front, Hildy toys with a "vodka" number, reprises a yesteryear English ditty, "Merrily, Merrily," and generally dresses the room like Balmain on a binge. Whoever did the couture, it's in the tallest "haut" tradition, including a touch of the Dior with the "old" look. The new hairdo is a tiptop hirsute adornment. Whiting is a perennial. He marks his debut as a saloon song-and-danceman, and is-made to order for the class boites.

Gene Bone & Howard Fenton

Koch helms the Melba band in pro

style.

Judging by the turnaway preem,
Hildegarde & Whiting—have twoact, will travel—should do beaucoup big for the Pierre, and points
west.

Abel.

Mocambo, Hollywood

Los Angeles, Sept. 22.

Joanne Gilbert, Paul Hebert
Orch (8); \$2 cover.

Joanne Gilbert is back at her point of professional incubation and she's still a favored daughter of the Strip habitues, judging from opening-night reception from a packed room. That she's an improved songstress in her third time around after three years can be readily conceded. The fortnight of her stand should create a traffic problem inside and out of the Mocambo.

For 30 minutes of the standard of the standard should create a traffic problem inside and out of the

problem inside and out of the Mocambo.

For 30 minutes on the opener she stood mikeside with a good mxture of melodics attuned to her particular talents. Decked out in a white slacked outtit, she bounced into "Putting on the Ritz" a la Harry Richman with high hat and cane and six numbers later was still steaming in a matador number with cape flying. But in between the tempo wasn't so torrid. She uncorked a cutie, "Let's Get Busy," with some special wordage that gave her the opportunity to display a flair for subtle innuendo. Still the best of her repertoire is "Hello, Bluebird," with the soft lilt of a thrush singing to an imaginary pet. "Love Walked In" and "Alouter" provided latitude for romantics and dialectic take-offs, the latter not especially impressive in the Gallic. Idom after hearing some of the real Frenchies who have played this stop.

A new technique has been acquired by Miss Gilbert, which

this stop.

A new technique has been acquired by Miss Gilbert, which might be called stylizing. In several numbers she took long pauses unbroken for seconds, perhaps to create a fuller impact for the story behind the lyrics without suggested hlueing. She did so well singing to a bird that she repeated it with a doll, not incongruous to her naive personality, at times remindful of Audrey Hepburn. personality, at tin Audrey Hepburn. Joe Hooven from

fronted Paul Hebert's with striking effect.

Helm.

Birdland, N. Y.
Chico O'Farrill Orch (17), Chris
omors, Sal Salvador Band (4);
2.50 minimum. Connors, Sal Sal \$2.50 minimum.

Long the hq for Gotham's cool music set, Birdland has now fallen into the mambo groove with the showcasing of the Chico O'Farrill orch. The booking isn't too far afield from room's regular policy, however, since O'Farrill is as cool as he is Latino. The orch's repertoire is strictly in the progressive idiom and the chile beat which is peppered throughout gives the hepsters an interesting, and often a stimulating instrumental treat.

With mambo mushrooming around the country, O'Farrill is being groomed by General Artists Corp. as its answer to Muisc Corp. of America's Perez Prado. MCA is way out in front with Prado but it's a big mambo cake and O'Farrill some hefty slices.

It's a big band that O'Farrill is fronting here, perhaps a little too big for the size of this room. His four reed, six brass and six rhythm hit with the kind of sound that almost blasts the customers from their seats. The hefty decibel is the nature of the mambo beat, so the big noise from the podium doesn't come as a surprise to those familiar with the new Latino musical style.

familiar with the new Latino musical style.

O'Farrill is a serious, tense-maestro. He's been a longtime arranger for some of the top dance orchs and the arrangements show that he's an experimental, imaginative musician. He gives each number an interesting south-of-the-border twist and he keeps the mambo devotees rapt all the way. Birdland's setup is strictly for listening but O'Farrill's repertoire indicates that he'll also do well with the mambonicks once he starts hitting the ballroom belt. In all, he dishes out a brand of cool chile that makes the tablers stick around for second helpings.

second helpings.
Chris Connors, who handles the the room like Balmain on a binge. Whoever did the couture, it's in the tallest "haut" tradition, including a touch of the Dior with the 'old" look. The new hairdo is a tiptop hirsute adornment. Whiting is a perennial. He marks his debut as a saloon song-and-danceman, and is-made to order for the class boites.

Gene Bone & Howard Fenton are a two-piano backerupper combo, integrated into the Melba toasted musikers, under Norris' and toasted musikers, under Norris' toasted musikers, under Norris' toasted musikers, under Norris' atoasted musikers, under Norris' authored "Take It In Your Stride," a bright topical number. George

Sahara, Las Vegas.

Las Vegas, Sept. 21.

Ann Blyth (with Charles Henderson), Jean Carroll, Trio Fayes, Saharem Dancers (12), Cee Davidson Orch (14); no cover or mini-

A standing ovation by a hardened show biz crowd at the opening of Bill Miller's latest presentation greeted star Ann Blyth. The
lank little film mite, who must tilt,
the scales all of 100 pounds, is a
solid nitery bet, attested to by an
audience more busy applauding
than munching. The gal will lure
okay biz for her three-framer.

Her 30-minute stint, written and
arranged by Charles Henderson,
who also accomps at the Steinway,
is replete with material that builds
to a socko finish. Opening-night
jitters, admitted by Miss Blyth,
didn't affect the theatrical provender as puryeyed by the talented
young thespian-singer.

The winsome femme captivates
with a glance and her deep-speaking voice is almost as interesting
as her clearly-defined and pleasing
soprano pipes. She's a genuine
belter who can hold her own with

as her clearly-defined and pleasing soprano pipes. She's-a genuine belter who can hold her own with most classical singers of the day. "It's a Grand Night for Singing" segues to "Loveliest Night of the Year" in surprising display of range and sweetness by the beautifully-gowned headliner. "If You Love Me" is an emotionally romantic mood offering. A change of pace comes with "Swing Low, Sweet Charlot" and the diversified

tifully-gowned headliner. "If You Love Me" is an emotionally romantic mod offering. A change of pace comes with "Swing Low, Sweet Chariot" and the diversified repertoire gives full play to her talent and winning personality.

A medley of her film songs includes "Deep in My Heart," "Indian Love Call" and "Rose Marie." "Since Pat Hennessey Moved to Tennessee," although conveying a clever idea, misses somewhat and lags the act's terrific pace. "Calendar Hit Parade" is a smash windup with a song adaptable for every month of the year. It remains for "Auld Lang Syne," depicting New Year's Eve, to make the final moment of the chore memorable as the star walks around the edge of the stage handing the microphone down to diners for snatches of the song. The dramatics involved at the windup finds the gourmets seeking some emotional outlets which results in the ovation to Miss Blyth in heigtime nitery debut. (She made her nitery bow earlier this month in San Diego.)

Jean Carroll is a clever comedienne who scores with rapid-fre jokes. She delivers like a female Henny Youngman. In fact, she uses his song, "It's Later Than You Think," to separate the bon mots, which incidentally can also be heard by Myron Cohen and Sam Levenson. Not just the jokes but hunks of material. Yet, no matter who got it from whom, Miss Carroll's delivery is unique and earns salvos all the way. She is a happy gal, laughing and kidding while belting her special songs and banter.

'A trio of thrilling acrobats with a flair for comedy, the Trio Fayes, aided by their own musical score and Grecian costumes, are pivoteers and balancers who register with unique stunts involving a huge broth of an understander and his duo of smaller partners.

The Saharem Dancers please in a pair of well-costumed presenta-

with unique stander and his duo of smaller partners.

The Saharem Dancers please in a pair of well-costumed presentations, one tap, the other ballet, while the Cee Davidson orch shines in the show-backing chore.

Bob.

Shamrock, Houston

Houston, Sept. 21.
Alan Dale, Holger & Dolores,
ick LaSalle's Orchestra; \$3.50 Dick LaSe minimum.

Alan Dale comes into Houston's top nitery Thursday (16) with the double handicap of (a) following the socko record hung up by Lillian Roth, first star of The Shamrock's fall season after a summer of stale ice shows, and (b) a prospect of mature audiences who didn't quite place the face vic dick pect of mature audiences who didn't quite place the face via disk successes. Firstnighters obviously had him

Successes.
Firstnighters obviously had him confused with sundry other.
'Alans,' and were lukewarm at his entrance—a saunter from backstage to a darkened room, singing "Learn To Croon." Reception went up several degrees when he finished his opener, "Here Is My Heart." And he had 'em complete, when he ripped into his millionplatter "Oh Marie."
Singer's easy manner and light banter gives nice balance to the act, which is climaxed by the operatic production number, "Laugh Clown Laugh." The Pagliacci routine sung in Italian, and the singer lapses into that language once

More Night Club Reviews On Pages 58 and 59.

more during the show, with a tricky interpretation of "I Wonder What's Become of Sally." Begoff at opening night was the not very original, but still very

Begon at original, but still very well-received, impression routine, with carbons of Sinatra, Frankie Laine, Tony Martin, and—best liked—Billy Eckstine.

liked—Billy Eckstine.

Dance duo Holger & Dolores are holdovers from the Roth show. Their flashy leaps and bounds, with gal swooping from atop the podlum plano into her partner's arms to start things off, wind up with headstands and other acrobatics that left this audience gasping. They would have greated averwith headstands and other acro-batics that left this addience gasp-ing. They would have gasped even more had they known Holger was working with an injured arm. Week ago he cut an elbow nerve, had to alter the act but managed to preserve the circus-ring nature of the terping nonetheless. Dick LaSalle, at The Shamrock for a long engagement, backs the show and does a good job of ac-companying Dale.

Thunderbird, Las Vegas

Las Vegas, Sept. 23.
Chordettes (4), Freddie Ross, dt. Krofft, Thunderbird Dancers B, Barney Rawlings, Al Jahns rch (11); no cover or minimum.

While the Chordettes are a pleas

Orch (11); no cover or minimum.

While the Chordettes are a pleasing femme quartet of barbershop harmoneers, the current layout on this two-framer is weak. The lack of stellar nitery names or talent makes this one a weak sister at the boxoffice.

The tv-talented Chordettes, in a 20-minute stand, perhaps Ill-advisedly throw the ball to the competitive Gaylords by announcing they would sing that group's successful "Little Shoemaker." Their harmony has an interesting chimelike quality as the four belles take seriously and intensely to their chore. The challenge of working in a big Vegas room is evident in the tightness of the quartet but songs like "Mr. Sandman," "I Don't Wanna" and "Mighty Lak A Rose" are well-delivered.

Freddle Ross, a comedian of fair talent, uses bad jokes and material that earns loud reaction and that for the most part finds the boite habitues sitting on their hands. The stuff is altogether too blue for happy consumption. Instead of leaving 'em laughing, he leaves 'em astounded as he winds with a pop song parody that might emerge better were it sent to the cleaners.

Sid Krofft and his unique puppets show, the opening act, its by far the best on the bill. The clever young puppeteer manipulates the strings while dancing with his characters all over the stage. Props and costumes are excellent. The Oriental and mephisto numbers and the Harlem street scene are sound toppers in the hands of this clever young performer.

The Thundrebird Dancers hold over a pair of nice production numbers suung by Barney Rawlings and well-played by the Al Jahns crew.

Shoreham Hotel, Wash.

Shoreham Hotel, Wash.
Washington, Sept. 21.
Tippy Stringer, Woody Morgan,
Duquaine & Danice, Watter Stane
& Lisa Howard, Nancy & Michael
Mann, Singing Strings (12), Barnee
Orch; cover 50c weekdays, \$1 Friday
and Saturday.

day and Saturday.

A new twist is given to the now well-grooved format of the Shoreham Terrace and its slickly entertaining violins, the Singing Strings. This time the spot comes up with no fewer than three dance teams in lieu of the recent four-piano presentation. Pleasant vocalizing is done by Tippy Stringer and Woody Morgan who work together and also solo. Miss Stringer, who delivers sugar-coated weather information over NBC's two local station, WNBW, is cutte. She also turns out to have a better than average singing voice especially in her delivery of "Hey, There." She registers better with the payees than does Woody Morgan's vocalizing efforts. Nancy & Michael Mann prove a dressy ballroom team and Dunaine & Danice offer acro- and

Woody Morgan's vocalizing efforts.
Nancy & Michael Mann prove a
dressy ballroom team and Duquaine & Danice offer acro- and
adagio steps. Comic dance contrast
is furnished by Stane & Howard.
Fact is, no one of these teams is
outstanding in the terp department
and it takes all three to make an
impression.

Windup of the bill is a production number built, around a barn
dance theme, with the three dance
teams working ensemble and for
their greatest effect. Singers, violins, and Barnee and his orch all
pitch in to make this a very lively
highlight of the evening.
Second show emphasizes Latin
music as against the strictly U.S.
angle of the early show. Fact that
none of the dance teams can offer
anything authentic in the way of
below-the-border routines makes
the late show much weaker than
that unveiled for the dinner audiences.

Lowe.

Versailles, N. Y.

Versallies, N. Y.

"Bon Voyage," revue by Howard
Dietz & Arthur Schwartz, produced
and directed by Mervyn Nelson;
dances, Tommy Wonder, arrangements, Buddy Default; conductor,
Salvatore Gioe; musical advisor,
David MacMackin; costumes, Joe
Crosby, opened Sept. 22, 1954; \$5
minimum.

minimum.

Cast: Louise Hoff, Paul Grey,
Margaret Banks, Rosemary O'Reilly, Carl Conway, Betty Colby, Tommy Wonder, Ann Andre, Rain
Winslow, Danny Carroll, Denny
Desmond, Don Dellair, Jim Sisco.

George White's "Glad to See You" floorshow revue, which stayed at Nick & Arnold's Club Versailles for two years, was about in the same stage as the Mervyn Nelson-produced cavalcade of Dietz & Schwartz production numbers—overboard with ingredients which a little judicious editing was able to cure. "Bon Voyage" is likewise fulsome in its cavalcade of the cream of the crop of a quarter-of-e-century of Dietz & Schwartz tur and it's only a matter of streamling to achieve the same brisk endresults. George White's "Glad to See

results.

Opening night saw an alltime hit parade diffused and betimes confused by a "plot" of a sort which seemed to get in the way of the specialists, all of them good and at times socko. Lacking the robust comedy which a Georgie Kaye and Fay DeWitt were capable of delivering, Paul Grey and Louise Hoff, none the less, have their moments. True, they go overboard a bit on the indigo, but the prime hurdle is a slow-momentum pacing. However, once the customers are "with it" they get the message all right, and to healthy results.

Grey is a sort of Anglo-Saxon

Grey is a sort of Anglo-Saxon version of Myron Cohen, with the same high-dome appearance, san the dialectics, although it's not unlikely that Mr. Grey, too, has been burnished in borscht in his show biz antecedents. He has at authoritative audience stance and a knowing style which could be bolstered with a little more of the boffola for a faster getaway. His non-sequitors are not too cerebral, and do get results as he breezes along, but he might accelerate faster with a zingier opening couple of minutes. His 'Ireland must Be Heaven' parody, is a libel against Miami Beach, for all its possible reportorial accuracies on certain aspects. Considering that a large majority of the saloon spenders, especially in a spot like the Versailles, are the regular Florida clientele it's a question of judgment there.

Louise Hoff's "Blue Grass Widow Blues," with its "Come Into the Fields" reprise is likewise not for the Campfire Girls. As the "romanic," couple, both are a little too sophisticated to fit the "plot" where Miss Hoff suposedly bon-voyages, excepting that she remains strikebound in port. The action is keyed to the cavalcade from topflight musical comedies over the past couple of decades.

The program notes nostaglically credit the original terpreters, viz Clifton Webb & Tamara Geva doing "Alone Together" from "Flying Colors" and Tilly Losch as the original of "Dancing in The Dark" from "The Band Wagon"—excepting that here Tommy Wonders (who put on the crack terps) and Margaret Banks are the dancing pair and Rosemary O'Reilly & Don Deliar share the singing chores.

Miss O'Reilly and Denny Desmond, who does a cabbie bit also, click in the Indian number, "We Won't Take It Back" from "Inside USA" (originally Beatrice Lillie & Jack Haley).

Show breaks down into a series of good specialties which are not as defity held together by the "book" but which is a readily corrected element. Wonders' own dances, along with the staging; Anna Andre & Betty Colby's tery specialong her Lati nonsense with Carl Conway all combile into

ty; Miss Andre and Dellair in "New Sun In The Sky". Miss Hoffs "A-Broad At Home" saucy monolog; her Lati nonsense with Carl Conway, all combine into a big league revue.

Paradoxically, Dietz & Schwartz's ASCAP medley for the finale is the standout, all participating the reprise of 10 more numbers, topped by "That's Entertainment"—a sort of forerunner to Irving Berlin's "No Business Like Show Business' "No Business Like Show Business' "Schwartz taking a bow from their ringside table.

"Bon Voyage" will have smoother sailing at the S.S. Versailles once the pace is accelerated and the libretto utilized only as an excuse to tie the durable standards together. Salvatore Gioe, the regular meestro, plays the show well and Panchito's rhumbaists continue to make their mark with the maracas. Joe Crosby's costumes also rate a special credit. Abel.

Hotel Roosevelt, N. Y. Guy Lombardo Orch, no mini mur, Mon. Thurs., \$1.50 cover after 10, \$2 weekends.

NIGHT CLUB REVIEWS

ofter 10, \$2 weekends.

Of the many explanations-which-don't-quite-explain Guy Lombardon's evergeen popularity the most plausible is "nostalgia". He gives out quiet versions of the music of yesteryear. Graying hubby nudges the wife, "Remember dear, the night I proposed?"

So Lombardo is back at the Roosevelt Grill for his 25th season, And opening night the room was jammed, reservations in total confusion, harried waiters mumbling to themselves and a highly literate busboy shaking his head and speaking wonderingly, like everybody e'se, of "the magic name of Lombardo."

Who are these people in the big

of Lombardo."

Who are these people in the big room accomodating 604 patrons, by Fire Dept. permission? Maturity is a distinguishing mark, but not entirely. Parties are notable and one of Lombardo's standard chores every time a the microphone is to dedicate "Happy Birthday" and "anniversary" songs. Tables of eight and 10 are lined up back to back.

to back.

The music put out by Lombardo remains his own unique brand. Everything is muted, understated, undemanding upon the customers. Now and them there even a brief hint of hillbilly idom. Sambas there ain't, drive numbers never, open brass practically never, Meantime, the dance floor is invariably crowded by couples who have plainly been practicing monogomy, if not the foxtrot for 20 years and more.

Reflective of the radio influence

and more.

Reflective of the radio influence upon sidemen, the boys bunched at the mike opening night were reading the lyrics off lead sheets. It will be recalled that the late Al Joison predicted that if he ever hit television, after the long soft years of holding manuscript in hand, he wouldn't be able to remember the words to "April Showers."

memoer the words to April
Showers."

Lombardo probably owes it to
the annals of show biz to get
around to writing his memoirs.
How do you have a 25-year run."
He has been the life of the longest
sequence of quict parties known
to this generation. He is a wow
who constitutes the one and only
of his kind. He is like nobody
else. Lombardo is like Lombardo.
If anybody else knew how to do
it, there'd be another, but there
isn't. With the possible exception
of Vincent Lopez, the hardy perennial at the Taft, Lombardo may
well have the longest-organ.zed
dance bunch in bigtime music. And
he's still billed as from Canada.

Land.

Statler, Hartford

Limitations of room, which seats 300, has forced show to work on a 16 x 20 rink instead of its usual 20 x 28 setup. "Adventures" has been playing two shows nightly, first one to sellout aud. Second one has been weakly attended.

executed and talent-laden, ice-cut-ters are continually on the move from intro to windup. For this show maestro Steve Kisley had added three femme fiddlers and a buxom chirper. Dee Drummond. Latter easily sells her offerings. A Saturday mat is planned for mop-pats. pets.

Bimbo's, 365, S. F.

San Francisco, Sept. 21.
Guy Cherney, Chaming Pollock,
Professor Backwards, Johnny Martin; Moro-Landis Starlets (12),
Derle Knox Orch (9): \$2 minimum.

Back home for the first time in some four years, Guy Cherney sh ws such a definite improvement as a singer and such assurance as a performer that it seems certain will be his most successful run here

with a repertory ranging from oldies of the Joison era, like "Toot Tootsie" and "Baby Face," up to the current pop hit, "Hey There," Cherney belts out sentiment and showmanship and reaps a heavy mitt for almost everything le does. Abandoning the mike for an informal stroll around ringside, Cherney delivers, "Say You're Mine Again" in powerful fashion, then does a few requests seated informally by the plano and ends his turn with another strolling number, "Side by Side."

Channing Pollock, a deft sleight-

channing Pollock, a deft sleightof-hand trickster, amuses the
crowd with a slick routine of card
tricks. Professor Backwards scores
with his standard turn after reaching vainly for 15 minutes with
some venerable gags for a laugh.
The Moro-Landis Starlets brighten
the stage occasionally in several
dance numbers and Johnny Martin,
who has been at the club all
summer, serves as a smooth singing emcee.

Dinarzade, Paris

Paris, Sept. 28.
Lucie Dolene, Sue Stanley, Rota Alonso, Natach Kedrova, sita Alonso, Natach Kedrova, Maggy Sarragne, Georges Carrere Orch (6); \$5 minim m.

Dinarzade still stays in the groove as one of the most popular fiddle places here. It features a lush at-mosphere, good numbers and food for those who want it. Present show has some fresh, pertinent tal-ent and when caught, joint was jumping.

Lucie Dolene is a pintsized talent whose verve, delivery and parodic turn are cataloged under New Acts. Sue Stanley is an American singer who has wisely gone through a few boites here racking up experience and knowhow, and now emerges a good nitery humber with a selected portrayal of earthy, offbeat numbers. Her shimmies in a fringed dress and her effervescent chanting appeal here, and gal has been held over for another month before heading for a nitery stint in Athens.

Rosita Alonso adds a nice His-

namies i ner efferves peal heire, and ga ner efferves need over for another opeforcheading for a nitery in Athens.

Rosita Alonso adds a nice Hispano flair with castanets and shapely flying chassis, and Slavic note is maintained by Natacha Kedrova, who gives with deep-throated Russo numbers that have aud keeping time, and adds a nice wrapper to the show. Maggy Sarventer of the show is a blader, "Adventures on Ice." Blade unit is in for six weeks or less, depending on the amount of support it receives. Headliners, personalities and middle-name hotel bands will be featured in the room, house is experimenting with open mind on the type of shows to play here. Current show has a \$4,500 nut for the week. Tentative nut for the Terrace Room ranges from \$4,000 to \$7,000 depending on the attraction.

Limitations of room, which seats 00, has forced show to work 6 x 20 rink instead of "1 x 28 setup. "Adventure of the playing the stone of the show to playing the seats of the show of the show of the show of the show of the show. Maggy Sarventer to the show.

Jazz in these downtown quarters will be represented this present fortnight by the low-swinging, modulated arrangements of George Shearing and four associates who dish up a syncopated, thrumming sound. Biz looks to be okay, and reception is big in a dignified way.

first one to sellout aud. Second one has been weakly attended.

Getting a hot mitt for her solo work is Jo Barnum. Chick goes through a series of seemingly intricate routines. Wilma & Ed Leary, producers of the show, solo and duo in polished performances on the blades. Interspersing the work of the above are routines by a line of four lovelies.

Adding and abetting in the blade work is Jan Van Orman, a line of four lovelies.

Adding and abetting in the blade work is Jan Van Orman, a skilled maniplator of the blades, who is unbilled. Tab unit spends 35 fast-moving minutes on the tank. Vet comic Ben Dova utilizes, the latter portion of the show to strong aud accolade. Comedian who took to the blades several years ago, gives with his standard drunk routine. Ordinarily Dova winds up his bit by climbing to the fop of a lamp post for some funny acro stuff. However, he is limited by the low celling.

"Adventures" is a colorful prestation, with costumes haying that fresh look about them, Wellrecoption is big in a dignified way.
Rhythm unit is bass, guitar and with vibes, drums, bass, guitar and with maestro; of course, on the keys. Mellow frontline of piano and vibes normally carries the leads, except when usurped by guitarist. Toots Thielemans' harmonica on such times as "Body and Soul.", Shearing attempts departure from his earlier music mode on several occasions but, in the main, it's his old trademarks like "Roses of Picardy" and "September In the Rain" that pluck best reaction.

Alone at the piano, for a pro-

Cafe de Paris, London

London, Sept. 21.
Kay Thompson, George Smith rch, Robin Richmond Trio; \$6

In the plush atmosphere of the Cafe de Paris, Kay Thompson has scored many successes as a rhythmic stylist when she appeared together with the Williams Bros. or another male quartet. Now she has been choosen to open the fall season as a solo aet and, despite the acclaim of a professional firstnight audience, the result is a disappointment.

appointment:

The verve and magic of the routine has been lost and the sophisticated lyrics offered in exchange are not adequate compensation. It would be unfair to suggest that, by revamping her act and jettisoning the dance routines, Miss Thompson is now just another singer. She still possesses, a unique style of presentation and there are occasional reminders of her graceful terping by the effortless way in which she glides across the floor. The poetry of motion is a reminder of things gone by but not full replacement value.

The act may be different, but

The act may be different, but the costuming is the same. Miss Thompson appears in a pair of drainpipe slacks and a colored blouse. This getup is quite becoming for her opening number, a monolog of a hostess at a cocktail party, but hardly decorative ing for her opening number, a monolog of a hostess at a cocktail party, but hardly decorative enough for some of the other entries. The hostess theme embraces the entire act and has a familiar, slightly venomous ring. Almost every song is in the same sophisticated stylized key, but the most acceptable number is "I Love a Violin," in which each line is repeated by the orchestra and which proves a strong closer to a not-so-strong act. The "Basin Street Blues" and "J'Adore La Nudite," are attractive offbeat entries. The George. Smith orchestra does a sterling job with the intricate backgrounding, handling the fancy alrangements in fine style. They also look after the dance sessions with the Robin Richmond Trio.

Jazz Fever Sweeping All Over Gotham Town: Composer Latest Inn

Jazz is being dished out in hefty helpings around. New York these days. A flock of niteries and eateries in the past year have switched or converted to a jazz policy featuring such varied musical forms as hot, cool and dixieland. The jazz fever has swept all over town—stretching from the eastide's Embers and midtown Broadway's Birdland to Greenwich Village's Eddie Condon's and Nick's. To these perennials have recently bean added Basin Street, Childs Paramount and The Metropole—and all are doing standout business.

Realizing that there's still a big

Realizing that there's still a big cut of Gotham's jazz melon still around, cafe vets Cye Baron and Willie Shore launched a new spot adjoining the Park Chambers Ho-tel on West 58th St. last week (22). Despite its pretentious tag. The Composer, it's a pleasant room comfortably appointed for dining, bar guzzling and just listening.

Room got off to a good start with its headliners, George Wallington and Eddie Heywood. Wallington is a comparative newcomer in the jazz circle, but he's sure to make an important dent with his modewn string combo. Wallington make an important dent with his modern string combo. Wallington helms the group from the keyboard, drawing out a sound and style that's progressive, inventive and enr-arresting. His sidemen, William Eder, cello, David Uchitel, viola; Clyde Lombardi, bass, and Joseph Cali, violin, are refugees from the longhair school, but they fit into the modern pattern with ease. Repertoire includes: such that was a "Thou Swell" and "Aulumn In New York," with new twists as well as some intriguing fit into the modern pattern water case. Repertoire includes such faves as "Thou Swell" and "Autumn In New York," with new twists as well as some intriguing approaches to less familiar items, A good share of the credit should go to Sonny Lawrence and George Brackman for supplying the crisp avencements. arrangements.

arrangements.

Wallington splits the podium chores with Eddie Heywood, who dismantled his trio for this stint, With or without backing, Heywood stylists around. He's got a technique with the ivories that turns the tablers' ears his way and he brings a fresh and clear interpretation to each standard offering via imaginative foregreen. tation to each standard offering via imaginative fingerwork.

The spot's menu is of the steaks | a nice Trinidad flavor.

and-chops variety. Music doesn't begin until 10 p.m. but the management is planning to bring in a pre-showtime planist. It'd be a good idea, because there's nothing so gloomy as a grand plano unattended.

Park Ave. Rest., N. Y.

Judy Paul Hunt, Tony Cordell, Ann Duncan, Paul Edwards, Leon Richardson, Edward Bernard; no cover or minimum.

A room has only to get a reputa-tion of having made a performer, and soon there's no keeping away the myriads of hopefuls who feel the lightning may strike the same place twice. It's virtually axio-matic that with a spot having achieved a reputation as an incu-bator, the salary-no-object kids come in quick in the belief that the spot has a vein of heat running through it.

spot has a vein of heat running through it.

The Park Ave. Restaurant is known for having incubated Billy Daniels after he had been around for a number of years without making any headway. Since then there have ben any number of kids who have attempted to repeat that feat. In the current lineup, there are two who are working along stylistic lines. Tony Cordell is the soft-spoken type, and Paul Edwards works the nostalgia route with carbonings of Joison and Cantor and that school of singing. Both are under New Acts.

Then there's the femme contingent, on this show comprising Judy Paul Hunt and Ann Duncan. Both seem to know the ropes of the song circuit. Miss Hunt, a blonde with a busterbrownish haircut, can work the intimeries such as this and has a voice big enough to cover in the larger spots. She has a good song selection that hits its peak with "Hernando's Hideaway," and gets off to a good mitt.

Miss Duncan, a perk looker, goes in for novelty tunes after establish-

Miss Duncan, a perk looker, goes in for novelty tunes after establishing herself with pops. At show caught, her special material on bussing found favor with the audience

audience.

Edward Bernard provides the music competently and Leon Richardson, who emcees, provides a homey touch to the proceedings by chiming in with song with each act. For the finale, everyone on the show, plus owner Johnny Miglione, gets together for a song with gestures that leaves everyone in a cheerful mood.

Last Frontier, Las Vegas

Las Vegas, Sept. 22.

Benny Goodman & Sextet, Buddy Lester, Nita Bieber (with Gerald Gotham), Frontier Girls (12),
Garwood Van Orch (11); cover

Benny Goodman and His Sextet, take over the Ramona Room since the departure of Marilyn Maxwell. For the next three frames the cacophony of sound emanating therefrom will rouse and tingle most music lovers, for there's enough variety to go around.

enough variety to go around.
Goodman leads his crew in
"After You're Gone," a socko instrumental rhythm number as delivered. "Body and Soul," with
just Goodman on clarinet, Morrie
Feld on drums and Mel Powell at
the piantic words. just Goodman on clarinet, Morrie Feld on drums and Mel Powell at the piano, is such a plaintiff mood number the diners drop everything to listen. Goodman is featured in "All the World Is Waiting for the Sunrise" and it's a bellringer. Trumpeter Charlie Shavers sounds off with a sighing, moaning "Dark Eyes," that elicits a big hand. A capsule version of "One O'Clock Jump" becomes a thing of musical violence and contrasting beauty as Israel Crosby on base and Steve Jordan, guitar, shine along with the maestro to produce orchestrated sounds that send the audience. Goodman's cldie, "That's Plenty," belies its tite. "If I had You" and "Airmail Special Delivery" complete a boffo Goodman act that runs the show to 90 minutes.

Buddy Lester is back with his

Buddy Lester is back with his comic impressions and jokes and he scores his points well. As always the most hilarious part of his ways the most filtarious part of his act comes with doming a series of outlandish hats as he belts characters around for plenty of yooks. Using the Garwood Van orch to gimmick sounds, the zany Lester does a clever takeoff on Harry Richman. The nitery clown does his travelog through the African jungle, for a guaranteed vibrickler. He winds with an authentic Ted Lewis carbon, a portion of the show made more colorful with the presence in the audience opening night of Lewis.

Nita Beber shines in calypso

ing night of Lewis.

Nita Bieber shines in calypso numbers to open the show, aided by partner Gerald Gotham. Sings "Spirit In My Heart" and barefoot pair enact it in exciting trps. The act is brief but carries a nice Trinidad flavor. Bob.

Palmer House, Chi.

Helen Gallagher, Gene Sheldon, Del Ray, Empire Eight, Charlie Fisk Orch; \$2 cover, no minimum,

Piquant pixie Helen Gallagher, who drew a rash of raves for her summer theatre performances here this past season, headlines the post Empire Room of this hotel with a combustible talent that never quite combustible talent that never quite ignited at the opening show (23), It's a slick act that she unfolds but one that misses somehow in projection and snap. Collisions with mike and racing with the band point to a rehearsal lack, but she may yet have a rouser as the act spruces up over the coming four weeks.

spuces up were the colling flour weeks.

Hoyden charm, vibrant musicomedy pipes and vitaminous mobility are what this cutte has to sell, and she wraps 'em together amply in a batter of show tune. Looking sprite-like in a boyish coff in and one-piece toreador suit, which is what remains as she sheds vestments with each number at start, she slams a "Fancy Free" opener, belts "Red Hot Mama," struts and dances with stawhat and cane, ease, ace with "Hi Lili" and finishes with barefoot bongo terp to "The Spring." It's a well-lauded performance but doesn't wow em as it's designed to.

Gene Sheldon, holdover from

formance but doesn't wow 'em as it's designed to.

Gene Sheldon, holdover from previous show, breaks 'em up at the tables with pantomime comedy that is screamingly funny, and he leaves the customers begging for more. He's a master of miming in the Harpo Marx idiom, and the bashful but slightly dopey rube he portrays is likable and sympathetic. Baggy suit, clownish hat and Chaplinesque shoes enhance comedy values, as does his banjo, which plays on or off key as his routines require. Sheldon's panto pays off whether he's going it solo in banjo concert or working with attractive spouse-partner, Peggy, Nary a movement fails to tickle the ribs.

Legerdemain of Del Ray amuses:

spouse-partner, Peggy. Nary amovement fails to tickle the ribs.
Legerdemain of Del Ray amuses: and amazes as he defty breëzes through 12 minutes of brilliant razzle-dazzle, making caged birds disappear, producing lighted cigarcts and brandy drinks in a twinkling, and controlling a drinking teddybear by remote means. All this in showmanly bursts of fire.
Hospice producer Merriel Abbot has brought back the house if Empire Eight, and their returgives the show refreshing flash. Six gals must have been selected for the beauty of their legs, but the two guys are polished dancers, and the group dishes up two splashy production that are firstrate. Ditto Charlie Fisk's showbacking and Lee Charmel's vocalling. Lcs.

Hotel Roosevelt. N. O.

New Orleans, Sept. 21.
Rusty Draper, Betty Luster,
Park & Clifford, Larry Landre;
Johnny Palmer Orch (12); \$2.50

Blue Room kicks off the fall season with a low-budget layout head-lined by Rusty Draper, personable Mercury recording star, who gives a good account of himself. Swank nocturnal rendezvous continues with neat biz.

with neat biz.

Draper, big and personable, has show biz savvy and is a show stopper from his first number. The bulk of his offerings are in the rhythmic groove and he scores. heavily with firstnighters with such tunes as "Melancholy Baoy." "Sunny Side of the Street." "Lazy River" and "No Help Wanted." Rusty-haired, energetic performer stamps his "feet, sways and crouches as he belts over his vocals to guifar accompanient. gering of strings could suffice for topdrawer act.

gering of strings could suffice for topdrawer act.

Park & Clifford put a new twist into a gymnastic routine. They whistle, sing and clown while per-forming difficult lifts and strength and balance feats. Their singing voices are above average and they garner as much applause for their yocal efforts as for the strongarm stuff.

woal efforts as for the strongarm stuff.

Ballerina Betty Luster, tall blonde with nifty chassis, tees off acts with spins and whirls at lighten ments of body and arms, she earns accolades for her dancing and cape twirling in a special arrangement of Khatchaturian's "Ritual Fire Dance."

Johnny Palmer and crew, making their debut in these parts, put accent on danceable rhythms. Orch gives a wide variety as it intermixes new pops, standards, Lattinos, medleys and other fare.

Band's lively pace is supported by a wealth of vocal talent which Palmer has among his men. Feat who handles ballads nicely, and also has some neat ensemble touches and does a nice in of emcees capably.

Rustic Cabin, N. J.

Englewood Cliffs, N. J., Sept. 26.
Jack Carter, Jerry Vale, Tina &
Coco Ramirez, Watter Nye Orch
(10), Charlie Valero Mambos; \$5
min., Fri.-Sat.; \$4 Sun.

With the accent now on recording stars and name acts, the Rustic Cabin has shelved its onetime policy of booking top bands. In line with the trend, this spacious Route 9W spot a couple of miles north of N. Y.'s George Washington Bridge has been using disk personalities as regular weekend fare through most of the summer.

most of the summer.

Platter names appear to be paying off for the Cabin, for Harry Belafonte drew turnaway biz last week at this roadside rendezvous, which isn't bulging with 1,200 customers. Moreover, the new management of Dave Kaufman and Bob Berg, which acquired the premises from Bill Levine last spring, plans to operate on weekends with disk acts all winter.

erate on weekends with disk acts all winter.

Kaufman, who's bonifaced several cafes on Long Island in the past, estimates that 60% of the Cabin's patrons are Gothamites who make the trek to Jersey via the bridge. While character of the trade is difficult to analyze, Kaufman believes that some of it may have formerly patronized nearby Bill Miller's Riviera, recently razed to make way for the new Palisades Interstate Parkway.

At any rate, the Cabin is making a bid for the Riviera biz with acquisition of Walter Nye's band (exriviera crew) as permanent house orch. In addition, a raised dance floor has been installed remi iscent of that once in use at Miller's old bistro. Drapes are also liberally placed around the room to help provide an intimate atmosphere.

Kaufman and Berg, who play

Kaufman and Berg, who play their hands shrewdly, book the spot only a week ahead, the better to take into account the vagaries of business. "If trade warrants it," Kaufman explained, "we'll even stretch into a full week."

Kauman explained, "we'll even stretch into a full week."

On tap for the past weekend were comedian Jack Carter, singer Jerry Vale, dance duo of Tina & Coco Raminrez, Charlie Valero Mambos and Nye's outfit. Coming up for a three-day stand starting Friday (1) is a slate headed by Helen O'Connell and Bob Eberly. In fine fettle, Carter sparked the 75-minute show with crisp ad libbing, zany lampoons of radio-tv commercials and breezy impressions. Of the latter, his caricature of Menasha Skulnik warbling "Sorrento" was tops on the applause meter. He wound up more than 30 minutes onstage with a sock Jolson medley that clicked handsomely.

sock Jolson mediev that cucked handsomely.

Jerry Vale, who's been coming to the fore via his Columbia Records releases, did a half-dozen tunes to display a pleasing voice and ingratiating style. His repertoire ranged from the oldie, "This Is My Lucky Day," to the more contemporary "Purple Shadows." A versatile singer, he shows a flair versatile singer, he shows a flair for selling ballads and the faster

for selling ballads and the laster numbers.
Dancers Tina & Coco Ramirez, who open the show, are a colorfully garbed flamenco team. They click handily with heel and toe routines. Walter Nye's band, comprising three rhythm, three reed and three brass, back the sesh nicely in addition to supplying the dansapation. Charlie Valero Mambos are on hand for those with a leaning towards things Latino.

Gilb.

Riverside, Reno Reno, Sept. 16. Sunny Gale, Frank Fontaine, Miss Malta & Co., Riverside Star-lets, Bill Clifford Orch; no cover, \$2 minimum.

This is a pleasant-enough variety package which will do well in the theatre-restaurant. Opening night had a younger clientele, and this is about what can be expected for the two-week frame.

Sunny Gale's blues quality and style are always in evidence. Arrangements do not always seem to fit the chanter's style and this is obvious with "Three Coins." Although accompanied by her own conductor and backed by the excellent Bill Clifford outfit, Miss Gale has to wind up her arrangements with backhand motions a times.

Gale has to wind up her arrangements with backhand motions at times.

A medley of theme songs of famous stars is offered, but without mentioning any names. Cafe habitues and show people connect each song properly, but most audiences are completely in the dark as to who is being saluted. The whole medley goes by without the sound of applause, until the finis.

Blond and bouncing, Miss Gale sells best with her disclicks, "Teardrops On My Pillow!" Goodight Sweetheart, Goodnight" and "Smile."

Frank Fontaine is a change of a face (to say the least) from the

usual brand of comic who plays here. His sweepstake winner, with the hat over the ears, and a dumb pug face, is hilarious even when he can't be understood. Singer's impreshes are done in one song—a few bars, and sometimes only a few notes, each—which gets an overdone routine out of the way. He checked out a little early opening night and will probably have to plan on staying around an extra five or 10 minutes.

Miss Malta and Co. is an amazing kennel of canines who walk in and out of a cottage door and front gate on cue. One poses as an elephant who balances atop a barrel. A couple of "boxers" stage a round with a knockout, and one prancing mutt has a dachshund on a leash.

With this fairly light variety

round with a kilokavit, and on a leash.

With this fairly light variety show, George Moro has put two ultra-lavish production numbers on both ends. Neither is in keeping with the program itself although both are the usual outstandingly-costumed, brilliantly-choreographed routines. The girls are exquisite in a closing Viennese waltz set and an opening Oriental, slanteyed harem number. But in contrast with the rest of the show, the numbers are heavy.

The Clifford crew is working for same new styles and dance numbers. A vocal combo recruited from the band with Clifford and Betty Joyce sounds good. Mark.

Oddenino's, London

**London Sept. 23.

"Les Nouvelles Petites Folies," with Greta Unger, Annette Batam, Discords (2), Jennifer Walmesley, Huguette Pole, Vicky Grey, Dorothy Penney. Directed by Mme. Darmora, lyrics by A. H. Andyman; music by Lew Stone and Orch; \$2.35 minimum.

Darmora; lyrics by A. H. Andyman; music by Lew Stone and Orch; \$2.35 minimum.

One of the recent editions to the London cabaret scene, Oddenino's Hotel, situated right in the heart of Piccadilly Circus, has made a pitch for the pop trade by offering a fullscale miniature revue with one of the lowest minimum charges in town. The policy seems to be paying off and the current revue opened to a near-capacity turnout.

The production is pleasing without being extravagant. It is slickly paced, although it would be helped by the addition of an emcee to introduce the performers. The costuming is attractive and the presentation has been staged and lit with a professional eye.

The prolog to the cabaret is filled by Odennino's mattre d' de Fay with a presentation of carnations to all femme members of the audience. That's a time-devouring stunt which doesn't add much to the gayety, but seems to please the ladies. From then onwards, however, the production moves, slickly with a couple of charming dance contributions by Greta Unger, a moderate bit of vocalizing by Annette Batam and a firstrate comedy duetting sesh by the Discords. The latter have a polished laugh-provoking routine with their deadpan interpretations of some of the pop classics.

The femme dancing quartet has nearly half the program time and fills it to advantage, although they have a limited range when it comes to vocals. Lew Stone, who moved to this room after a long sesh at the Pigalle in Piccadilly, has done an excellent job with the musical arrangements and takes the backgrounding comfortably in his stride.

Belmont Plaza, **Levaluage**, **Levaluage**, **Capitellange**, **Capitellange**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Capitellange**, **Capitellange**, **Capitellange**, **Capitellange**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Levaluage**, **Capitellange**, **Capitellange**, **Capitellange**, **Levaluage**, **Levaluage**, **Levaluage**, **L

Belmont Plaza, N. Y. Al Castellano's Orch (5), John Barney Trio; \$2.50 minimum.

Boulevard, L. I., N. Y. Joni James, Alan Drake, Bourbon & Hall, Ned Harvey Orch; Freddie Alonso Orch with Sarita Herera; \$5 minimum.

Herera; \$5 minimum.

Peculiarly enough, the spots in the outlying districts of New York regard themselves as in competition with each other. The Boulevard in Elmhurst, Queens, feels that its maor competition is Town & Country, all the way out in Brooklyn; the Elegante, in the same general area, and the Casa Seville, Franklin Square; along with the Jersey spots.

General feeling is that so long as a car is involved, another bit of riding won't matter too much. The N. Y. midtown spots; they feel, are out of the running. The parking problem is too much. Consequently, many can set up a menu at prices comparable to the Copacabana and Latin Quarter, but have no fear that the motoring pleasure-seekers will kill half an evening looking for a parking space.

The season in the outlying rooms space.

The season in the outlying rooms The season in the outlying rooms in now officially open, albeit it's been rushed one week too early. The bonifaces have been straining at the leash. "Billy Daniels started at the T&C. Joyce Bryant at the Elegante, and so Abe Goldstein (in charge of the Boulevard) felt that he had to come in with a splash and brought in Joni James a week ahead of time for a three-day stand. She'll also play that spot next weekend.

next weekend.

The bonifaces might have done better by waiting a week. This stanza, with the Rosh Hashona observances, generally puts a crimp on nitery-going. And even if the Jewish holy, days didn't intervene, the general feeling is that the school kids who go for the record names and other headliners, haven't had a chance to get that pent-up feeling so that they want to escape school and classrooms for the weekend.

However, it's evident that they are

weekend.

However, it's evident that there's a lot of business around, especially when a disk name is concerned. Miss James pulled in a packed opening in this 850-seater. Having been on the road since zooming to the top with her MGM diskings. Miss James has picked up a lot of assurance and dropped not a little weight: Result is that she's in better shape, anyway you look at it, than ever before.

Having hit the jacknot with

in better shape, anyway you look at it, than ever before.

Having hit the jackpot with "Why Don't You Believe Me," Miss James has been riding that number as well as subsequent bigsellers, until her present state of preeminence. At the initial show, Miss James hadn't quite caught the feeling of the room, but it was evident that at later shows she'd add more fireworks to her turn. However, she did have to respond to a long series of bows and an encore. She's accomped by her own planist and guitarist, to provide a solid boost to the good backing given her by the Ned Harvey band.

Alan Drake, doing the comedy is a pushing type of comedian, who can size up a situation and work accordingly. Drake, a vet in the spots fringing on midtown, has attained a reputation for reliability. His line is frequently familiar, but he has a good basic appeal. Some of his wordage has an indigo tint, but at show caught, he didn't go too far. He kept a comfortable lead on the crowd and walked off to a handsome mitting.

Newcomers are Bourbon & Hall (New. Acts). The relief music is by Freddie Alonso, with Sarita Herera at the vocals.

New Collects at the relief music is by Freddie Alonso, with Sarita Herera at the vocals. Jose.

Black Orchid, Chi

Carlos Ramirez, Humish Menzies, Jessie Elliott, Rudy Kerpays Duo; \$4 minimum.

and sometimes mirthful tunes.
"Alibis" lends a nice lift before launching into trademark Scotch olio which caps in too many choruses of "Roamin' in the Gloamin'." Menzies' three-way attack with songs, patter and pianistics is surefire applause bait for this room.

Leadoff act is Jessie Elliott a

surefire applause bait for this room.

Leadoff act is Jessie Elliott, a usual surface and a slightly stilted delivery owing to a case of opening-night nerves, should turn into a fine comedy attraction here. Gal is engaging no matter what she's up to, despite weakish gags that are often no more than nonsense. She's got a pliant face, spunk, a buoyant voice and conversational approach—the makings of a comedienne, given material. Present stirt yields two belted songs, an almost tuneless novelty ditty, "Bomba To Zan," and a spoof of French charteuse which tries too hard to be funny. Getaway bit is her best, a jibe at oldtime vaude comics for which she dons baggy pants, derby and a wagging cigar in monolog, song and terpoff.

Rudy Kerpays at keys and A box

and terpoff.
Rudy Kerpays at keys and Al
Poskonka on bass back the show
with customary finesse, and dapper
Benny Dunn emcees with dignity.
Les.

Chaudiere, Ottawa
Ottawa, Sept. 24.
Beachcombers (3) with Natalie,
The R Ways (2), Howell & Ratcliff, Miriam Sage Dancers (5),
Jimmy Garrett Orch (8); \$1 admission.

With strict attention to staging and stage business. The Beach-combers is one of the smoothest song acts to hit local spots in many a night. Chanting is no better than most; what makes, this group stand-out is the capable building of its warbling efforts by expertly planned and coordinated movement, a far cry from the customary finger-snapping, arm-waving and torso-twisting used by most groups of this type. Another distinction is diminutive Honolulu-born Natalie, who has good pipes and appearance, plenty of show savvy and adds much to the act.

Beachcombers make every tune

adds much to the act.

Beachcombers make every time a production. Top bits include "And the Angels Sing," "Mandy," "Skip To My Lou" and trademark "Hawaiian War Chant." Oddly-dagged The R Ways, male and femme, work routine acro-balancing to good reception. Howell & Rateliff, Negro comic musicians with okay pipes and ability, draw steady mitting with gabbing, antics and chanting. Miriam Sage Dancers are on three times in new routines and costumes. Jimmy Garnett band plays for shows and dancing. dancing.

Colony, London

Lucille & Eddie Roberts, Felix King Orch, Don Carlos Band; \$5 minimum.

It's another offbeat booking for this plush Berkeley Square cafe, but Lucille & Eddie Roberts un-doubtedly provide one of the best mind-reading acts and offer a thoroughly diverting, satisfying and mystifying entertainment.

and mystifying entertainment.

Male takes the floor first and opens with some laugh-provoking comedy gab. He then whets the appetite with an intriguing card trick before getting into the main routine with his wife. She is blindfolded on stage, identifying objects which are handed to him by customers and also names some ringsiders without any obvious clue.

The usual flock of articles are

Al Castellano's Orch (5), John Barney Trio; \$2.50 minimum.

The Hotel Belmont Plaza's Glass Hat is a small room that is doing very well for itself by catering to the younger dancing set. While there are no name bands featured in this spot, the two combos here dish up a highly satisfactory brand of hotel dansapation rhythms. The mask with its Latin rhythms. The mastro, playing sax and clarried, is backed up by a rhythm section and the crew swings out for expectation of the crew swings out for successful and mambos with plenty of zest. Fact that Castellano is incompleted by the brand of customer dancing on this floor. These are post-graduate Arthur, Murray practitioners of hip-swinging and they gotta have the right music. Castellano also does okay on occasional Latin vocals.

For the foxtrotting and waltzing backgrounding the acts.

Band opens show in strong fashion with a Gershwin medley does olkay. Leader plays a sweet brand of trumpet, and covers the whole repertory of standards and current a lits with a listenable sound.

Herm.

Black Orchid, Chi
Chicago, Sept. 14.

Carlos Ramirez, Hamish Menzies, Sept. 14.

Carlos Ramirez, Hamish Menzies such the state of the constant the constant of the such and samboling American cutup. Show a plant a gamboling and pening night of the proposal and a no point do they provide a clue as to how it's done. The act is as fast as it is fascinating. In under half-an-hour the hard agamboling American cutup. Show a plant and the past and a mambos with plenty of extending the provided and so on.

The act is a fast as it is fascinating. The act is as fast as it is fascinating. In under half-

Chas. Skouras

Continued from page 5 with 20th-Fox two years ago, had any idea about moving in on National. "Charles Green is a friend of mi," gagged Skouras. "We had lunch together yesterday. He may not be a friend of Spyros Skouras but he is friend of mine."

skotnas but he is friend of Re. National's finances, Skouras sketched a picture of steady progress. Upon divorcement two years ago, he said, the company's funded debt was \$27,400,000. In addition to interest payments of \$1,600,000, this has been reduced by principal payments of \$4,400,000. The chains expended \$5,500,000 in equipping 250 theatres for CinemaScope. The company paid \$900,000 (\$400,000 in cash) in buying out its partner's interest. In Evergreen Theatres. National has invested \$1,000,000 in Magna Theatres. National has invested \$1,000,000 in Magna Theatres. National's cash position "continues to be strong" in spite of this shelling out of \$9,000,000, of which only \$1,400,000 was borrowed, reported Skouras.

In the year prior to the divorcement from 20th, National, on a proforma basis, had earnings of \$1,877,000 or 68c per share. The first year of independent operation brought the previously stated profit of 91c per share (\$2,515,000). The second year is the one which ended last Saturday and the earnings, as Skouras disclosed, likely will be about \$2,700,000.

Although a percentage drop, an important factor in National's fis-Re National's finances, Skouras

will be about \$2,700,000.

Although a percentage drop, an important factor in National's fiscal well being is the concession business. This represents 24% of the total profit in the new year, compared to 29% last year.

Bertero revealed the company's intention of having similar meetings with Wall Streeters about every six months. Other National execs and board members at the conclave included Willard Keither Larl Hines, John Lavery, Edward Zabel, Elmer Rhoden, Frank Ricketson, Alvin May and Russell McCullough.

3-D Illusion

Continued from page 3

would be fed through the projector in horizontal fashion, flashed on

in horizontal fashion, flashed on the screen two frames at a time and run through at 180 feet a minute, which is twice the conventional rate of speed.

Thus, the screened image actually would be via two 35m prints. The unusually wide gauge print carries no sound track; the audio is by way of still another print in standard 35m which would be run off without a picture.

When scenes from Par's initial

be run off without a picture.

When scenes from Par's initial V'Vision pix were shown at demonstrations around the country a few months ago, many tradesters clearly were impressed with the brilliance of the images. The light and resolution achieved in the latest innovation surpass by at least 100% those previous results, it's now claimed. The lens of greater focal length and the doubled lighting produces what is termed the unprecedented clarity which gives the illusion of depth.

If the system were to live up to

If the system were to live up to unofficial advance billing to the extent that exhibitors would want to retool for it—some sources say it's now far too early for this even to be suggested—it would mean still another major trade project. For the process requires two new projectors to accommodate the dual 35m positive print.

Par is having such machines spe-cially built for the Hall tryout, It's understood that if the trial run proves effective, the theatre would buy its own such equipment.

ual "I Don't Know Why," all tailored to the Murphy style and all
getting socko mitting throughout.
Bruce Lawrence is with her
bass fiddle.
Bill also includes comics Lewis
& Phillips, who do satisfactory apings of Durante and Jackson, Ted
Lewis, Edward G. Robinson and
others, and an okay straight dramatic bit on James Cagney's blind
newsy characterization. Phillips
also emcees. Tato & Julia sparkle
their part of the show with socko
Latin terps, featuring a standout
jitterbug routine to Latin rhythms
and a spectacular fire dance.
Femme is a brunet looker, and
both show originality and ability
in their brief session. Harry Pozy
band showbacks and plays for
dancing. Al Costi sings and 88s in
lounge.

McGUIRE SISTERS (3)

McGoas
Songs
21 Mins,
Chicago Theatre, Chl.
Smasheroo in their first major
in the flesh assignment, these harmonizing dolls from Arthur Godfrey's talent stable show every sign
of readiness for an independent
career. Word they yield, however,
is that they'll play only occasional
dates on the boards in order to
remain on the Godfrey radio and
roster.

has everything it

remain on the Gouriey Fauto and try roster.

Threesome has everything it takes, visually and vocally, to succeed in a big way. Gals have uniform good looks, engaging presence, a kinetic attack, and refined chirping powers. Add to these gifts the sock staging and arrangements by their coach, Murray Kane, an in-the-bag popularity from their tv exposure; and they shape easily as the likeliest candidates to succeed the Andrews Sisters.

shape easily as use the Andrews dates to succeed the Andrews Sisters.

The charmers have learned some surefire stage business which they handle convincingly to hypo the clicko blendings on such Coral identities as "Muskrat Ramble" and "Goodnight Sweetheart, Goodnight." Their display is brilliantly spiced with comedizing, a couple magico tricks, and gyrating interpolations midway in their songs. There's momentary departure into a Johnnie Ray spoof in "Isn't It a Shame," and takeoff on "Dry Bones" in their version of "Daddy." both of which have winning effects.

fects.
Rest of the rep has to do with fresh tunes and specialties like "You're So Much a Part of Me," which amusingly points their sisterhood. Overall air is contagiously buoyant, and gals convince they can carve themselves a welcome on any floor whenever they're willing to go it alone.

NICOLE LOUVIER

NICOLE LOUVIER.
Songs
20 Mins.
L'Olympia, Paris
An 18-year-old, sallowfaced girl,
dressed in black sweater, long
black skirt and a white collar,
comes out with a guitar and goes
into a self-cleffed song stint. She
is backed by three guitars and is
a perfect example of the Left Bank
cave-type entertainer. Her songs
have an early Hebraic, carioca
motif and they are mostly Jaments
on desperation, fleeting joys and
the blues. Songs are haunting in
quality and have won the gal some
disk prizes here.
There isn't much voice but she
does have an interesting delivery
and emphasis that has made her
popular among the younger set

popular among the younger set here. She seems too specialized for any U. S. chances except in special-ized Francophilic conditions. Mosk.

DON PHILIPS

DON PHILIPS
Juggling
6 Mins.
Palace, N. Y.
Don Philips is a personable youngster who goes one step beyond the routine juggling turnhe does it all perhed atop a unicycle on a small round table. He comes off strongly with a couple of stunts, but overall he's got a lot to learn about pacing, humor and routining.
His best turns are those in which he uses a mouthpiece, both arms and one leg (the other remaining on the pedal). In one case he does this with hoops and a ball, in another it's all balls, with five spinning at once. His bit with the hats is old hat, ditto with the pins. But he can develop the others with profit. Lots more work will eliminate some of the less solid material and some of the stage awkwardness.

6 SONS OF MOROCCO

6 SONS OF MOROCCO

6 SONS OF MOROCCO
Tumbling
4 Mins.
Palace, N. Y.
Six Sons of Morocco, who recently wound a summer at the
Jones Beach (L. I.) Marine Stadium
in Guy Lombardo's. "Arabian
Nights," are a colorful tumbling
team whose only shortcoming appears to be the lack of a wide
enough assortment of stunts.
In their very short four-minute
closing stint at the Palace, they
do a number of unusual pyramids
and three-highs, and some socko
cartwheels and in-the-air somersaluts. Costumed brightly, they go
through their paces sharply and
ithout letup, Good bet for vaude
situations and tele guest shots.
Chan.

the subject matter of several of his carbonings. However, even without imitations, his pipings show influence of these singers.

ence of these singers.

Edwards has a repertoire of ballads and rhythm numbers, each of which seems to have been written in the idiom of the Winter Garden era. He can get along well im most spots that have a mature crowd, Jose.

THE NIGHTINGALES (3) Songs 7 Mins. Palace, N.Y.

7 Mins.
Palace, N.Y.
Nightingales are goodlooking femme trio who have toured with Gene. Autry but who haven't been caught on their own. Each possesses a good voice, and they've worked out some interesting harmonics and equally good staging. There's only one thing wrong with their singing—it's too calculated, and lacks spontaneity.
Result is a lukewarm reception on their three numbers, "Sometimes I'm Happy," "Simple Motody" and "Mocking Bird." Although the arrangements are topnotch, giving them an opportunity to display good ensemble work and their individual versatility in solos, the net result is too slick, too carefully planned. Even when they cut loose, as in the latter two numbers, there's an absence of freshness and conviction. Could be that it's the absence of at least one current, pop that gives this impression, but if they'd cut down on the over-arranging and give a little more heart to their umbers, they'd do far better.

HONEY TONES (4)

HONEY TONES (4) Songs 12 Mins.

12 Mins.
Apollo, N. Y.
A quartet of colored dstaffers, the Honey Tones, have ordinary vocability and the tunalog for their Apollo bow is of strictly provincial appeal. Neatly attired in frilly white cocktail gowns, the physically okay foursome provides four songs, "Tuxedo," "Diane," "Them There Eyes" and by-now over-familiar pop, "Goodnight Sweetheart."

Granted that backstopping by the Jimpy Tyler band ignit of an

over-familiar pop, "Goodinght Sweetheart."

Granted that backstopping by the Jimmy Tyler band isn't of an always helpful nature, the Honey Tones are still capable of perpetrating a few musical faux pas of their own. "Tuxedo" proves shrill rendition, possibly because the team hasn't quite overcome its stage fright. The other three numbers are generally okay, but lack distinction.

Good voices are detected among all the girls, but for proper blending they need more seasoning. With that and a shift in choice of music, the Honey Tones should be ready for the bistro circuit.

BOURBON & HALL Dance

BOURBON & HALL
Dance
9 Mins.
Boulevard, Elmhurst, N.Y.
Bourbon & Hall, a nice-looking
boy-and-girl team, have energetic
routines, show a variety of numbers which include softshoe, baton
twirling by the femme, and a takeoff on the Charleston. These terp
sessions are competently executed
with the primary aim of the couple
being a display of cuteness.
At this point, the team shows
need of punctuating their numbers
with some sock applause-winning
items. Their numbers hold the
crowd, but the inclusion of a few
tricks would make their impact
considerably greater.

Jose.

TONY CORDELL

TONY CORDELL
Songs
7 Mins.
Park Ave. Restaurant, N.Y.
Tony Cordell, a tall well-built
lad, is at present concentrating
more on style than on singing. He's
on the underplaying route, trying
to get a lot of feeling into his tunes
in that manner. He almost made it
with "Three Coins in the Fountain. However, Cordell seems at
his best when giving out.
He seems to have a feeling for
the big numbers such as "Sorrento"
which he delivers in Italian with
a lot of zing for excellent results.
He's more at home with this type
tune than with the others.

PIERRE BEL Juggling 15 Mins.

L'Olympia, Paris

through their paces starply and ithout letup. Good bet for vaude situations and tele guest shots.

Chan.

Chan.

Chan.

PAUL EDWARDS
Songs
12 Mins.
Park Ave. Restaurant, N.Y.
Paul Edwards, recently in from the Coast, imparts an oldtimey flavor in his tunes. For all his flavor in his tunes. For all his of the old school, as typitied by of the old school, as typitied by Jolson and Cantor, who provide

AVAIL EDWARDS

Songs
12 Mins.
Paul Edwards, recently in from the Coast, imparts an oldtimey flavor in his tunes. For all his a pleasing entry for all vaude spots or revues or tv for U.S. purposes, or revues o

CROSS & DUNN Songs 25 Mins. Colony Club, Omaha d team of

Vet song team of Alan Cross & Henry Dunn has reunited after some four years and their "New Act" break-in at the Colony Club

reveals that the handsome, gray-ing gents have lost none of their polish.

Only holdovers from their old vaude cat is the "Rainy Day." bit in which Dunn's straightaway recita-tion is followed by Cross' impres-sion of an Englishman doing same number, and their operatic-like "Five O'Clock Whistle."

"Five O'Clock Whistle."
Cleverly-written "glad to be back together again" piece opens show, while the new high spot is a "Stars of Yesterday" set in which John McCormack, Lauder, Bayes, Whispering Jack Smith, Bert Williams, Cohan and Gallagher & Shean are impersonated. Another special-material closer, "Young in Heart," sends duo off to a big mitt, Cross & Dunn are ready to re-

Cross & Dunn are ready to regain their niche towards the top of the show biz ladder. Trump.

THE NAUKOS (2)
Unicycle acro stint
15 Mins.
L'Olympia, Paris
Unicycle stint has the one wheel serving as ballast for a series of hep acro bits that put this in the offbeat field and a-good filler for that needed original dumb act. Man gets up steps, hops across spaces and ends up playing a song a bell set up on his unicycle. He literally gives the effect of pulling himself up on his bootstraps on the wheel, and gal also joins in for neat wheelings.

This is a nice entry for all

Joins in for neat wheelings.

This, is a nice entry for a aspects of vaude in the U.S.

Mosk, for all

VAGA & BOND

VAGA & BOND
Dances
10 Mins.
Palace, N. Y.
Vaga & Bond are an offbeat terp
pair who rely largely on their individual merits via solo turns for
their maximum effect. Girl handles most of the work, first via
some okay tapping in the more
modern style and then with some
nicely staged contortion-acro work.
Boy scores in one number with
sonie exciting whirls and spi
As a team, though, their work
is limited to a little precisioning
and thus lacks excitement, It's on
their solo efforts that they score,
and these are done with imagination and taste. A word for their
costuming and lighting—its unusual and good.
Chan.

LUCIE DOLENE.

LUCIE DOLENE.
Songs
20 Mins.
Dinarzade. Paris
Add another talent here. Pintsized, short-coiffed chick comes on like nothing and goes off with everything. She has a nice sopranotype voice capable of doing some neat parody impression work, which is where this girl shines. Her first number is ordinary but then she goes into a takeoff on the old workhorse. "La Seine," as various nationalities would do it, and lights up. Her innuendo, flair and delivery are tops here, and she then segues into a few more well-chosen numbers that play up her mime and thesp gifts.
Femme is fine for special intime

Femme is fine for special intime slotting or for revue or tv work.

MICHAEL & PARTNER Juggling 20 Mins.

Juggling
20 Mins.
Bobino, Paris
Michael is a highly unusual
juggling act who would rate fast
booking in U. S. vaude, niteries
or tv. His is an example of dexterity and unique qualities that makes
this good bet for top offbeat
spotting. He starts slow with
juggling a few waiter props and
then into upping a glass on two
steel rods and removes one to keep
glass aloft on his forehead. Then
he performs more in this vein, and
goes into his piece de resistance,
putting three sets of cups and
saucers, a teapot, another set on
that and then sugar and a spoon
in each on his head.

Partner is strictly decorative and

n each on his head.

Partner is strictly decorative and hands him the equipment and straightens out recalcitrant cups and saucers.

Mosk:

vauderies and in high-domed niteries. Also okay for tv.

Aerial chores are slickly effected from the high trapeze, the distaffer's whirling round and round the trapeze bar being a standout. Gal, a shapely looker, adds s.a. to the act, and has top precision and confidence in her movements. Two-some have it timed perfectly in synch. Also score solidly when they link limbs and rotate at fast speed. Wind with neck-to-neck spin while linked by leather belt, he suspended from top rope and she circling below his head.

Gord.

GERDY, JACK & JOHNNY

GERDY, JACK & JOHNNY
Acro-contortion
15 Mins.
Bobine, Paris
Two boys and a girl come on as
a song trio first and after goofing,
suddenly whip into a whirligig
acro bit and strip the gal down
to essentials. Then follows some
good contortion and fastpaced acrobatics. However, trio has a tendency to be too heavyhanded in
trying for comic effects.
Cutting down on these obvious

Cutting down on these obvious bits and concentrating on the acro portions, after the opening gambit, would make this a good bet for U. S. vaude or tv. Mosk.

JACK SIMPSON

Xylophone
9 Mins.
Empire, Glasgow
Jack Simpson, in this well-rehearsed musical turn, offers an entertaining nine minutes of musicianship on the xylophone, playing both pops and classics. Confident breezy style pleases all sections of the customers.
Carbed in weighted

Garbed in evening dress, he has an assured, keen-to-please manner. Okay for general vaude situations and also for tw. and not restricted linguistically. Gord.

OLGO
Novelty
10 Mins.
Empire, Glasgow
Olgo, gabbing in broken English, shows a faseinating command
of mathematical skill in quickspeed calculating. Uses stagehand
stooge to write down six-figure
numbers on a blackboard, and then
reads these back rapidly without

Also calls on stubholders to name him telephone numbers, which he repeats from memory at later stage in his act. Can't miss as a supporting novelty act on any vaude bill, Gord.

Alex Paal

Continued from page 2 =

story had you been informed of the following: (1) On 7th of May, 1954, in Hamburg, at the Cosmopolitan Club (Anglo-American Club), there Club (Anglo-American Club), there was a press-conference and press-reception. The press was informed about the film in writing. At this reception two representatives of the U.S. Consulate General were present; (2) Before I left for the exteriors I contacted Life magazine's Bad Godesberg office and asked them to send out their photographer. They asked me to send at once the shooting script of the film to Life's New York office for their decision. Three days later Life (N.Y.) received the script, their too cameraman. Ralph the film to Life's New York office for their decision. Three days later Life (N.Y.) received the script, their top cameraman, Ralph Crane, arrived in Michelstadt, where we were on location, and worked there for two days, making hundreds of pictures; (3) After having approved the script, the TWA Frankfurt office supplied us with TWA stewardess uniforms for the film, (4) Besides the Chaplin boys, the other leading man (the German boy in the film), Harald Maresch, is an American citizen; (5) Axel von Ambesser, who wrote the script, is not only one of Germany's top theatre and film authors (and actors) but also a particular favorite of the Bonn Government. Hardly the man who would write a "Red" film story! Frederick Kohner, who adapted Ambesser's script for the American version, is an American citizen; (6) A few lines from the film (a) derman boy in the film), Harald maresch, is an American citizen; (5) Axel von Ambesser, who wrote of the script, is not only one of Germany's top theatre and film authors (and actors) but also a parton keep Then and thors (and actors) but also a parton keep Then and thors (and actors) but also a parton keep Then and the stance. Frederick Kohner, who adapted Ambesser's script for the American version, is an American citizen; (6) A few lines from the film (actor) was in the fall of 1947. Susie was very sick. Pneumonia—complicated by pleurisy. At this time Germany had no penicillin. Susie was already unconscious. And who do you'think got it for usor more exactly organized? Clark! He didn't even know Susie, it was nothing but plain human decency. Something I shall never forget" is traishould Man?" In that film an American citizen stole penicillin from dying the constitution areas. Talent Associates in the strain of the constitution areas. Talent Associates in the substitute times, none of which with the web (it had substitute times, none of which with the web (it had substitute times, none of which with the web (it had substitute times, none of which with the web (it had substitute times, none of which with be used).

Meanwhile, Duffy paying; even though the firm doesn't have distinct came to a head, and Duffy asked out of its contract. Since the number of the sponsorship was difficult to self a very sponsorship was difficult to self. To came up with the "Name" deal, so was in the fall of 1947. Susie was already unconscious. And who do you'think got it for usor or more exactly organized? Clark! He didn't even know Susie, it was nothing but plain human decency. Something I shall never forget" is considered to the network cutality of the properties of the sort lineup with Duffy paying; even though the firm doesn't have distinct one to a head, and Duffy asked out of its contract. Since the lineup with Duffy paying; even though the firm doesn't have distince we to Duffy's biweeks ago, stated whether the firm doesn't ha

children. In my film, the American GI saves the life of a German giril; (7) At the present time there is an anti-Communist film running all over Germany: "Funf Madchen und Ein Mann" (American version: "A Tale of Five Cities" (released "A Tale of Five Cities" (released by United Artists in Germany and in America. Produced and original story by Paal. 8-9-10-11-12...and many many more, after I return. Alexander Paal.

Cafes Ponder

Continued from page 1 =

of admissions. Consequently, the solution, according to many lies in the one-show-anight idea.

With a single display, the operators think they'll be able to get a cover charge, since space will be more desirable and the show crowd may be sold a feeling of exclusivity. Owners have long been afraid to clamp on a convert, but with names playing a single show, this is their chance, they feel.

Again, the one-show-nightly idea

this is their chance, they feel.

Again, the one-show-nightly idea will attract a lot of players who normally wouldn't consider a cafe date. The easy hours may attract sufficient names to alleviate the headliner shortage to some extent. There's a possibility of getting the toppers at lower prices, but it's admittedly not probable.

The one-show-nightly policy worked out very well for Alan Gale when he operated at Copa City and at the Celebrity Club, N. Y. However, this was done because of Gales peculiar format, which calls for a two-hour show.

Another factor pointing to spread of the single layout lies in the possibility of catering to dinner crowds at lower prices and then getting an equally large house for the late show with talent.

Operators, o far, have only the one example—Gale's. Most would like to see another make good at this project before jumping in.

Steve Allen

= Continued from page 23 =

(11:30-1 a.m. NYT and 11-12 Mid CST). If you buy any combination of 39 or more participations in the three shows, you can save from 10-20% on time costs. The more you buy, the more you save, natch!

"In addition to this 'found money, 'THT brings you the advantages of, three great network shows, three distinct audiences (with very little duplication) and the sales-manship of Dave Garroway, Arlene Francis and myself. The first two are familiar to you as the daytime species of salesmen. Me, I specialize in the nighttime sell and, if I do say so myself, have done pretty well at it. Needless to say, 'I'll be most happy to take care of your integrated to the care of your integrated from the feature of Tonight, 'call your NBC. The sales representative; he's up to his eyeballs in facts.

"P.S.: Only a few days left to take advantage of the eight bonus features of the Tonight Charter Clients Plan." (Postscript was processed in red ink.)

Many in the trade question this variation on th

Many in the trade question this variation on the actor turned pitchman stance.

Duffy Mott

Continued from page 23

"Name's the Same." Situation comedy had aired over 28 stations, more than D-M wanted (Frisco and Los Angeles were included in the

munist line.

Chicago, Chi

Chicago, Sept. 24.

McGuire Sisters (3), Sonny
Howard, Don Rice, Pryde & Day,
Louis Basit & House Orch (10);
"Sabrina" (Par).

Lobby crowds for the first morn-Louy crowns for the nist morning performances (24) augur great biz for this rewarding three-framer. Lure may be credited almost entirely to the McGuire Sisters, who bring out the local housewifery and other dialers of radio, tw or both. Gals are playing their initial major vaude date (see New Acts) and boff the outfronters to salvos from start to finish. Rest of the bill is made up of solid standard acts. Sonny Howard turns in a diverting segment of variegated impressions, spanning the male singers from Jimmy Durante to Jan Peerce. Some of the carbons are laughably satirical and some close approximations of voice and style. All convince and rade a goodly mitt.

Don Rice relies on tasteful political carbons to alloch his time kind. ing performances (24) augur great

rate a goodly mitt.

Don Rice relies on tasteful political carbons to clinch his turn, but also keeps the crowd lively with his trombone routines, drunkard characterizations and candid country boyhumor. He's a fine family ntertainer who'll always be okay for a spot at this house.

Same holds for the comin trees.

for a spot at this house.

Same holds for the comic juggling team of Pryde & Day, who throw away some bright lines during their ball-and-club antics. Male member carries most of the load, on a threatening unicycle and off, and gail partner helps to wrap up act with double-juggling and double-decker sessions. Louis Basil orch is expert, per usual, in backing the acts.

Les.

Palace, N. Y.

Don Philips, Nightingales (3), Roy Douglas & Geraldine, George Nicolls & Rene, Ken Whitmer, Vaga & Bond, Lee Davis, Six Sons of Morocco, Jo. Lombardi Orch; "Shanghai Story" (Rep), reviewed in this week's VARIETY.

in this week's VARIETY.

Current Palace display is equally divided between newcomers and Palace veterans. Combination makes for some freshness, but all told it's a fairly routine layout, though nicely spiced with a variety of different types of acts.

In next-to-closing is Lee Davis, who for as regular a performer as he is here, ought to do something about initiating some changes in his material. He's got some fine outlines in his politico monolog and in his treatise on health and hospitals, but it's becoming a little familiar. As vehicles for his jokes, they'll stand up, but he ought to intro some new material within those vehicles. Otherwise, he's as ingratiating and funny a chap as ever.

Another house regular but one

ingratiating and funny a chap as ever.

Another house regular, but one whose routine permits of less changes, is Ken Whitmer. His instrumental prowess is demonstrated by a visit to the pit, where he plays piano and drums in addition to the onstage violin, trumpet, sax, clarinet, trombine and the inevitable trick cigar and umbrella. It's a pleasing turn throughout, and Whitmer's self-deprecating patter is an added asset.

Two other oldies are the Roy Douglas & Geraldine ventro turn and George Nicolls & Rene's magic stint. In the latter, Nicolls has expanded his cooking routine, to take up most of the turn, but his sleight-of-hand and radio disappearance are still solid. Cooking routine, with a dog emerging from the pot after his mixing all kinds of ingredients, is a socko finale. Rene, his assistant, is a looker and performs a couple of stunts on her own. Douglas, with his Eddie Echo dimmy, gets some laughs primarily with blue gags and with the trunk-closing bit, but his best returns come on when he sings with the dummy.

Under New Acts are Don Philips, the opener; The Nightingales, in

the dummy.

Under New Acts are Don Philips,
the opener; The Nightingales, in
the deuce; Vaga & Bond, and the
closing, Six Sons of Morocco. Jo
Lombardi crew cuts its customary
razorsharp showbacking endeavor.

Chun.

popularity. His well-balanced, light and poetic self-cleffed stint is a virtual begoff and will make for

SRO during his two-week run. House has wisely not scrimped on the supporting bill and has a fine selection, with a few new acts. Gerdy, Jack & Johnny are a plas-tic, acro trio reviewed under New Acts, as are Michael & Partner a

tic, are trio reviewed under New Acts, as are Michael & Partner a vivid, offbeat juggling turn. Roslta Alonso is a vivacious young carioca dancer who supplies a derivative flamenco that may not have much authenticity but gives her a chance to display a fiery temperament and chassis. Crowd likes it.

Song entries are handled by Evelyne Dorat and The Cinq Peres. Former is a well-robed blonde who chirps some w.k. standards but lacks the individuality and stamp to bring her above the others. Gal remains supporting fare. Latter are a group of boys garbed in pastel-colored clothes and harmonizing on various pop and classic numbers. Though voices are well modulated, this group remains strictly Gallic in comie innuendos and, though liked here, does not shape for international tastes. Yves Joly brings bis beguiling puppetry act into this hall for sock results. Here he has a group of umbrellas enacting a love drama on a black background and making the rainshedders become litting and recognizable human types. This goes over fine.

Robert Rocca, a leading chansonnier, handles the comico aspects with some fine material, in which public figures and mores are mercilessly lampooned for aud satisfaction. Then Trenet, with quashed hat and gleaming eyes and teeth, saunters on for a broadside of charm, poetry and fantasy that has the crowd all for him. He mixes the zany with the romantico and with a sprightly comico bit for a well-balanced, well-received rep. Mosk.

Empire, Glasgow

Glasgow, Sept. 24.
Howard Keel, with Jack Latimer
and Angel Marlo; Dick & Dot
Renny, Albert Burdon & Co. (4),
Jack Simpson, Spanglers (2),
Olgo; Morgan & Gray, Bobby
Dowds, Orch.

Howard Keel, Hollywood filmmusical star, makes his variety
stage debut here at top of a fairly
strong layout of turns, all solid in
their individual spheres. With
simple, sincere approach, the tall,
good-looking singer makes a good
impression, exiting to warm palming. Act, at show caught, showed
signs of under-rehearsal, but
avoidance by the singer of any
brashness struck novel accent after
recent flamboyant displays by pop
singers from the U.S., and even
though he dried up in lines of
two numbers, he had the stubholders enjoying the act.

In a 45-minute act, with Jack

two numbers, he had the stubholders enjoying the act;

In a 45-minute act, with Jack Lambert handling the batoning and the 88 chores from pit, and accompanied by red-haired looker Angel Marlo for femme-stooge, singer concentrates mainly on tunes from his films.

In a medley from "Show Boat," Miss Marlo joins, him for "Only Make Believe." Keel's rendition of "September Song" is probably highspot of his repertoire, He also joins with Miss Marlo in a neat skit on "Kiss Me Kate," star emerging from behind mirror onstage in full "Kiss Me, Kate" makeup and costume. Miss Marlo's "I Hate Men" gains good mitting.

Despite slight uncertainty in

Despite slight uncertainty in gabbing, Keel proves a top favorite with both tenage and olseters section of audience, and on this showing can return any time to this vaudery.

showing can return any time to this vaudery.

Supporting layout is prefty supporting layout is prefty from and rouse yocks with their travesty on 1926-style ballroom dancing. Jack Simpson reveals yood musicianship with his xylophone, and Albert Burdon, northeast England comedian, brings a team of four stooges to work his w.k. world's worst wizard sketch. He employs a wooden cabinet and much slapstick, overcoming Auld Lang Syne tepidity towards English comedians and garnering average laffs.

Olgo, male performer from the

Apolls, N. Y.

Dinah Washington, Peg Leg
Bates with Sammy Green, Honey
Tones (4), Slappy White, BrownSkin Chorus (10), Jimmy Tyler
Band (11); "Three Young Texans"
(20th).

Headliners Dinah Washington and Peg Leg Bates, respite sharp performances, have a tough time lifting stubholders out of the doldrums occasioned by a weak supporting card at th Apollo. Bates and Miss Washington

appear in that order to close the bill. She maintains her slick reponli. She maintains her slick repetoire, giving out with a success-sion of "Pennies from Heaven,"
"Dream," "Such a Night," "Hurt Anymore," "Love for Sale" and the risque closer, "Long John." Thrush knows what her audience likes. The first three in her tunalog are of the type that gained her-wide acceptance, Yet "Hurt" and "Long John" re strictly for the home crowd, which still savors rhythm and blues. Bates is a hard worker. The one

legged performer launches his share of the frame with a workout in "Shiek of Araby." He slows to a shuffle in his next number, finishing it off, however, with some nifty gyrations. As a breather—mostly for himself—Bates idles around the shelf, pitching some polite but ineffectual chatter at pewsters. A challenge routine with his talented supporter, Sammy Green, helps Bates round out the act.

Bates round out the act.

The Honey Tones (reviewed in New Acts) provide mediocre entertainment. Slappy White, who first appeared as a solo comic at the Apollo in June, hasn't changed his monolog sufficiently to get solid laughs in his appearance. The most disturbing value on the current card is the sloppy choreography by the Brownskin Chorus, comprised of eight femmes and two males. Feature work and backstopping by the Jimmy Tyler sidemen is shrill and intrudes.

L'Olympia, Paris

Paris, Sept. 20.
Mouloudji, Sidney Bechet & Andre Reweliotty Orch (6), Nicole Louwier, Pierre Bel, Lane Bros. (2), Naukos (2), Francis & Julia, Count Leroy, Mexican Trio & Dr. Carbajo, Gaston Lapeyronne Orch (9), Dany Revel, Yvonne Solal; \$1.25 top.

Second season of this pop music hall shows that it is here to stay. SRO, with chairs in the aisles, is greeting every one of these presentations with the vociferous give-and-take attitude of yore. Crowd is at home and the younger element makes itself known in its tastes. Banding of the Left Bank Existentialist and jazz element, backed by a core of solid staples, makes this a pleasing show. Offbeat balladeer-Mouloudji comes into his own as a topliner this stanza and sidney Bechet registers well with the crowd.

Sidney Bechet registers well with the crowd.

Acro, song and terp acts are neatly ranged to make this a well-balanced affair, with Pierre Bel's virtuoso juggling and the unicycle cavortings of the Naukos (2) standout./(See New Acts.) U. S. act, The Lane Bros. (2), fresh from a successful stint at the Lido, show that their hep acro bit is in for boff results anywhere and in any cadre. Their rope skipping, candor and precision score heavily. Francis & Julia supply an okay carloca type dance interlude and Count Leroy, U. S. sepia act, puts taps on roller skates and works on a tripletiered platform for zany footwork whose near-falls win aud, though act needs more substance and variety before fitting in as a regular.

Nicole Louvier is a dark garbed

Under New Acts are Don Philips, the opener: The Nightingales, in the deuce; Vaga & Bond, and the deuce; Vaga & Bond, and the Closing, Six Sons of Morocco. Jo. Lombard crew cuts its customary razorsharp showbacking endeavor. Chun.

Robino. Paris**

Robino. Paris*

Robino. P

Gaston Lapeyronne Orch (9) does its usual good backing and femcee Yvonne Solal has to take the good-natured catcalls and boos of the mob when a fave begs off. Gal has the necessary poise for this grueling routine. Mosk.

Olympia, Miami
Miami, Sept. 24.
Peogy Ryan & Ray McDonald,
Slate Bros., Phil Brito, Del Forrest, Ferdinand & Gerri, Les Rhode
House Orch; "Donovan's Brain"
(Indie). (Indie).

Mixture on display this week contains enough plus ingredients to bring the layout into the p'eas-ing class and resultant okay from the stubholders.

ing class and resultant okay from
the stubholders.

Hoofing and comedy set up by
Peggy Ryan and Ray McDonaldare artfully staged to build aud
response to proper pitch. Lad's
nimble heel-and-toe work is classy;
in the comedics-caper portion of
the act he makes good foil for the
frau's clever shenanigans.

Slate Bros., working as duo
since Henry's entry into pix, are
still a potent laughmaking team.
Much of the material is on the
broad side, but delivery takes blue
edge off to keep the aud in hearty
mood. They retain goodly portions
of their standard stint when they
were a trio, working the waggery
into a duo-dialog that walks them
off winners.

Recording remembered. Phil

off winners.

Recording - remembered Phil Brito is now a local resident and plays this house regularly. The amiable songster sits well with all age-groups, scoring most effectively with the faster-tempoed tunes. He works in clicks he's been associated with as well as current hit paraders to add balance to the layout.

Trumpeter Del Forrest handles

paraeers to add barance layout.

Trumpeter Del Forrest handles the emcee chores in okay fashion and in own slot has them all the way with adroit tootlings. Works in some gags and chatter but sells best when he takes to the instrument to display virtuosity. Teeoff team of Ferdinand & Gerri warms up matters quickly with gaspraising teeterboard work and acroantics. Les Rhode and house orch handled the showbacks in solid manner.

Lary.

L'Etoile, Paris

Raymond Paris, Sept. 21.
Raymond Duchemin presents
Henri Genes, Mathe Altery, Menehetti (2), Vivollys (2), Jaqueline
Villon, Andre Chami, Maria Aranda, Ramon Almeda & Terre
D'Espagne Troupe (4), Romenys
(2), Henri Poussigue Orch (9); (2), H \$2 top.

Another theatre going the music hall way is the Etoile, but present show will not help this become a permanent adjunct to this type of spec, which is regaining lost ground here. Average show off-beat location and tabs militate against this, and there will have to be big names or drastic revamping to make this theatre stay in the vaude groove. Headliner Henri Genes is an ex-chansonnier, long in pix, making his comeback to the boards. Though he has a good pop appeal and routine, it is basically Gallic and he lacks the name for big drawing power. Rest of the show is ill-balanced and doesn't have the flair.

First up are the Meneghetti (2),

show is ill-balanced and doesn't have the flair.

First up are the Meneghetti (2), a fair tumble act whose attempts at flippancy are not underwritten by perfection in their acro portion, and hence this is standard. The Vivollys (2) do a laconic fey-mime routine reminiscent of Mack Sennet characters, and get laughs and mitts, but need a better show to offset their offbeat routine. Two singers, Jacqueli Villon and Mathe Altery, are okay in their ofbits; but are misplaced in a pophall. Former is a Left Bank type who shines in caves with her low-life ballads, but is too planted and stationary to make for top music hall projection. More movement and interp are in order. Matter is a soubrette type and soprano activities ar more for musicals. However, gal looks good and gets a nice hand.

The Romanys (2) add the right hall topy in a rest and the side of
traction are The Mexican Trio & Dr. Carbajo, an exotically costumed quartet, who give out with folk songs. Good rhythming and song choice make them a neat offbeat addition to the nite scene here and this stint should lead to their being pegged into some botte.

Gaston Lenevyong Crab (20) are only competent without the added boost of uniqueness. Andre Chanu provides the emcee routine, and his only approach is only rou-Mosk. .

Roy Brewer Continued from page 2 =

at meetings of the Screen Writers Guild and voting along the Com-

"You have to realize," Brewer declared, "that the motion picture industry is only part of th industry is only part of th amusement industry and there is a constant line of commu icati between radio, television and the legitimate theatre in N. Y. and the motion picture industry in Hollywood and you cannot exclude th Communists permanently from Hollywood unless you exclude them permanently from the amusement industry which feeds Hollywood."

ndustry which feeds Hollywood."
During the course of the program (taped earlier for release at this time) Lasky posed the question of why high-salaried film personnel turned to the Communist Party. "I think," he said, "you're a great amateur psychiatrist, Mr. Monjou, and perhaps you can swer this."

swer this."

Menjou said he had been asked the same question on his lecture tours, adding that he didn't know the reason and "I don't think any-body knows because I can name you offhand 15 illionaire comunists in this country who deny they're communists or I won't mention their names but we all know who they are."

Menjou salso profested the

Menjou also protested the lease of the film, "Salt of the Earth," demanding to know why it was permitted. Brewer pointed out that "it has not been released through any legitimate channels of the motion picture industry."

"Well," retorted Menjou, "who cares as long as it was released."

Garry Davis

Continued from page 1

complished musician. She, too, somehow managed to sail on the S.S. U. S., without showing her passport—an unusual freek because passport—an unusual freck because debarkation calls for strict examination of all papers—and too late she discovered she sailed without it. Through a friendly transatlantic pilot her husband flew her passport over and it was awaiting Mrs. Davis upon foreign port arrival. The lad who delivered his mother's left-behind passport to the Idlewild pilot was Garry Davis, until now the self-designated "an without a country." a country.

State Dept.

Continued from page 1 =

Far East. On the other hand, th Far East. On the other hand, the real "war" pix, which concerned themselves primarily with U. S. troops and their battles and didn't try. to explore the recesses of the Japanese mind, are seen as harmless in their effects on Japanese audiences who well know that they fought a war and lost it.

Something of a similar problem is faced by the companies in Germany and Italy, but here again foreign execs say they go by the dictates of good taste and common sense.

VARIETY BILLS

WEEK OF SEPTEMBER 29

als in connection with bills below indicate opening day of sho whether full or split week

parentheses indicates circuit. (I) indépendent; (L) Léew; (M) Mess) Paramount: (R) RKO; (S) Stoll; (T) Tivell; (W) Warner

MEW YORK CITY Music Hall (1) 29. Dism Timblin Marks Marllyn Murphy Eric Hutson Johnson & Madill Rockettes Corps de Ballet Gym Ore Palses (R) 1. B Joyce & Ginger Sonny Howar S

AUSTRALIA

Warren Laiona Sparks Edith Crocker Co Dagenham Girl Pipers 2 Maxweb 2 Maxweb 3 Maxweb 4 Maxweb 5 Maxweb 6 Maxweb 6 Maxweb 7 Maxweb 7 Maxweb 7 Maxweb 8 Maxweb 9 Maxweb 9 Maxweb 10 Maxweb MELBOURNE Tivoli (T) 27 Tiveli (T)
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brow
Julian Somers
Chadells
Bouna Chadells
Bouna
Max Blake
David Edie
John Bluthal
Tivoli Choir
Dancing Boys
Adorables
SYDNEY
Tivoli (T) 27
Buck Warren Co.

BRITAIN

BIRMINGHAM
Hippodrome (M) 27
Howard Keel
Clarkson & Leslie
Lorraine
Downey & Daye
J. Palmer & Doren
Kate
B & Kate
Dave King
B LACKPOOL
Opera House (I) 27
Jimmy Edwards
Joan Turner
Bassi 3

Joe Black
2 -Nadias
Prances
2 -Nadias
Prances
Prances
Empire (M)
Kenny Baker
Valento & Dorothy
Valento & Dorothy
Suzette Tari
Ruby Murray
Ken Dodd
De Vere Debs
LivERPOol
LivERPOol
LivERPOol
American Salicia Puppets
Flying De Pauls
Anne. Hart
Harry, Moreny
Jim Vings
Preddie Dexter
Geo Mitchell 4
L Gordon Girls
Dorothy Duval
MANCHESTER
MANCH Bassi 3.

Lucienne Bob & Astor Blane & Rodolphe Kathryn Moore Monte Normanek 20 Tiller Girls Tower Circus (I) 27 C Cairoli & Paul Knies Anlmals August Natseh 3. Craddocks Knies R Horses 2 Cherks Harold Gautier Co-Fattini

Dorothy Duval

MANCHESTER
Hippodrome (5) 27
Tommy Jacobson
Alan Alan
Denvers
Speedmacs
Sensational Garcias
Mikowskis
Reggie Dennis
Nitwits Ramses
ouglas Kossmayer
Petroffs
eorge Ruzsa
Eagles
Rasso Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron.
Petron

NEWCASTLE Empire (M) 27 Carroll Levis Co Violet Pretty Teen Agers Edmonds Bros Edmonds Bros
NORTHAMPTON
New (I) 27
Denise Vane
Dick Montague
Penny Lee
D & R Ray
Baron Gay & E
3 Georgians
Press Loviles

Press Loviles
MORWICH
HIppodrome (I)
Terry Cantor
Ken Barnes & J
Noble & Denester
Joy Harris
Janette Fox
Lake & Rolls
NOTTINGHAM
Empire (M) 27
Bill Johnson
Clayton & Ward
G Grossetto &
Gaston

Clayton & Ward
Grossetto & Gro

D & D Reny
Mundy & Earle
Jack Simpson
Allen & Albee Sis
Rio Ron & Rita
Harry & Betty
DERBY
Hippodrome (S) 27
Benny Hill
Virginia Somers
Jerry Allen 4
Jeromy Hawk
Tux

Tux
De Vere Dancers
EAST HAM
Granada (1) 27
Lee & Helda
Rolf Hanson
Kendor Bros
Angelos Angelos

EDINBURGH
Empire (M) 27
Frankic Laine
N Mongadors & A
NCISON Bros
Fran Dowle
Vic Lewis Orc
D Phillipe & M landos orge Hamilton ic Tinsley

D Phillipe & M
FINSBURY PARK
Empire (M) 27
Frankie Vaughn
Jimmy Wheeler
Janet Brown
Vic Perry
Harry Worth

deorite Hamilton
Eric Tinsley
Harmony, 8
SOUTHAMPTON
Lec Grand (I) 27
Lec Vic Perry Harry Worth 3 Jills Maurice French Manning & Lea Ravic & Babs

Manning & Lea
Ravic & Bobs
English & Manning & Lea
Ravic & Bobs
English & Manning & Manning & Manning & Marvels
Norman Vaughn Dol & Maureen
Tomnor Mansey
Palace (1) 27
George Michel
Joan Hobson, Tomnor Month of Manning & Manni Empire (5) 1 1 Martino illen Bros &

Cabaret Bills

NEW YORK CITY

Hotel Taft Vincent Lopez Ore Latin Quarter

Leife Guarter
Sconys
Sconys
Jane Morgan
Jane Morgan
Jane Morgan
Gee
Ashtons
Debonairs
Golden Mermai
Raiph Young
Her Gre
Harlowe Ore
Le Ruban
June Brisson
Marusia Sava
Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson
June Brisson

Waldorf-Astoria

Village Vanguard Robert Clary C Williams Trio

Basin Si
L Hampton Orice
Jack Basson Orice
Jack Basson Orice
Tony & Eddie
Clel Cabot
Thelma Carpenter
Norene Tate.
Jimmy Romack
Hart Basson
Jimmy Komack
Martha Davis
Bart Howard
Jimmy Lyons Tio
Chataku Madrid

Bart Howard
Jimmy, Lyons Trio
Chalsau Madrid
Chalsau Mark
Chalsau
Chal

CHICAGO Cathy & Blair Shirley Linde Weidemanns Polo Perky Twins Jimmy Caesar Eileen Carroll Ray McIntosh B Dears & Dons Frankie Masters

Black Or hi Juanita Hall Hamish Menzies Jessle Elliott Rudy Kerpays Duo Blue Angel The Charmer Gigi

The Charmer Giff Templar Louis Naylor Al d'Lacy Quartet Blue Note Duke Ellington Ore Buddy Hackett Betty Reilly Kramer Ders (5) Brian Farnon Ore Skating Station Skating Station

Frankie Masters Ore Edgewater Beach Frank Fontaine Francis Brunn Dorothy Hild Ders Bob Kirk Och Bob Kirk Och
Palmer House
Helen Gallagher
Goofers
Del Ray
Empire Eight
Charlle Fisk Orc

LOS ANGELES

Ambassador Motel
Bernard Boss. (2)
Hoctor & Byrra
Hortor & Borna
Hortor & Hotel
H

MIAMI-MIAMI BEACH

Clover Crub Sherry Britton Lois Totrens Baron Buika Tony Lopez Orc Selma Marlowe Line Woody Woodbury

WÖLVERHAMFION HIPPOTORM (I) 23 Semprini Bob Neigon Lydia Bob Neigon Lydia Fere Sisteman School Bob Neigon Bob

Sans Souci Hotel Nancy Andrews Sacasas Orc Ann Herman Dors Anne Barnett

Chiquita Rouse
Chiquita & Johnson
Richard & John

Saxony

Saxony

Debre Blabo

Debre Blabo

Debre Blabo

Debre Blabo

Debre Blabo

Nirva Campo Orc

Johny Silvers Orc

Roney Plaza

Jose Corter Orc

The Patio

Sammy Waish

Har Patogers

Bembay Hotel

Patiy Long

Link Andrews

Peter Mack

Dorothy Vincent Saxony

Woody Wootbury Woody Wootbury Bel Barth Dick Hall: Don. Ostro Ore La Vie En Ross Jayne Manners Tommy Miles Ore Leon a Eddle's Lynn Star Rita Marlow Charlotte Waters Mauflius Hotel Eddle Snyder Antone & Ina Sid Stanley Ore LAS VEGAS, NEVADA

Fiamingo Keefe Brasselle Connee Boswell Deita Rhythm Boys Silver Slipper

Silver Slipper
Sally Rand
Buddy Baer
Kalentan
Hank Henry
Desert Inn
T Lewis Orc & Rev
Sahara
Helen Traubel
Jose Greco Last Prontier Benny Goodman Buddy Lester

Coper Sisters
Coper Sisters
Colden Nugget
Gas Lights & Pink
Tights
Gas Lights & Pink
Tights
Gas Lights & Pink
Tights
Louis Armstrong
El Rancho Vegas
Lill St CY C Hall
S Gibn Red Caps
Minsky's Follies of
1855
Minsky's Follies of
1855
Freddie Ross
Sid Kroft

RENO

Mapes Skyroom
Dick Contino
Dick Kerr
D. Arden Skylets
E Fitzpatrick Ore
New Golden
Mel Torme
Jay Jason

Clark Bros Will Osborne Ord Riverside Ed Wynn June Roselle Hightowers Normon Brown Starlets

HAVANA

Montmartre Montmarre
Benny More
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Emillo Wong
Matamoros Trio
Nancy & Rene
Fajardo Orq
Alonso Ballet

Casino Playa Orq
Tropicana
Miguelito Valdes
Loiga Quillot
Ray Tico
D'Ruff Quar
Tropicana Ballet
S de Espana Orq
A Romeau Orq
S Suarez Orq

Blair's 'Package'

Continued from page 23 Continued from page 23:
all other intents and purposes with
the exception of local programming-personalities, it's a network
sales operation. Run of 24 weeklyparticipations (one-minute) go into
top local shows, with about 25%
of them going into nighttime, the remainder in morning and after-

of them going into nighttime, the remainder in morning and afternoon.

Rating of 43.0

On top of this, Blair has projected such a 24-participations package to a cumulative unduplicated rating of 43.0 per week, with an average frequency of 2.3 times per week. This projection is based on a Nielsen survey prepared for Broadcast Advertising Bureau, in which a one-week run of 21 local announcements in New York, Chicago and Los Angeles produced those results. Blair feels that since these are the most competitive markets and also the most mature in tv, it's fair to project this to the 42 other and less competitive lineups in the group, aside from the fact that the Blair package contains 24 participations instead of the BAB 21. On the basis of these ratings, the package breaks down to a costper-thousand of 49c.

Plan was unveiled at a press luncheon in N.Y. last week by Blair exec v.p. Bob Eastman and prexy John Blair.

Key to the network decline over the past few years has been the fact that so many of its entertainment facets have been absorbed by television with the result that its programming has swung to the staples which can be reproduced by local stations. Accompanying this has been a billings decrease on the part of the nets and a simultaneous with that least and a simultaneous with the televant and a simultaneous with that least and a simultaneous with the televant and the simultaneous with the televant and the simultaneous with

Los Chavales Espana Trini Reyes Nat Brandwynne Mischa Borr

upbeat mational spot billings, with national advertisers feeling that local personalities doing the same type of show aired by a network could sell better than the network personality. Some national advertisers and their agencies have advertisers and their agencies have been reluctant to use spot because of the complexities of research, timebuying, contracts, billings, etc. for each market. Since the Blair setup obviates this, it's a good bet that lots more network coin will be diverted to spot.

NBC 'Look at Us'

Continued from page 25

Continued from page 25
during the first half and a whammo
42.9 in the final 30 minutes. Thus,
the pair of segueing CBSegments
were halving Gleason's potential
buildup in their behalf and the
Eddie Mayeholff show was producing its "Boy"-sized superstition
score of only 13-plus.
Liebman's second spec, with its
25.8 in the 9 to 10:30 slot, compares with the 16.6 Trendex he
drew for "Satins-Spurs" in the
7:30 to 9 berthing, where "Toast, of
Town" was more than twoferring
it with 34.4 for the 8 to 9 hour.
"Toast," incidentally, delivered a
31 on Sunday (26) to 22.8 for Colgate's "Comedy Hour."

Lower Filmhouse Taxes **Expected in Holland**

Expected in Holland
Amsterdam, Sept. 21.
The long battle between the Dutch government and film tradescems coming to an end. The Mister of the Interior some time ago had fresh negotiations with municipalities about the amusement tax, stressing the fact that a tax of 35% must be considered too high for pix houses.

Several smaller cities and towns thereafter lowered the tax, and now the municipal authorities of the key cities, Amsterdam, Rotterdam and The Hague, have moved ordinances to lower the tax for theatres from 35% to 25%. In all probability this will be accepted. For the Dutch film trade this means a big success scored and a great relief.

Unit Reviews

Hippodrome of 1955

Hippodrome of 1955
(MEMORIAL AUDITORIUM,
BUFFALO)
Buffalo, Sept. 24.
Harold Steinman production,
staged by Gae Foster, costumes,
Michi; music, Benjamin Schwartz.
Features Dancing Waters, with
Nancy Lee Parker, Tony & Caroline Mirrelli, Pat Williams, Bob
Grimes, Johnny Williams, Toy,
Boys (2), Herzogs (3), Al Gordon's
Dogs, Impressionaires (2), Judy
Walker, Trio Olympiad, Hippodrome Girls & Escorts, At Memorial Auditorium, Buffalo; \$3 top.

"Hippodrome" is becoming standard name on the arena circuit despite the fact that it's only in its second season. This Harold Steinman venture has a lot of saleable features, which includes the holdover elements of his former "Skating Vanities," along with Dancing Waters, good variety acts

Dancing Waters, good variety acts and substantial production.

"Hippodrome" is a rapidly gaited show. In fact, some of the roller-skating numbers have the essential rapidity of a blades display, but with the added advantage of being able to book any kind of vaudeville turn because of the fact that they need not fear locomoting on a slippery surface.

The "production elements are

vaudeville turn because of the fact that they need not fear locomoting on a slippery surface.

The production elements are good with Gae Foster, the former regiseur at the Roxy Theare, N. Y., devising the routines. Miss Foster's numbers have a good light texture tht are floor-filling as well as easy to look at. The costuming is frequently lush and picturesque and blends well with the generally light tenor of the show. Sole drawback, at show caught, is the lack of some, heavy comedy. However, that is amply compensated by the light touches given the layout by Al Gordon's Dogs, the Toy Boys (2), and the Impressionaires.

These acts are strategically spotted so that a comedic even is consistent. Gordon's recalcitrant pooches draw a good supply, of yocks and the Toy Boys provide a cute note. These midgets, for merly with the late Paul Remos, perform many of their standard routines and have added a few to meet the requirements of this show. The lowercased performers get along handsomely. The Impressionaires have sufficiently strong voices on their own so that the comedy can be projected in the kingsized spots. They also go over well.

Also in the act sector is The

the kingsized spots. They also go over well.

Also in the act sector is The Trio Olympiad, one of the best hand-to-hand trios that's been exhibited in this country. This imported male trio, working in not much more than gilded bodies, do some amazing lifts with scarcely a muscular ripple. For example, one of the tricks has the understander lifting his hands way above his head and holding still while a partner climbs up to a handstand. They do a lot of these amazing stunts, which in many turns would mark the climax of the act. They do these as if they were the easiest tremendous.

The other act on the bill are the Herzogs, two girls on a swinging

Herzogs, two girls on a swinging trapeze, getting a lant out of the audience. The act works out well

here.

One of the most utilitarian aspects of the show is Dancing Waters, the fountain display. This devise being put to some excellent use in "Hippodrome." It not only takes the place of an act or a production number, but it seems able to supplant backdrops as well. Dancing Waters, controlled by a console, is able to provide some striking formations, Blend of lights, music and columns of water, not only make good on its own as an applause getter, but is able to provide some added glitter to some of the production.

In the skating department,

In the skating department, Nancy Lee Parker, a cute looker, shows a lot of style in her work, which is punctuated with vigorous spins and ballet influence. Her solo spots are well done and the pas-de-deux with Johnny Williams comes off well.

comes off well.

In the production vein, the depiction of works from "The Merry Widow" and a Latin festival sequence makes a pair of colorful items that are generally appreciated by the crowd. The fast work by Caroline & Tony Mirrelli, and some skaters who step out for specialties, are well liked. Among them are Pat Williams, Bob Grimes, Johnny Williams, Judy Walker and Gene Gogers.

Benjamin Schwarfs showbacks In the production vein, the depiction of works from "The Merry Widow" and a Latin festival sequence makes a pair of colorful terms that are generally appreciated by the crowd. The fast work by Caroline & Tony Mirrelli, and some skaters who step out for specialties, are well liked Among them are Pat Williams, Bob Grimes. Johnny Williams, Bob Grimes, Johnny Williams, Judy Walker and Gene Gogers.

Benjamin Schwartz showbacks Well, "Soperated by a "Special edition" of the Recognition of the affair was given by a "Special edition" of the North Market Walker and Gene Gogers.

Benjamin Schwartz showbacks "Sayre Finds Fountain of Youth."

Spike Jones Musical Insanities of 1954

Insanities of 1954
Phoenix, Sept. 20,
Spike Jones, with City Stickers
(15), Helen Grayco, Bill King,
Wayne-Marlin Trio, Peter James,
Bernie Jones, George Rock, Sir
Fredric Gas, Freddy Morgan,
Dolores Gay, Billy Barty. Pro.
duced and directed by Jones. At
Encanto Park Bandshell, Phoenix,
Sept. 20, '54; \$2.50 top.

Sept. 20, '54; \$2.50 top.

Spike Jones is making a laughing stock of himself again. This time around he's hitting the road with a fast, funny and fancy show that combines the best of the agedin-the-wood material from his former "Musical Depreciation" revues with a helping of updated stuff and nonsense that's packaged under the label "Musical Insanities of 1954." The title fits:

Revue's a lead pipe cinch to show to advantage during the long road junket ahead (better than 70 stopovers, winding up at the Flamingo, Las Vegas, and, if anything, should gain added laugh values once the breakin stack is taken up and some of the routines are cut down to size. Production ran two hours and 20 minutes opening night and can be tightened to advantage.

Per usual, revue leans heavily on the clouds of the sout regulars as

cut down to size. Production rative hours and 20 minutes opening night and can be tightened to advantage.

Per usual, revue leans heavily on the talents of such regulars as the Wayne-Marlin Trio, Bill King, Freddy Morgan, Bernie Jones, George Rock, Sir Fredric Gas, Peter James and Helen Grayco (Mrs. Spike Jones).

Billy Barty, the mighty midget, is also standout in his (thanks to tv) familiar Liberace routine and impressionistic tintypes of Billy Daniels, Johnnie Ray and James Cagney. Dolores Gay, a newcomer, is the sole hoofer in the show and turns in a brace of fast routines that are easy to take.

Of the City Slickers' new material, biggest yocks are registered by the musical and visual takeoffs on film themes from "High and the Mighty!" "Three Coins in the Fountain," "River of No Return," "Johnny Guitar" and "Moulin Rouge."

George Rock is back with a couple of newly-minted pantywaist routines, "Tm the Captain of the Space Ship," and "God Bless Usall," neither one of which rates with his "Two Front Teeth" of earlier vintage. Withal, selections are well liked.

Strongest entry in the vocal department is Miss Grayco, who reprises her recent waxing (Label X) of "Teach Me Tonight" and "Oop-Shoop" (on the flip side). Pair of closers, "Steam Heat" (from "Pajama" Game") and "Lady Is a Tramp," are whammed across for solid audience response and a begoff finish.

A strong carryover from last seson is the unbilled stylish stout with the kinetic midriff and the highpitched giggles. She's a sharp foil for Spike's ripostes and an amusing patsy for Freddy Morgan's shenanigans during her vocalizing of "Indian Love Call" (with added belches).

Morgan, by the way, teams with Sir Fredric Gas to provide the one-

belches).

of "Indian Love Call" (with added belches).

Morgan, by the way, teams with Sir Fredric Gas to provide the one-two laugh punch during the show's most rollicking sessions. Always funny, they keep getting better each time around.

Bill King's familiar juggling routines also win an appreciative hand, and the acro antics of the Wayne-Marlin Trio (Glenn Marlin, George Wayne, Dolores Marlin) continue to rate aces with their hoists and bends.

Per usual, the Spike Jones afficionados are treated to offbeat orchestrations of "Hawaiian War Chant," "Cocktalls for Two," "Black Magie" and "Poet and Peasant Overture."

In sum. "Musical Insantities of

"Black Magic and ant Overture."
In sum, "Musical Insanities of 1954" lives up to its billing as "The Craziest Show on Earth." Jona.

Fele Sayre

Continued from page 1

v.p. of John Hamrick Theatres; Frederick Danz, v.p. of Sterling Theatres; Hugh Becket, Becket At-tractions; Cecelia Schultz, concert and stage impresario, and H. B. Sobottka, v.p. of Hamrick The-atres.

SMALL-PARTY BIZ UPSURGE

BERT LYTELL

Bert Lytell was surely one of the best-liked actors of the two generations which his long career in dramatic stock, silent films, radio, Broadway legit and television spanned. At the Lambs Club, in Actors Equity, during the many in-trade crises over which he often had a mediator's role, Bert Lytell was always a useful and respected member of the show biz family.

Having himself so often rendered eulogy to the departed, no-body more obviously rates printed salute now that he has joined the great company than the man whose graceful and tasteful gestures in bereavement were widely appreciated.

Of itself it is not remarkable to know or be known by thousands of persons in so gregarious a world as show biz. Many others have vast acquaintances. Bert Lytell's place is one of almost universal affection. He was not the kind of actor who was always "on." But many of his best qualities and most useful contributions derived from his being so at home with people and before people. He will be very much missed.

Few Shubert House Manager Shifts, **Contrary to Speculation in Trade**

Contrary to trade speculation, the lineup of Shubert house mangers for the 1954-55 season is practically a repeat of last year. It had been figured that after the death of Lee Shubert late last year that there would be extensive changes in the personnel of Shubert theatres in New York and out of town

New contracts for house managers already negotiated at 13 of the 17 Shubert theatres i New York call for the retention of all incumbent managers, although some switches have been made in assignments. Contracts for out-of-town Shubert theatres involve only two manageral changes.

two manageral changes.

Contracts for house managers rin for one year, ending Aug. 31.

New house manager roster for Shubert theatres in N.Y. includes Leonard Sang, Barrymore (formerly at National); Bernard Clancy, Broadhurst, Harold Hevis, Cort merly at National); Bernard Clancy, Broadhurst, Harold Hevis, Cort (formerly Barrymore); Frank O'Conner, Booth (formerly Cort); Lawrence Shubert Laurence Jr. Majestic; Sam Horworth, St. James; Jack Small, Shubert; J. Ross Stewart, Royale; Gerson Werner, Golden, Norman Light, Imperial; Lep Solomon, National; E. Linwood Hardy, Plymouth; and William Kurtz, Winter Garden.

Assignments haven't been made yet at the Belasco, Longacre and

Assignments haven't been made yet at the Belasco, Longacre and Winter Garden theatres. It's expected that Solomon, who's both a treasurer and manager, will exit the National, where he's on tem-

(Continued on page 67)

Helen Hayes in 'Woman' To Hypo Coast Legit; Had Advance Sellout

Hollywood, Sept. 28.
Legit got a new hypo in the Hollywood-Los Angeles area last night (Mon.), when the new Huntington Hartford Theatre opened with Helen Hayes in a four-week engagement of "What Every Woman Knows." Virtually the entire engagement, was sold out before the opening.

Woman Knows." Virtually the entire engagement was sold out before the opening.

After the local stand, the production by Huntington Hartford, in
association with Richard Skinner,
plays San Francisco, Portland and
Seattle. It then goes east for a
stand at the N. Y. C. Center Theatre, beginning Dec. 22.

Hartford's investment in the former Vine St. Playhouse (later
known as the Lux Radio. Theatre,
under CBS ownership) by the time
the curtai goes up will be close
to \$1,000,000, including the purchase price and cost of refurbishing. Entire interior has been
renovated, including an acoustic
coating for walls and ceilings, all
new seats, new decor and a bar,
the latter believed to be the first
in any legit house in the U. S.

Theatre now has 1,032 seats and
has a \$3.55 top for "Woman." Scaling permits a capacity gross of
\$26,400, Show itself breaks even
at around \$16,000 gross. There's
no question of an operating profit
on the initial show, since the advance sale topped the four-week
operating cost by more than
\$10,000.

Steininger Readying L.A.

'Lady' Bow After San Diego

Los Angeles, Sept. 28.

Los Angeles, Sept. 28.

Franz Steininger, composer-conductor who adapted the Tchaikovsky score for the 1947 Broadway musical, "Music in My Heart," is planning an L. A. presentation of the operetta - around Christmas, with a tour to follow.

Opus, with book by Patsy Ruth Miller and Jyrics by Forman Brown, has been considerably rewritten; and, under its new title of "Lady From Paris," was presented successfully earlier this month as final two-week presentation of the Star-Light Opera season at Balboa Park Bowl, San Diego.

Stei inger is also negotiating for

Stef inger is also negotiating for outdoor presentations of the work next summer.

U.S. 'Dream' Trip Tab Hits 715G

which can break even at about \$55,000 a week, is figured likely to do capacity business for the 29-performance run which began Sept. 21 at the Metropolitan Opera Sept. 21 at the Metropolitan Opera House, N. Y. At a \$6 top, the 3,612-seat house can gross nearly \$93,600 per week, or a total of \$339,130 for the engagement. Sale totalled almost \$320,000 before opening.

Actual production cost of the show is understood to have been about \$35,000 in England where about \$35,000 in England, where such amounts generally run approximately one-third of Broadway levels. However, transportation costs, including two chartered planes to fly the company and physical production here early this week, plus upped salaries, guarantees, railroading, hauling, take-in and takeout charges, advertising, etc., boost the total expense for the entire U. S. trip to around \$715,000.

Thus, the \$55,000 breakeven.

Thus, the \$55,000 breakeven gross figure applies not only to the New York engagement, but also the subsequent tour. It also covers not only operating costs and theatre shares, but the roundtrip from the British Isles and back.

rrom the British Isles and back.
Following the New York run, the
S. Hurok presentation goes to
Philadelphia for a half-week, then
tours an additional nine weeks,
with engagements in Bloomington, Ind.; Minneapolis, San Francisco, Sacramento, Los Angeles,
Chicago, East Lansing, Mich., Detroit, Toronto and Montreal, closing
Dec. 19. The troupe is due back
in London for Christmas.

BCA Victor, which has a \$100-

in London for Christmas.

RCA Victor, which has a \$100,000 investment in the American
tour, gets the record album and
radio-tv rights. Incidentally, the
company also has stakes of \$25,000
apiece i the incoming Broadway
musicals, "Fanny" and "Silk Stockings."

VIA NEW VENTURE

new kind of theatre party business is growing "by leaps and bounds" on Broadway. It consists of additional, smaller parties booked by charity groups that now hold one major fund-raising theatre party a season. The supplementary parties are for different shows, than the one booked for the major benefit.

snows, than the one booked for the major benefit.

The smaller, additional party the smaller additional party is already catching on. According to several party agents, the thing is spreading too fast to be estimated or even handled. It's believed to represent largely new patronage and therefore means added revenue for Broadway.

New gimmick has apparently sprung up spontaneously. Certainly, it has not been promoted by the party agents, who are inclined to frown on smaller parties because the commission (if any) does not pay the expenses involved. Agents dare not refuse to handle the small parties, however, for fear of losing the accounts, who also buy full-house benefits.

A number of these charity or-

A number of these charity or-organizations have found that some of their regular donors are not

(Continued on page 64)

'Kismet' Pic Stint Delays Lederer

Charles Lederer, producer and co-librettist of "Kismet," left for the Coast Sunday (26) to work on the script of Metro's film version of the musical. He came east recently to arrange a Broadway production of "Lentil," by Rose Caylor (Mrs. Ben Hecht), but had to postpone the project to permit script revisions

London production of "Kismet," to be done by Jack Hylton, is set for next January, with Alfred Drake and Doretta Morrow leaving Drake and Doretta Morrow leaving the original company to repeat their leading parts, and Bill John-son succeeding Drake on Broad-way. Rodgers & Hammerstein had been slated to present the musical in London, but wanted to delay it a year, until their current "King and I" winds up its run at the Drury Lane.

Drury Lane,
Lederer was recently working on
the script of "Spirit of St. Louis,"
the film version of Charles A.
Lindbergh's story of his famous
solo flight to Paris, which Leland
Hayward is producing for Warner
release. However, Billy Wilder,
who is to direct the picture, had
to delay it to concentrate on
"Seven Year Itch," which is currently shooting to take advantage
of Marilyn Monroe's availability.

ANSELLS OPEN ST. LOO SEASON WITH 'SABRINA

St. Louis, Sept. 28.

Louis and Joseph Ansell are back in legit and open their fourth season in their midtown Empress Theatre tonight Tues) (with a week's stanad of "Sabrina Fair," with June Lockhart. The policy of buinging guest leads for the stock company will again prevail. The Ansell brothers have already booked "Laura," "The Show-off" and "The Little Hut" and are negotiating for other pieces. Robert E. Perry will again direct all productions, which will run Tuesdays through Sundays, at a \$2.50 top.

The American theatre manage-

through-Sundays, at a \$2.50 top.

The American theatre management started its 1954-55 season last night (Mon.) with a 16-performance booking of "King and I" at the huge Kiel (municipal) auditorium. Top will be \$3.92 for "King." Other touring shows will be presented by the same management at the American, regular legit house in midtown.

ADDED B'WAY COIN Feud of Rival 'Friend' Factions In Abeyance, Awaiting Friday's Notices

Cooper, Hiller To Costar In New West End Play

In New West End Play.

London, Sept. 21.

Gladys Cooper, who closed recently in Agatha Christie's "A

Question of Fact," will costar with
Wendy Hiller in new play, of
undisclosed title of authorship, to
be produced in the West End
shortly by Stephen Mitchell.

Actress had been sought by
Broadway producer Gertrude Macy,
to repeat her performance in the
Christie meller in the U. S. this
winter.

Tamiris Staging 'Fanny' Dances

Boston, Sept. 28.

Helen Tai has replaced James Starbuck as choreographer of "Fanny," currently in its second tryout week at the Shubert Theatre here. David Merrick-Joshua Logan production's initial stanza set a new house record for the Shubert, with an approximate \$49,800 take at a \$6.25 top Saturday nights and \$4.95 weeknights. Gross this week, with no press list, is expected to top \$50,000.

Besides the switch in choreographers, th Marcel Pagnol-S. N. Behrman-Logan-Harold Rome show is undergoing considerable pruning and rearrangement, mostly in the second act, but there have been no cast changes and no new tunes added.

Musical winds up a three-week

no cast changes and no new tunes added.

Musical winds up a three-week stand here Oct. 9 and moves to the Shubert Theatre, Philadelphia, Oct. 12 for three more weeks tryout. An advance sellout is expected for the Philly engagement, with a hefty mail order demand already on hand. Boxoffice sale opensthere tomorrow (Wed.).

Myrical, skedded to preem Nov. 4 at the Majestic Theatre, N. Y., already has \$320,000 in theatre party bookings, plus a large mail order advance.

Interim Stock Policy Flops at Lyceum, Mpls.; Lean Booking Outlook

Lean Booking Outlook

Minneapolis, Sept. 28.
Lyceum Theatre is quitting its
"in-between" dramatic stock policy after only two offerings, "Time of the Cuckoo" and "Raim" (the latter with June March, burley stripper, as guest star). Business has been poor despite newspaper critics' praises, good audience reaction and newspaper editorial urging public support.

Owner Bennie Berger's idea was to try to keep the local legit flagship going with dramatic stock in between the infrequent touring shows. The old Log, successful summer stock operation at a suburban lake resort for 15 years, was installed on a five-nights-a-week basis at \$2.50 top: Somewhat similar policy flopped last season at the Nixon, Pittsburgh.

Lyceum is in a bad way for bookings, although the Theatre Guild has promised subscribers six shows this season. Thus far only one, Pienic," has been delivered. "The King and I," which was strongly counted on for a fortnight in November, is now deferring Minneapolis until after its upcoming Chicago run. That may delay it until next season. The only definite bookings at the moment are several two-for-one's, including "The Moon Is Blue" and something called "Naughtie Natalie."

Legit fare, however, is being served by the U, of Minnesota

called "Naughtie Natalie."
Legit fare, however, is being served by the U. of Minnesota Theatre, some other college groups, the non-Equity Star Playhouse established in a church here following the recent destruction by fire of its four-wall suburban theatre, and a local theatre-in-theround.

Settlement of differences between Sandy Wilson and Vida Hope, respective author-composer and director of "The Boy Friend," and producers Cy Feuer and Ernest H. Martin may depend on the success or failure of the revue, which opens tomorrow night (Thurs.) at the Royale, N.Y. Wilson and Miss Hope have been barred from the theatre during the last week or so of rehearsals.

Whether or not Wilson's contract with the producers has been violated may be a matter of interpretation. As a member of the Dramatists Guild (he was required to join under the organization's basic contract with the League of N.Y. Theatres), an author has final approval of any and all matters of script changes; casting and selection of director.

Although Wilson's contract with Feuer & Martin for the Broadway production of "Boy Friend" is understood to contain important visions, it is said to retain the script, cast and director provisions intact. Wilson has filed a protest with the Guild on the barring of Miss Hope and him from rehearsals, as well as against allegedly unauthorized cast changes.

Hitch to the author-composer' position, the Guild might attent

on the Guild might attempt against Feuer & Martin would pre-

(Continued on page 65)

Play 'Caine' on Tables For College 1-Niter; **Douglas Yens Laundry**

St. Paul, Sept. 28.

St. Paul, Sept. 28.

When the touring "Caine Mutiny Court Martial" played a onenighter at the Concordia Collegge field house at Moorhead, Minn, recently, 80 cafeteria tables were set together on the dirt floor to
provide the stage.

"It was like working on a trampoil ," Wendell Corey, one of the
stars of the show, recalled last
week during the local engagement.

"Every time I'd walk across the
stage—and I use the word 'stage'
advisedly—I'd feel like an acrobat
who just came off a high trapeze
and was tramping on the safety
net."

But despite the fact that the term.

and was tramping on the safety net."

But despite the fact that the tour has included many one-nighters and that the company has had to work under all sorts of unusual conditions and handicaps. Corey and costars Paul Douglas and Steve Brodle declare they're enjoying the experience. Douglas admits, however, that he'll be glad when the tour ends next April 15.

"It's the sameness that gets monotonous," he said in an interview during the one-week engagement at the Auditorium here. "With most of our engagements one-night stands, you just make a train after the performance, but you don't get much sleep in a sleeper. You get a little more shut-eye in the hotel, but go to the theatre the next night and start all over agai.

"The thing that makes it endurable is the difference in audiences. Believe me, we're certainly glad to settle down in one town for a week. I've got a thunk full of dirty clothes. I'm going to send them out the first thing in the morning."

Rochester Arena Opens

Rochester Arena Opens
Fall Sked With 'Angels'
Rochester, N. Y., Sept. 28.
Arena Theatre will kick off its
fifth consecutive fall season here
oct. 12 with a three-week run of
"My 3 Angels." Second show by
the Dorothy Chernuck-Omar K.
Lerman theatre-in-the-round company will be "The Hasty Heart,"
opening Nov. 2.
The final show of the fall season
is a to-be-announced anniversary
production. Taking a tip from the
midseason holiday doldrums that
almost kayoed the hol. last winter,
the house will be dark from midDecember to mid-January.

N.Y. Center's 'Trim The Terps & Tonsils' Eric Frohman to Direct Resident Theatre in K. Stance; 'Aida' Starts Sked Tonight

New retrenchment policy of the N. Y. City Center of Music & Drama, expressed earlier this season with the N. Y. City Ballet, which wound up its fall engagement last Sunday (26), is being continued with the N. Y. City Opera Co., which opens its autumn run at the Center tonight (Wed.). The Center dropped \$227,135 last year, mainly on its opera and balles editingts. year, mainly let adjuncts.

let adjuncts.

Where the opera company had two new productions last fall in the U. S. preem of "The Trial" and the Center's first "Hansel & Gretel," there are none this season. Couple new works originally skedded have been postponed or dropped altogether.

dropped altogether,
Repertory will be exploited with
five revivals, however, one of
which, "Aida," is opening the season tonight (Wed.). Other returnees are "Love of Three
Oranges," "Tales of Hoffmann,"
"Rosenkavalier" and "Faust."
There will be 16 operas offered
in all over the five-week season
ending Oct. 31.
Management. which "seally

ending Oct. 31.

Management, which usually drops from \$30,000 to \$40,000 on each of the opera and ballet seasons (there are generally two seasons of each a year, normally in autumn and spring), says it's practicully investible to break even autumn and spring), says it's practically impossible to break even on terp and tonsil operations. Changing repertoire and backstage costs prevent. But faced with the worst deficit in its 10-year history in last, year's 227G loss, management has taken drastic measures to keep down costs. down costs

Just For Practice

That's why the two new works in the recent ballet season were done in practice clothes, sains costumes. Choreographer George Balanchine also drew no fee, keeping expense down further. And new works for opera (like the Menotti "Saint of Bleecker St.") were nixed.

To hold down costs further, and and noin down costs turtner, and make some coin, management plans an innovation with its next ballet season, set for November. It will devofe the several weeks entirely to one show, its last season's big hit, the full-length "Nutcracker." There will thus be no need for ightly changes, extra costs, etc.

ightly changes, extra costs, etc. Fall ballet season just ended drew far better at the b.o. than expected, with about \$180,000 on the four weeks, so the management hopes to come out almost even on the run. It also hopes to break even on the operas, between the upcoming season and the tour that follows. Whatever losses management incurs it will ment incurs. it believes it will ment incurs, it believes it will make up on the drama season, due this winter. Last year, the drama was the only regular-season division to make money, while the musical season which was innovated last summer also brought in a profit.

Opera troupe's general director, Joseph Rosenstock, will conduct to-night's "Aida" opener. Frances Yeend, Gloria Lane. Giorgio Coccouseph Rosenstock, will conduct to-night's "Aida" opener. Frances Yeend, Gloria Lane, Giorgio Coco-lios-Bardi, Lawrence Winters, Wil-liam Wilderman and Norman Treigle will take principal roles. Glenn Jordan is the stager and Sophie Maslow the choreographer. Cocolios-Bardi will be making his N. Y. debut.

Spa Season Gross 74G; 'Pygmalion' \$6,000 Finale

Saratoga, N. Y., Sept. 28.

Saratoga, N. Y., Sept. 28.

A total gross of approximately
\$74,000 during a 10-week span in
the 587-seat Spa Summer Theatre
gave producer John Huntington
his "by far the best" season in
eight years of operation. Top was
\$3. The final week, with Shaw's
"Pygmalion" minus stars, was just
under \$6.000 under \$6.000.

under \$6,000.

Highest gross for the summer, and for Huntington's tenure, was \$9,300 with the tryout of "Southwest Corner," starring Eva Le-Galliene, Enid Markey and Parker Fennelly. Only two musicals, "Song of Norway" and "Wish You Were Here," were presented.

Huntington racked his highest season's income despite the fact the lineup of stars was not as strong as it had been in some pre-vious years.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musi-cal Drama), O (Opera), OP (Op-eretta),

Quadrille (C)—John C. Wilson & H. M. Tennent, LTD., prods.; Wilson, dir.; Alfred Lunt-Lynn Fontanne-Brian Aherne-Edna Best,

stars,
Rainmaker (D) — Ethel Linder
Reiner, prod.; Joseph Anthony,
dir.; Geraldine Page, star.
Stone For Danny Fisher (D) —
Henrietta Jacobson & Julius Adler,
prods.; Terry Becker, dir.; Leo
Fuche, star.

Traveling Lady (D)—Playwrights Co., prod.; Vincent Donehue, dir.; Kim Stanley, Lonny Chapman,

Small-Party Biz

Continued from page 63

only willing to pay several times the face value for one show a season, but have become sufficiently theatre-minded to want to see additional shows. Some of these broker patrons have

tions, but are ready to pay mod-erate overage for tickets to from a dozen to 16 shows a season.

As it works out, an organization that may take a full house for a major musical, charging as much as \$200 a seat for choice locations, is also buying a dozen or more smaller parties. Each of these will involve from 50 to about 100 seats. The charity organization buys the tickets through the same agent that has handled its major herefit has handled its major benefit.

Small Contribs

Small Contribs
Under the system in force thus far, the revenue to the charity for the supplementary parties is relatively trifling, as the "donation," as the overage is termed, is usually \$1 per ticket, and not more than \$2. As indicated, the party agents aren't overjoyed to get these small orders, but figure they can't afford the risk of refusing. the risk of refusing.

As one party agent expressed it privately last week, "I lose money on these small orders. There's just about as much expense in handling a small order as a full house, and there's apt to be even more trouble. After a.l, producers or theatres are more inclined to sell a full house than 50 or 100 tickets.

house than 50 or 100 tickets.

house than 50 or 100 tickets.

"But what can I do? I certainly can't tell these organizations that I'm happy to have a big order, but I don't want to be bothered with a small one. They'd take their next big party to some other agent, and I wouldn't blame them.

"As things are going, however, I'll have to install a whole new bookkeeping setup to handle this new business. That'll cost a lot of money, but I have no choice And after all, though, I make enough on the big parties to absorb the increased overhead."

Healthy Step

Healthy Step

Although the party agents are in agreement that the upsurge of small parties is a time-consuming, overhead-increasing development, they generally figure it's a healthy step for them and for the theatre as a whole. As one agent observes, there can't be a reasonable objection that small-party audiences are cold. The smaller groups don't pay prohibitive prices for their tickets and they don't take over a whole house, but are mixed in with a larger audience.

Moreover, it's claimed, the

m with a larger audience.

Moreover, it's claimed, the small-party business represents new patronage for the most part. Also, it's not the sort of patronage that insists on seats in the very first week of only the smash hits, but is willing to contract in advance for a dozen, or more shows to be selected by a party agent as "worthwhile."

Agent balleue the application.

Agents believe the small-party Agents believe the small-party benefit for charity may develop into a broader and laarge volume edition of the women's theatre clubs. There are about a dozen of the latter which buy bloes of tick-ets, in some cases nearly 1,000 at a time, for midweek matinees.

Resident Theatre in K.C.

Kansas City, Sept. 28. Kansas City, Sept. 28.
Eric Frohman will be the new director this season at the Resident Theatre, local drama group, acording to Leonard Belove, chairman the Resident Theatre Guild. Frohman comes here from Chicago and picks up the reins to direct "My 3 Angels" as first of four plays to be presented on a subscription series.

He'll also conduct drama clases

He'll also conduct drama clases for adults, teen-agers and children as part of the Resident program.

Betsy Was Just Prankful, But Equity Disagrees, Sustaining Dismissal

New York.

Editor. VARIETY:

front page of Variety last week concerning my disagreement with the management of "Oh Men, Oh the management of "Oh Men, Oh Women," it is quite right in most of the statements excepting, and I think this is quite important, that tit, became apparent during the Equity Council inquiry, through letters and written statements made by my doctor, that I was not absent from the theatre at any time "unnecessarily." The main objection was to some now well objection was to some—now well known—pranks I played on cer-tain of my fellow actors who did of humor.

I would like to state that I did

what I did in a spirit of fun, with no malicious intent, and I had no idea it would ever backfire with such serious consequences.

I would very much appreciate if my above statement could be printed intact, if possible I would so much like a chance to impress upon people that I am not by any means a prospective Lucretia Borgi, but most important, in spite of the indications to the contrary that I am serious and retrary, that I am serious and responsible about my work. I will certainly understand perfectly if you can find no way of getting in "my side" of the story, but it would make me very, very happy if you could.

Betsy von Furstenberg

Equity Okays Firing

Cancellation of Betsy von Fur-stenberg's contract as featured femme lead in "Oh Men, Oh Wom-en" was approved last week by the Actors Equity council. Actress ap-peared before the union's govern-ing board to protest her dismissal from the Cheryl Crawford produc-tion, but her plea was dismissed.

tion, but her plea was dismissed.

Although the producer and her general manager, Sam Schwartz, declined to file formal charges against Miss von Furstenberg, they and stage manager Ward Bishop also appeared before the Equity council to make a number of accusations in support of the cancellation of her contract. Main allegation was that the actress had repeatedly been absent from the cast without permission or explanacast without permission or explana

Other claims were that Miss von Furstenberg had "doctored" a drink she served onstage to actor Ron Randell in the course of the Edward Chodorov comedy and had been guilty of various other breaches of professional condust es of professional conduct back-

es of professional conduct back-stage.

When the case against the actress first came to its attention, Equity sent a representative to confer with other cast members about. Miss other cast members about Miss Crawford's cancellation of Miss von Furstenberg's contract. The union rep didn't go, into the various allegations against the actress, but merely asked each cast member's opinion whether the contract cancellation was justified. Reaction was unanimously against Miss von Furstenberg, it's reported.

Centenary Col. Theatre

Shreveport, La., Sept. 28.
A new playhouse to cost around:
\$250,000 and seating between 350
and 400 will be built this fall at
Centenary College here. Joseph
B. Gifford Centenary's drama

head.
For some years drama has been taught and campus productions staged in a 294-seat frame structure formerly used by the Centenary athletic department. In the summer, the facilities of the college playhouse are utilized by the city's strawhat group, also directed by Gifford.

Inside Stuff—Legit

Backers of the Cy Feuer-Ernest H, Martin musical import, "The Boy Friend," opening tomorrow (Thurs.) at the Royale Theatre, N. Y., include Ira Bernstein, casting director for the producers, \$350; Chorna Equity attorney Rebecca Brownstein, \$350; Joseph J. Cohn, Metro studio exec, \$2,100; Phyllis J. Dukore, member of the Feuer & Martin production staff, \$350; souvenir program agent Kal Efron, \$1,400; producer-theatre owner Anthony Brady Farrell, \$11,200; co-producer Feuer, \$2,800; Stanley Feuer, his brother, \$700; Metro producer Arthur Freed, \$2,800; CBS-TV exec Oscar Katz, \$1,400; Mrs. Edward Kook, wife of the Century Lighting prexy, \$2,800; tv director Alfred Levy, \$1,400; Louis Lotito, prez of City Playhouses and general manager of the Martin Beck Theatre, N. Y., \$2,800; scenic designer Jo Mielziner, \$700; CBS exec Daniel T. O'Shea, \$350; talent agent Barron Polan, \$700; RCA Victor veepee Manie Sacks, \$2,800; Metro producer Charles Schnee, \$350; Louise M. Silcox, representing the Authors League Fund, \$1,400; writer Shirley Eder Slotki, \$350; film circuit operator Arthur J. Steel, \$2,800; film producer Armand's Deutsch, \$2,800; Helen Markel Hermann, freelance writer-daughter of Lester Markel, editor of the N. Y., Sunday Times mag section, \$700. Production is capitalized at \$140,000, with no provision for overcall.

Backers of the upcoming Arnold Saint, Subber production, "House of Flowers," include theatre party agent Lenore Tobin, \$2,000; CBS-TY exec Oscar Katz, \$2,000; Louis A. Lotito, prez of City Playhouses and general manager of the Martin Beck Theatre, N. Y., \$4,000; legit investor Howard S. Cullman, \$4,000; new producer Gabriel Katzka, \$1,000; producer Rita Allen, \$6,000; Mrs. Anita Borden, Frederick C. Peck and C. S. Reid, all of the Play of the Month Guild, \$500 each; exactress Peggy Fears, \$1,000; Selma Tamber, Subber's production assistant, \$500; Wallace Garland, for Broadway Angels, investment syndicate, \$5,000; producer Clinton Wilder, \$2,000; Warren O'Hara, house manager of the Alvin Pheatre, N. Y., where "Flowers" will play, \$2,000; Herman Bernstein, general manager of the Alvin Theatre, \$2,000; San Francisco financier Louis R. Lurie, \$6,000; attorney Morris M. Schrier, repping Music Corp. of America, \$8,000; Theatre Associates, investment syndicate, \$24,000; Joseph H. Moskowitz, 20th-Fox veepee, \$20,00; Actors Fund prexy Walter Vincent, \$4,000, Musical is capitalized at \$200,000, with provision for 20% overcall.

Authorship of "The Clandestine Marriage," opening next Saturday night (2) at the Provincetown Theatre, in Greenwich Village, N. Y., is credited in the program to David Garrick. That is a switch from the traditional billing of the Restoration comedy as having been written in 1766 in collaboration with George Colman, the elder. Amanda Steel and Martha Farran, who are reviving the play under the production auspices of Players Theatre, are being guided in the matter of authorship credit by a recent book, "David Garrick, Dramatists," by Elizabeth P. Stein. The volume claims that evidence indicates that Garrick was sole author.

David Merrick and Joshua Logan, producers of "Fanny," are using a touch of courtliness in filling mail orders for the musical. Tickets sent to advance applicants are enclosed in a card with a drawing of a smalltown French shopkeeper on the cover and the statement, "Your tickets, madame." Folder is arranged so the tickets can be inserted as if being handed by the Frenchman. On the inside of the folder it reads, "We hope you enjoy 'Fanny,'" with the signatures of Merrick and Logan.

Legit Bits

Anthony Buttitta, who pressagents the San Francisco Civic Light Opera season every springstummer, went to Soller, Mallorca, last week to spend the winter beachcombing, revising a novel and writing freelance mag and newspaper pieces. . . Joe Shea and Buddy Kusell went to the Coast last weekend as respective pressagent and company manager of the Helen Hayes revival of "What Every Woman Knows."

Lynn Gordon sails today (Wed.)

Lynn Gordon sails today (Wed.) on the Liberte to arrange a London production of "Take a Giant Step". Phil Bloom is handling personal publicity for actress Step". Phil Bloom is handling personal publicity for actress Gloria Vanderbilt. Dirk Wales and Brian Moore, who met last summer as members of the resident company at the Barn Theatre, Augusta, Mich., will be married in Kansas City next week, upon completion of the current season at the same strawhat.

same strawhat.

Viveca Lindfors will star in Elaine Perry's production of the Marcelle Maurette-Guy Bolton play, "Anastasia," to be staged by Alan Schneider ... British novelist-playwright Nancy Mitford is making a new adaptation of the Parisian success, "The Dazzling Hour," for Gilbert Miller ... Paul Dennis is filling in for four weeks as stage manager of "Teahouse of the August Moon," while Thomas Hughes Sand, vacations on the Coast.

Richard Clemmer has replaced inhard Barr as director of the Richard Clemmer has replaced Richard Barr as director of the Broadway Chapel Players' produc-tion of "Noah," which bows Oct 10 at the Broadway Tabernack

Fairy."

Legit actor Tom Avera had a debut parlay last week, making his initial tv appearance in "My Little Margie" and having his first song, "Walkin' Down the Road," released by Coral records as a Johnny Desmond number . . . Lenore DeKoven has joined the Henry C. Brown agency to work on casting dramatic shows . . . For its break-in engagement of four performances, Sept. 16-18, the Jean Arthur revival of "Saint Joan" grossed over \$11,100 at the Playhouse. Wilmington. That represented 84% of capacity attendance . . Edwin Levy, recently in New York to catch the shows, is a drama staff member at U. of Denver, not U. of Colorado.

Jack Toohey is pressagent for the Paper Mill Playhouse, Millburn, N. J. . . . Mike Kaplan-Varniry legit critic on the Coast, will participate in a UCLA seminar on "Conditions and Responsibilities of the Theatrical Reviewer". Shephard Traube has scheduled Ronald Alexander's "The Grand Prize" for Broadway production next January. Play was presented last June in Dallas at Margo Jones Theatre '54 under the title "The Inevitable Circle" and was originally produced in 1953 at the Woodstock (N. Y.) Playhouse under the tag. "A Lady's Gentleman."

A new musical revue, "Bright and Early" is scheduled for off-Broadway production this season by Ben Bagley. Sketches are by Sheldon Harnick, Mike Stewarl and Richard F. Maury, while misc and lyrics are by Bud McCreery, Ken Welch and G. Wood.

Courtney Burr, John Byram and Gloria Axelrod plan a Broadway production this season of Joe Masterof's "The Lexington Avenue Entrance" ... Paul Vincent Carroll's "The Wayward Saint" is of the Theatre Guild prod

Broadway Chapel Players' production of "Nosh" which bows Oct. 10 at the Broadway Tabernacle Church, N.Y... Herbert L. Kneeter, operator of the Norwich (Conn.) Summer Theatre, is currently in Colorado Springs, Coloto establish a local Civic Theatre for next summer. Contemplated tryout of the musical. "Dress Rehearsal," by the Detroit (Mich.) Theatre Club has been postponed. While in Chicago recently, producer Robert Fryer okayed an increased ad budget in an attempt to pep up "Wonderful Town" grosses at the Shubert there. Show is spending an additional \$3,000 with the four Chi dailies this week and next... "Picnic" is starting Sunday performances Oct. 10 at the Erlanger, Chicago, dropping the Wednesday matinees... Maxwell Soker has been signed as associate producer at Showcase Theatre, Evanston, Ill., which be-

Chi Up a Bit, With New Shows Due; **Channing \$30,400, 'Picnic' \$19,000**

Chicago, Sept. 28.

Loop biz continued to improve slightly last week for two of the three shows. Closing notices helped "Time Out for Ginger" which exits Saturday (2) for the road.

"Mrs. Patterson," starring Eartha Kitt, arrives Oct. 11 at the Haris, with the opening night taken over for an Urban League benefit. New Olsen & Johnson revue. "Pardon Our Antenna" preems Oct. 16 at the Selwyn. "Wonderful Town" exits Nov. 20 from the Shubert to continue on tour, with "King and I" arriving Nov. 23.

Estimates for Last Week Pionic, Erlanger (2d wk) (\$4.40, 1.300) (Ralph Meeker). Nearly \$19,000 on Guild subscription. (previous week, \$20,000).

Time Out for Ginger, Harris (37th wk) (\$4.15, 1,000) (Melvyn Douglas). Almost \$12,000 (previous week, \$9,500); moves out Satrday (2).

Wonderful Town, Shubert (12th

rday (2).

Wonderful Town, Shubert (12th
wk) (\$4.60; 2,100) (Carol Channing),
Almost \$30,400 (previous week,
\$30,400); due to exit Nov. 20.

'Moon' \$14,500, Toronto; Holdover on Twofers

Toronto, Sept. 28.
Second week of "Moon Is Blue" grossed a big \$14,500, a hop of \$1.000 over the first stanza, with the 1,525-seat scaled at \$3.50 top with tax, but using two-for-ones. Second week saw nightly turnaway biz after Tuesday (21).

F. Hugh Herbert four-character comedy stars Jerome Cowan, with Martha Randall, Wayne Carson, Clyde Waddell featured.

Current Road Shows

(Sept. 27-Oct. 9)

(Sept. 27-Oct. 9)

Caine Mutiny Court Martial
(Paul Douglas, Wendell Corey,
Steve Brodle—H.S. Aud., Ironwood,
Mich. (29); H.S. Aud., Green Bay,
Wisc. (30); H.S. Aud., Marshfield,
Wisc. (1); H.S. Aud., Wassau, Wisc.
(2); Palace, Milwaukee (4); Union,
Madison, Wis. (5-6); Orpheum,
Davenport (8); Coliseum, Ottumwa,
Ia. (9)

Ia. (9).

Dial M for Murder (Donald Woods)—Royal Alexandra, Toronto (27-2); Her Majesty's, Montreal

Fanny (Ezio Pinza, Walter Sle-k) (tryout)—Shubert, Boston (27-(Reviewed in Variety, Sept. 22,

'54). VARIETY, Sept. 22,

Fragile Fox (Don Taylor, Dane Clark) (tryout)—Locust St., Phila. (27-2); Cox, Cincinnati (4-9) (Reviewed in VARIETY, Sept. 22, '54). Gentlemen Prefer Blondes—Nixon, Pitt (27-2); Shubert, Detroit (4-9).

(4-9).
Getting Gertie's Garter—Majestic, Boston (27-9).
King and I (Yul Brynner, Patricia Morison)—Kiel Aud., St. L. (2-6); State Fair, Dallas (8-9).
Moon Is Blue—Hanna, Cleve. (27-9).

(2-6); State Fair, Dallas (8-9).

Moon Is Blue—Hanna, Cleve.
(27-9).

Mrs. Patterson (Eartha Kitt)
(tryout)—Cass, Detroit (27-9) (Reviewed in Variery this week).

My 3 Angels (Victor Jory)—Her.
Majesty's, Montreal (27-3); Royal
Alexandra, Toronto (4-9).

Oklahoma—Elm St., Worcester,
Mass. (27-29); War Memorial Aud.,
Providence. (30-2); State, New Bedford (4-5); State, Portland, (6-7);
Opera House, Bangor (8-9).

On Your Toes (Vera Zorina,
Bobby Van) (tryout)—Shubert,
New Haven (27-2) (Reviewed in
VARIERY this week).

Peter Pan (Mary Martin) (tryout)—Philharmonic Aud., L.A. (27-9)
(Reviewed in Variery, July 21, '54,
and Aug. '26, '54).

Picnie (Ralph Meeker)—Erlanger, Chi (27-9).

Rainmaker (Geraldine Page)
(tryout)—Playhouse, Wilmington
(7-8).

Reclining Figure (tryout)—Walmut St. Phila (272) (Raviewed)

(7-3).

Reclining Figure (tryout)—Walnut St., Phila. (27-2) (Reviewed in Variery, Sept. 22, '54).

Saint Joan (Jean Arthur)—National, Wash. (27-2); Nixon, Pitt (4-9). (Reviewed in Variery, Sept. 22, '54).

Seven Year Itch (Eddie Bracken)—Geary, S.F. (27-2); Metropolitan, Seattle (5-9).

Seven Year Heh (Eddie Bracken)
—Geary, S.F. (27-2); Metropolitan,
Seattle (5-9).
South Pacific (Iva Withers, Webb
Titton)—Forrest, Phila. (27-9).
Tender Trap (Robert Preston,
Kim Hunter, Ronny Graham) (tryout)—Wilbur, Boston (27-9) (Reviewed in Variery this week).
Time Out for Ginger (Melvyn
Douglas)—Harris, Chi (27-2).
What Every Woman Knows
(Helen Hayes)—Huntington Hartford, L.A. (27-9) (Reviewed in
Variery this week).
Wonderful Town (Carol Channing)—Shubert, Chi (27-9).

Jean Arthur \$19,100 For First Week, Wash

Washington, Sept. 28. "Saint Joan" built to a tidy gross of nearly \$19,100 for its initial semester at the National Theatre last week. Biz was big Friday-Saturday (24-25) with what were described as star Jean Arthur's film fans.

Situation Iooks just as good for this second week, the weekend be-ing almost sold out before the box-office reopened yesterday (27). The Ballet Russe follows Shaw into the

'Caine' Powerful \$34,900 For St. Paul Aud. Week

St. Paul, Sept. 28.
Touring edition of "Caine
Mutiny Court Martial," starring
Paul Douglas, Wendell Corey and Steve Brodie, grossed over \$34,900 at the Auditorium here from Sept. 18 through last Friday (24).

Booking was sponsored by Du-luth booker-manager Jay Lurye.

'Friend' Factions

Continued from page 63

sumably have to await arbitration, since the Guild's agreement with the League provides for out-ourt mediation of all disputes. By the time the matter was settled that way, the success or failure of "Boy Friend" would obviously no longer be at issue.

longer be at issue.

Nervous Company
Although Wilson has avoided interviews on the subject, he is known to be afraid to push Guild action against Feuer & Martin or to attempt legal steps, for fear of jeopardizing the critical and boxoffice chances of the musical comedy. Also, he fears that the company, already on the eve of the premiere and presumably more jittery because of the difficulty because of the difficulty because of the author-composer and director and the management, would be hopelessly thrown by additional tension.

tension.

The dispute, which had been kept under cover, came to public attention first in a dispatch published in the London Daily Mail of last Thursday (23) by the sheet's drama critic, Cecil Wilson, currently visiting New York. The piece reported the barring of Sandy Wilson and Miss Hope and quoted their rather guarded comments on the situation.

There is any agently no question

ments on the situation.

There is apparently no question of royalty payments to the author-composer and director, and their billing has not been altered thus far. But both have been excluded from rehearsals, which have reportedly been taken over by Feuer. Both the latter and his partner, Martin, have avoided explanation or comment. or comment.

or comment.
"Boy Friend," originally done as a sort of cabaret show in London, was expanded and produced in the West End last December, where it is still playing to profitable attendance. It was seen there by Arthur Lewis, production aide to Feuer & Martin, and acquired by the latter for the U.S., with Miss Hope signed to repeat her original staging.

Operating Statements

(As of Sept. 11, '54)

Gross last three weeks, \$96,457. Loss last three weeks, \$4,051 (includes \$8,510 in previously waived

royalties.

Total net profit to date, \$204,969.
Distributed profit, \$125,000.
Cash available for distribution, \$27,093.

ANNIVERSARY WALTZ
(As of Sept. 4, '54)
Gross last five weeks, \$68,492.
Operating profit last five weeks, \$3,015.
Total operating profit to date, \$27,385.
Capital returned last week, \$15,-000.

000.
Total return to date, \$15,000.
Unrecouped cost to date, \$944.

Mull Revival on B'way

Num Revival on D way

New Hope, Pa., Sept. 28.
Patricia Collinge's adaptation of
Andre Biraheau's comedy, "Dame
Nature," grossed a mild \$3,800 at
the Bucks County Playhouse last
week Playhouse producer Michael
Ellis and producer Alex Cohen are
contemplating a Broadway revival
of the play, originally produced in
1938-39 by the Theatre Gulld, with
Montgomery Clift, Lois Hall and
Jessie Royce Landis in the cast.
Magda Gabor in "Bernardine,"
is current at the Playhouse.

'Figure' \$13,700, 'Fox' 10G, Philly

Philadelphia, Sept. 28

Legit season broke away to mild start here last week with a brace of openings, "Fragile Foy" at the Locust and "Reclining Figure" at Walnut. Last night (Mon.) the long-awaited "South Pacific" was greeted with a capacity house at the Forrest.

Rodgers & Hammerstein tuner was virtually a sellout for entire announced four-week stand before, first curtain rose. Forrest management in Sunday papers announced two week extension of run through Nov. 6, and placed seats on sale yesterday. Extension has already shoved back "Tea and Sympathy," previously slated for Nov. 1 at the Forrest, into a January date, and threatens the Nov. 25 booking of "House of Flowers."

Otherwise, the booking schule

ary date, and threatens the Nov. 25 booking of "House of Flowers."

Otherwise, the booking schule now includes "Rainmaker," Walnut, Oct. 11; Mask and Wig Club's "Tempest in a Teapot," Locust, Nov. 22, and "Black-Eyed Susan," Locust, Nov. 29.

Estimates For Last Week
Fragile Fox, Locust. (D) (1st wk) (\$4.55; 1.580). (Don Taylor, Dane Clark). Theatre Guild-American Theatre Society subscription helped war drama with all-male cast; reviews didn't help; about \$10.000; holds this week.

Reclining Figure, Walnut (C) (1st wk) (\$4.55; 1.340). Reviewers flipped for the Harry Kurnitz comedy on art collecting. But firstnight club's pre-buy of first three performances at discount limited the gross to \$12,700; continues this week.

N.Y. BALLET'S SOCK 179G FOR FOUR-WEEK RUN

The N. Y. City Ballet racked up its best season with a four-week run at City Center, N. Y., ending last Sunday night (26). Final stanza brought in a \$44,580 gross, for a total of \$179,170 at \$3.60 top on the engagement

engagement.
First week hit \$41,000; second stanza, \$44,800, and third week, \$48,690. Sock take was despite an early season start (before Labor Day), a general reshuffling of ballerinas with Maria Tallchief's departure, and two new ballets produced without settings and costuming.

ing.

Last season, troupe did a fine 10-week winter run at the Center, for a \$435,105 take. It will resume Nov. 3 for four weeks, during which it will present only one production, the full-evening-length "Nutcracker." It plans a third season, starting Feb. 1, to run six or seven weeks, depending on when the company leaves for its European Jaunt.

'King' Boffola \$49,000 First Week in St. Loo

St. Louis, Sept. 28. "King and I" launched the local legit season at the Henry W. Kiel legit season at the Henry W. Kiel Auditorium last week and the first eight of 21 performances grabbed a sockeroo \$49,000. Because of heavy ducat demand, local manager Paul Beisman selected, the huge municipal house. Piece scaled to \$3.92 top and heavy advance points to hefty grosses during remainder of stand.

Previous week Sent 13.18 must

Previous week, Sept. 13-18, musical grossed over \$70,500 at the KRNT Theatre, Des Moines.

'Itch' \$19,400, S. F.

San Francisco, Sept. 28.

"Seven Year Itch," still the only
show in town, drew \$19,400 for
its eight weeks at the 1,550-seat
Geary, at \$3.85 top.
Eddie Bracken is starred.

Dame' \$3,800, Bucks Co.; B'way Tapers Off; Old Vic 701/26 (6); **'Summer' \$12,300 (5), 'Hero' \$9,200 (6),** Bankhead \$29,900, Fontaine \$24,700

musical.

Last stanza's new entries were
"Midsummer. Night's Dream,"
"Home Is The Hero" and "All
Summer Long." Sole newcomer
this week is "The Boy Friend,"
opening tomorrow night (Thurs).
There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-Other parenthetic designations

Other parenthene designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% anusement tax, but grosses are net: exclusive of tax.

of tar.

All Summer Long, Coronet (D)
1st wk; 4; \$5.75-\$4.60; 1,027;
\$30,000. Opened last Thursday
(23) to four affirmative reviews (Atkinson, Times; Chapman, News;
Coleman, Mirror; Hawkins, World-Telegram) and three negative notices (Kerr, Herald Tribune;
McClain, Journal-American; Watts,
Fost); grossed over \$12,300 for first four performances and one preview.

Anniversary Waltz, Broadhurst (C) (25th wk; 195; \$4.60; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$21,100 (previous week, \$22,400).

week, \$22,400).

By the Beautiful Sea, Majestic (MC) (25th wk; 196; \$6.90; 1,510; \$58,000) (Shirley Booth). Over \$33,400 (previous week, \$38,000); moves next Monday (4) to the Imperial, where can remain until Dec. 25, but must then vacate for "Silk Stockings," due Dec. 30.

Caine Mutiny Court Martial, Plymouth (D) (36th wk; 284; \$5.75-\$4.60; \$33,331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Another sellout, over \$33,500 (previous week, \$33,600).

Can-Can, Shubert (MC) (73d

Can-Can, Shubert (MC) (73d wk; 580; \$6.90; 1,361; \$50,160). Sellout, just \$50,400 (previous week, \$50,400).

week, \$50,400. wk: 13; \$6.90-\$5.75-\$4.60; \$30,000) (Tallulah Bankhead). Nearly \$29,-900 (previous week; \$21,600 for 900 (previous week, \$21,600 for first five performances and one

Fifth Season, Cort (C) (78th wk; 619; \$4.60; 1.056; \$25;227) (Chester Morris, Joseph Buloff). Almost \$10,200 (previous week, \$11,500).

Home Is the Hero, Booth (D) (1st wk; 5; \$5.75-\$4.60; 766; \$22,-000) (Walter Macken, Peggy Ann Garner). Opened last Wednesday (22) to two positive reviews Hawkins, World-Telegram; McClai, Journal-American) and five pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); grossed over \$9,200 for first five performances on subscription.

King of Hearts, Lyceum (C)

Ming of Hearts, Lyceum (C) (26th wk; 202; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). Almost \$13,400 (previous week, \$15,300).

week, \$15,300).

Kismet, Ziegfeld (OP) (43d wk; 340; \$690; 1,528; \$57,908) (Alfred Drake). Sellout, over \$57,900 (previous week, \$57,900).

Midsummer Night's Dream, Met Opera House (M) (1st wk; 6; \$6; 3612; \$89,3553) (Robert Helpmann, Moira Shearer, Stanley, Holloway). Opened Sept. 21 to three favorable notices (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram), three unfavorable reviews (Atkinson, Times; Kerr, Herald Tribune; Watts, Post) and one two-opinion comment (McClat, Journal-American); grossed over \$70,500 for first six performances.

Oh, Men, Oh Women, Miller (C)

Business on Broadway was off a bit at all but the hit shows last week. Drops ranged from \$1,000 for a straight play to \$4,300 for a musical.

Last stanza's new entries were "Midsummer. Night's Dream,"

"Business on Broadway was off \$28,300) (Joan Fontaine). Nearly \$24,700 (previous week, \$26,300). Teahouse of the August Moor Beak (C) (50th wk; 404; \$6,22-\$4.60 leaves (C)

OPENING THIS WEEK

OPENING THIS WEEK

Boy Friend, Royale (MC) (\$6.90;
1.172; \$33,000). London musical,
with book, music and lyries by
Sandy Wilson, produced by Cy
Feuer & Ernest H. Martin; financed
at \$140,000, production cost about
\$120,000, including bonds (no tryout), and can break even at around
\$24,000 gross; opens tomorrow
night (Thurs.).

'Fanny' \$49,800, 'Gertie' 13G, Hub

Hub's legit season got off to a solid start last week (20) with "Fanny" bowing into the Shubert for a three-week stint to an ad-vance sellout. Musical is the The-"Fanny" bowing into the Shubert for a three-week stint to an advance sellout. Musical is the Theatre Guild's first offering of the season and the subscription list has already passed the 10,000 mark, the largest since 1939. "Getting Gertie's Garter," which opened at the Majestic the same night, is doing moderately on two-for-ones. "Tender Trap" opened a tryout Saturday to fair notices.

Estimates For Last Week

Fanny, Shubert (1st wk) (MD (\$6.25; 1,700) (Ezio Pinza, Walte Slezak), Went clean for over

Getting Gertie's Garter, Majestic (1st wk). (\$3.30; 1,500). About \$13,000 on twofers.

'BLONDES' \$10,000, PITT; SEE FADE OF TWOFERS

SEE FADE OF TWOFERS

Pittsburgh, Sept. 28.

They wouldn't buy "Gentlemen Prefer Blondes" last week at the Nixon, even for twofers, and the Manny Davis production wound up under \$10,000. It looks even slimmer this stanza.

House is scaled regularly up to \$4.20 (\$3.50 plus city and Federal taxes) and a few patrons paid that price. Most of the attendance was at cut-price, however.

"Blondes" also tried giving two evening shows Friday and Saturday instead of the usual matinees, and this may have helped a bit. Although it got one good notice, two poor ones made it tough for the saga of Lordei Lee to get going and there was little bo. action until the weekend. Feeling generally is that the twofers have been overdone here.

Nixon gets Jean Arthur in "Saint Joan" next week as the first subscription offering of the season.

Martin-'Pan' \$55,700, L.A.; 'That's Life' OK \$4,800

Los Angeles, Sept. 28.
Local legit is perking this week with the advent of the new \$1,000.000 Huntington Hartford Theatre, which opened last night (Mon) with Helen Hayes starring in "What Every Woman Knows."

"Town's two offerings both dipped last week, with "Peter Pan" easing to \$55,700 in its sixth week at the 2,670-seat Philharmonic Auditorium. Show got \$56,800 the previous stanza.

"That's Life," was down to \$4,800 in its 14th frame at the 400-seat Las Palmas, an ebb of \$400 from the week before.

il can'; grossed over \$70,500 for first
six performances.

Oh, Men, Oh Women, Miller (C)
(41st wk; 334; \$5.75-\$4.60; 920;
di \$23,248) (Lloyd Bridges). Almost
\$11,200 (previous week, \$13,800).
Pajama Game, St. James (MC)
(20th wk; 156; \$6.90; 1,571; \$51,7717 (John Raitt, Janice Paige,
E ddie Foy Jr.). Sellout again, over
\$51,700.
Seven Year Itch, Fulton (C) (97th
wk; 773; \$5.75-\$4.60; 1,063; \$24,000)
(Elliott Nugent). Over \$21,300
(Frevious week, \$22,300).
Solid Gold Cadillac, Music Box
(C) (47th wk; 373; \$5.75-\$4.60;
r) (777; \$27,811). Over \$23,100 (previous week, \$24,600).
Tea and Sympathy, Barrymore
(D) (52d wk; 413; \$5.75-\$4.60; 1,069;

Shows on Broadway

All Summer Long
Playwrights Co. production of drama in
two acts (nine scenes). hy Robert Anderson, adapted from novel by Donald
Wetzel, Features John Kerr, Ed Begley,
June Walker, John Randolph, Clay Hall,
Carroll Baker, Directed by Alan Schnedrett Grand Company of the Company of the Company
of the Company of the Company of the Company
of the Company of the Company of the Company
of the Company of the Company of the Company
of the Company of the Company of the Company
of the Company of the Company of the Company
of the Company of the Company of the Company of the Company
of the Company of the Co top. Clay Hall
John Kerr
June Walker
Ed Begley
Carroll Baker
John Randolph
Danlela Boni

Harry John Randolph Theresa Daulela Boni
For all its evident good intention, "All Summer Long" turns out to be one of those grim dramas of bickering, frustrating family life. It takes place on a dimy-lit stage against an artfully ramshackle exterior-interior house setting, and the unhappy children invariably call their quarrelsome parents "mom" and "dad" and long to "get way" from there.

After nine scenes and \$65,000 worth of production, author Robert Anderson's theme turns out to be merely the truisms that a house without love is not a home and that children need affection, understanding and patience. Unfortunately, the presentation of this bronide lends to seem rather static and monotonous as theatre. It's a dim prospect for Broadway, but conceivably might be film material if considerably punched up.

Despite its vigorous characters that react to circumstances and each other (not always with clear motivation) and an affecting basic situation, "All Summer Long" has relatively little incident, but depends on symbolism that isn't sufficiently projected in terms of theatre. So although this new play by the author of "Tea and Sympathy' has commendable, if somewhat studied, qualities, it lacks excitement.

Based on Donald Wetzel's novel.

studied, qualities, it lacks excitement,
Based on Donald Wetzel's novel,
"A Wreath and a Curse," the drama
is about the "crucial" summer in
the emotional growth of an 11year-old boy. He is withdrawn,
confused and miserable with his
impatient, selfish and callous famity. With only his crippled older
brother to offer affection and sympathy, the lad takes all summer
long to build a retaining wall which
he hopes will hold back the river
that is undermining the bank where
the house stands
Although melodramatic things
happen, they seem like minor incidents, and while the boy and his
brother undergo emotional experiences that affect them profoundly,
the other characters seem unprouched by events even the immi-

the other characters seem un-touched by events, even the immi-nent collapse of the house, at the final curtain. Moreover, impres-sion on an audience is of the same situation going on and on and the same things being said over and

Over.

Director Alan Schneider has not been able to inject a sense of movement or depth to this still-life, and the actors are generally left in the position of reiterating a small set of attitudes. John Kerr, who scored a personal click last season in, "Tea and Sympathy," plays on a key of almost unvarying flat understatement as the crippled older brother.

June Walker (Kerr's offstage.

June Walker (Kerr's offstage mother) is as expressive as the role of the doting, foolishly optimistic mom permits, and Ed Begley is alof the dotting, and Ed Begies, mom permits, and Ed Begies, most suspiciously convincing as the most suspiciously convincing hate-filled father hate-filled and appeal most suspiciously convincing as the thick-skinned, hate-filled 'father. Clay Hall is plausible and appealing as the uncomprehending, inanticulate boy; Carroll Baker is acceptable as the mean, shallow older sister, although her emotional scenes seem artificial; John Randolph is suitably direct as the insensitive brother-in-law, and Daniela Boni is believable as the sexconscious moppet neighbor.

Jo Mielziner's scenery is a triumph of dingy foreboding, the clothes designed by Anna Hill Johnstone are properly dowdy, and Albert Hague has supplied the rather consciously atmospheric incidental music. Hobe.

Home Is the Hero

Theatre Guild and Worthington Miner roduction of three act drama by Waller acken. Stars Macken, Peggy Ann Garner, atures Glenda Farrell, J. Pat O'Malley, treeted by Miner, setting, Marvin Reisa L Booth, 'N.Y., Sept. 22, '54; at \$4.60.

"Home Is the Hero" exhibits many of the traits if not the grand literary strain of the Irish family dramas of the 1920s. It is put together by a stagewise author-actor,

moves steadily, plays tight and possesses a number of strong theatrical scenes.

For New York, it has been given For New York, it has been given a sturdy production and a splendid cast by Worthington Mi If there remains yet some reservations as to its survival in Broadway competition, these go to the core of the question: what does the author have to say? Unfortunately, the play ends logically but on a note of letdown.

Walter Macken, who plays the pivotal character, a domestic dictator and bully, is a veteran of the frish theatre and also a novelist. As a playwright he organizes his scenes and moves his characters for carefully-paced stage action, Resultantly there is a lot of suspense and audience engrossment which makes Macken's third act the more disappointing. He has not said very much when it is all over except that Paddo O'Reilley was a bully to start with and learned from punishment only to become a bully to start with and learned from punishment only to become a teetotalling brawler instead of a boozing brawler.

boozing brawler.

Paddo is a throughly unpleasant human being whose twin characterizations, self-pity and self-righteausness, evoke in the viewer a desire that he get some emotionally-satisfying comeuppance. He doesn't.

"Home Is the Hero" does not end with the central character changed as a result of the events revealed in the play. Here may lie the best clue to its clouded outled to the product of the events revealed in the play. Here may lie the pest clue to its clouded outled to be the self-pit of the events. The Theatre Guild subscriptions

lent performances.

The Theatre Guild subscriptions are now worth about three weeks' support to a play. The Booth is small and operating overhead probably modest for this show. Whether parties, Irish societies and forced draught could keep the show open for a moderate run is a dubious possibility given the either/or realities of the New York legitimate.

Macken's sprint reals of intermate.

mate.

Macken's script reeks of interpersonal hostility, since the Central figure hates everybody, including himself. There is, however, a smattering of Irish wit and colorful idiom. Against this, is a surprising lot of Americanisms in the dialog, hinting at the influence of Hollywood films in Ireland since O'Casey's time.

Incidentally, "Home Is the Hero" should make a good picture, since there is abundant scope for clash and suspense.

Of the 10 who comprise the east

and suspense.

Of the 10 who comprise the cast, it is difficult without seeming invidiousness to check-list in any given order. Macken himself is a competent actor who makes Paddo thoroughly believable. He does not have the sheer physical size for the bully he plays but he makes up in inner ferocity for the masculinity a Hollywood producer would more visually stereotype. As the pathetic, loving-but-scared wife, Glenda Farrell gives a scrupulously in-character, entirely persuasive, intelligent performance.

Most of the troupers, regardless

suasive, intelligent performance.
Most of the troupers, regardless of the economic verdict, do themselves distinct benefit careerwise. Loretta Leversee, an unknown, may perhaps count on the greatest legup professionally. She plays her love scenes with the lame son of Paddo most beguilingly. Latter role is managed with much light and shade, by Donald Harron, including the melodramatics when son faces father.

reading the menotramatics when son faces father.

Peggy Ann Garner adds stature with this assignment, playing the confused daughter. She, Harron, Miss Farrell and Frances Fuller as the forgiving widow of the murdered man are more or less "straight" in a gallery of Irish pixies, of which J. Pat O'Malley and Art Smith are notable for picturesque etching in the script and theatrical saves in the interpretation. Ann Thomas is also vividly tinted in the tradition of a giggle-water-addicted biddy. The Irish women speak of a journey to the nearby pub as "going for a message."

meany puo as going for a message."

The "modern" Irishman in the script is well played by Christopher Plummer. Well-dressed and of uncertain source of income, he is what the English call a spiv. It makes for a good melodramatic encounter when he returns to encounter Paddo after Paddo has set out to whip his own daughter with a belt. (As respects threatened or actual physical violence there's enough on stage to supply Richard Widmark and Jack Palance at their sadistic peak) •

Single set of Marvin Reiss works

sadistic peak)
Single set of Marvin Reiss works very well. Essentially an interior, it still conveys second floor and outdoor dimension. Atmosphere is plausibly poor class Irish without

being one of Lady Gregory's folksy pig parlors.

At a guess, Walter Macken will come up in the next years with a play about which there can be more unreserved praise. Less the poet than some of the Irish dramatists of the previous generation, he seems more of a sheer stage craftsman, Land.

A Midsummer Night's Dream

S. Hurok presentation of Old Vic Treastre production by arrangement with Old
Vic Trust Ltd. and the Arts Council of
Great Britaliu) of Shakespeare's comedy
in three acts (five scenes), with music
by Mendelssohn, arranged by Gordon
Jacob. Stars Robert Heipmann. Moita
Michael Benthalt scenery and costumes,
Robin and Christopher Ironside; choreosraphy, Helpmann; "Nocturn" arranged by
Frederick Ashton! orchestra conductor,
rhugo Rigmold; guest conductor, Arthur
Sept. 25 1 at 85 top (\$10 opening).
Duke of Athens Anthony Nicholis
Hippolyta Margaret Courtenay,
Master of Revels Peter Johnson
Hermia's Father. John Dearth
Demetrius Pathur MacNee
Lysander Terence Longdon
Helona Joan Benham
Quince Ellot Makeham!
Bottom Standard Hermia's Father. John Dearth Hermia Ann Walford Demetrius Patrick MacNee Legander Terence Longton Hermia Patrick MacNee Legander Terence Longton Guince Ellot Makeham Bottom Stanley Holloway Flote Philip Locke Philip Locke Philip Locke Philip Locke Philip Locke Snout Michael Redington Snug Michael Redington Puck Philip Guard Fairy Jocelyn Britton Oberon Robert Helmann Peaseblossom Jocelyn Britton Cobweb Tania d'Avray, Moth Shella Wright Mustardseed Robert Musicanseed Helmann Legish Hunt Court Attendants, Pates, Musicians Wedding Guests, etc. Phyllig Harcourt. Vivienne Hetzel, Barbara Leigh-Hunt, Rosemary Moors, Gillian Neason, Jane Beth Wade, Anne Wilson, Ivan Baptie, Leremy Geidt, David Hurst, David Harding, Michael Hayes, William Marti Kenneth Meiville David Reynolds; David Rogeldt, Oppis Verrie Adams, Jocelyn Britton, Mary Brookes, Louise Carley, Tania l'Avray, Nadia de Lichtenberg, Juliet Ellice, Mary Fenwick, Joan King, Margaret Knoesen, Lana Kassinova, As Bayneffer, Naughton, Spail, Sheila Wright, Henry Naughton, Spail, Sheila Approximent As bayes habet on the search of the proposition of the

As boxoffice for a short engagement, the Old Vie revival of "A Midsummer Night's Dream" is a proven draw with a huge advance sale. As entertainment, however, it's not so dreamy.

it's not so dreamy.

The huge, heavy production, with towering, rococo scenery and opulent costumes, the 60-piece orchestra playing Mendelssohn's lush music, the pointlessly pretty choreography, declamatory playing and deliberate, relentless pace make this an exhausing show. If it's art, it's not much fun.

Probably the 3,612-seat Metropolitan Opera House is an unfortunate place for even so lavish a spectacle. On that enormous stage even the ponderous Robin and Christopher Ironside scenery and the ballet seem lost. And it looks a little ridiculous to see an actor, after reading an exit line, trying to be jaunty as he walks about half a city block to get offstage.

Also, though the well-projected

city block to get offstage.

Also, though the well-projected voices of the actors are invariably audible, something about the accustics of that vast, multi-tiered house makes even the meticulous British enunciation frequently unintelligible. So despite the quick-silver of Shakespeare's verse and the loveliness of Mendelssohn's music, this "Dream" is more imposing than diverting.

Perhaps any realistic production of Shakespeare's uninhibited, somewhat meandering fantasy would seem a bit earth-bound. But this ornate production and the literal performance tends to grind an audience limp. Somehow, there's Just too much of everything.

Michael Benthail's explicit stag-

an audience limp. Somehow, there's just too much of everything.

Michael Benthall's explicit staging seems to accentuate the overpowering tedium, and Robert Helpmann's choreography, which is not so much formal as banal, compounds the impression. As a performer, Helpmann is the outstanding member of the company. If his dancing is no longer spritely, his acting of the Oberon role is vigorous and authoritative.

Moira Shearer offers one expertly decorative dance, and is visually attractive, but her playing seems mechanical and there's something slightly cool and mechanical about the regal magnetism of her Titania, Stanley Holloway is a relax and amusing Bottom within the limits of Shakespeare comedy. There are also competent performances by Philip Guard as Puck and such supporting players as Eliot Makeham, Philip Locke, Daniel Thorndike, Norman Rossington, Michael Redington, Anthony Nicholls, John Dearth, Ann Walford, Patrick MacNee, Terence Longdon and Joan Benham.

Stock Tryout

(Sept. 27-Oct. 9)

Kilgo Run, by Arnold Sundgaard

Bucks County Playhouse, New
Hope, Pa. (4-9)—(Original stock-tryout reviewed in Variery, July 9, '52),

Shows Out of Town

On Your Toes

New Haven, Sept. 27

Ceerge Abbon, connecty in two acts p. Lorent Hart and Abbott, n. Rodgers and lyries by Hart. Stan Zorina, Bobby Van; features Ein. Zorina, Bobby Van; features Ein. Strick, Ben Astar, Kac Coulter, Johnud Strick, Ben Astar, Kac Coulter, Johnud Strick, Ben Astar, Kac Coulter, Johnud Charles, Choreography, George Balanchine; settings, Oliver Smith; costumes, Irene Sharaft; lighting, Pegry Clark; musical trings, Oliver Smith; Feature, Sharaft; lighting, Pegry Clark; musical trings, Oliver Smith; Pegry Clark; Musical Trings, Lola
Junior
Miss Wasservogle
Frankie Frayne
Sidney Cohn
Joe McCall
Vera Barnova Anushka Peggy Porterfield Sergei Alexandrovitch Konstantine Morrosine Nathanie Patrick Joh Edward F Ted Robe Leo. Robert Lindgren
Ballet Siage Manager. Bertram Wood
Collets: Phyllis Campbell, Lillian D'Honau,
Patricia Drylle, Katia Geleznova, Marilyn
Hale. Dorene Kilmer, Helen Kramer,
Sonia Lindgren, Paula Llovd, Sigyn, Barbara Michaels, Lois Platt, Nina Popova,
Stevens, Wendy Winn,
Boys: Ted Adkins, Marvin Arnold,
Johnny Bowen, Timm, Warvin Arthur
Grahl, Edward Kerrigan, Jack Leigh, Robert Liudgren, John Nola, Edward Pfeiffer.

There was some question as to whether this musical revival should have an out-of-town breakin or open cold on Broadway. On the basis of its premiere performance here, a cold Broadway opening might have been just that—cold.

might have been just that—cold.
With a brief spell-of pre-Gotham
doctoring available, however, the
1935-36 tuner may survive this
impression on the basis of its songs
and dances only, certainly not from
its passe book. With the passing
years, the story line of "On Your
Toes" has become "Down at the
Heels."

Show's first number takes longer

years, the story line of "On Your Toes" has become "Down at the Heels."

Show's first number takes longer to get started than a Stanley. Show's first number takes longer to get started than a Stanley. Steamer, with dialog and situations almost as ancient.

However, there is fine dancing, culled from a variety of patterns. Rapid fire motion is the basic choreographic theme, climaxing in the title number, a cleverly conceived and neatly executed ensemble piece.

In for terping laughs, also, is a harem ballet as the first act finale and, of course, the wow "Slaughter on Tenth Avenue" highlight.

Bobby Van bows into the dancing lead lifere impressively. He leaves 'em asking for more on his solo stepping, as well as dueting with Kay Coulter, a personable lass who makes a capable vis-a-vis both vocally and terpwise.

Costar Vera Zorina has effective moments in the "Slaughter" scene and the semi-comic harem ballet. Elaine Stritch sells herself completely with nonchalant comedy reading and punchy song delivery. Nicholas Orloff is amusing as a fading Nijinsky. Joshua Shelley comes through competently as a songwriter; Ben Astar makes a fitting ballet impresario, except for overly thick accent; George Church of the original 1935-36 cast, does good "heavy" work in ballets, and Jack Williams contributes an okay vaude hoofer bit.

Score reprises a list of raves of nearly two decades ago, with undated orchestrations that make the songs nicely listenable. Slight alterations have been made in original lyries to add a more topical flavor and help put the numbers back on the most-played lists. Tunes as whole are skillfully handled, and conductor Salvatore Dell'Isola directs the pit occupants capably. Mounting is a visual treat, with color used unsparingly in both materials and lighting.

If Broadway is willing to accept Toes" as primarily a series of song and dance numbers, it may find a fair enough response. Otherwise, it may be a case of back to the mothballs for this once-great musical comedy.

Boston, Sept. 25.

The Tender Tr

Clinton Wilder production of comedy in three acts (four scenes), by Max Shuman and Robert Faul Smith. Stars Robert Faul S Staged by Mac lighting, Paui Hill Johnstone. 25, '54; at \$3.60 Charlle Reader Poppy Matson Joe McCall Jessica Collins Svivia Crewes Ronny Graham
Parker McCormick
Robert Preston
Julia Meade
Kim Hunter
Janet Riley
Jack Manning

spring Broadway until the works are thoroughly oil up on the road. It wowed the local first nighters here, and could do the same to the steelier New Yorkers, but not without considerable polishing here.

What it has in common with 'Itch' is that its characters are similar. New York career people caught in the hirresistible impulse to roll in the hay without facing the ensuing responsibilities. On the one hand is a married chemical engineer in New York to push a new wonder drug and, while at it, engage in whatever romantic diversion he can find to replace the prosaic suburban domesticities of his marriage. On the other is his old friend, a career bachelor into whose apartment swarm a procession of career girls on the make. While the situations are often comic and the dialogue sparkling, the comedy frequently verges on the amateur farce with fisticuts, chewing up the scenery, lashings with a crop and various other manifestations of the high spirit. It is in the over-doing of these elements, not to mention the over-drawing of one incredibly possessive girl that gives it all a dubious outlook.

The elaborate kiddishness of the bachelor is also a flaw, though it

outlook.

The elaborate kiddishness of the bachelor is also a flaw, though it seems clear that no one could get away with it but Ronny Graham, who behind a Good Time Charlie exterior, conveys an authentically seductive charm. Robert Preston, after a shaky start, reveals a persuasive personality as the hopeful chemical engineer, though his voice sometimes seems a little thick and unruly.

voice sometimes seems a little thick and unruly.

Kim Hunter, as the all-wise hopeful who misses her male prey by a riding crop, takes the lead, but Janet Riley stands out in a frightening example of femme go-getter. Parker McCormick, as anotherhopeful, accomplishes a lot in a little time, and Julia Meade, another ditto, lends decor to the affair. Jack Manning never quite puts over the fatuous role of the young scientist, but Joey Faye contributes a brief, very funny bit as a hopped-up musician.

On the whole, the plot line is well worked out and there is always something doing, so there's probably the basis for a film, especially since there is not any really blue material. But the direction often overemphasizes the action, and the lines, especially in the opening phases, tend to be over cute. The set is attractive. Elie.

Mrs. Patterson

Mrs. Patterson

Detroit, Sept. 28.

Leonard Sillman production of drama in three acts (three scenes) by Charles (three sce

"Mrs. Patterson," by Charles

"Mrs. Patterson," by Charles shere and Greer Johnson, has a slow first act requiring much tightening and speeding by the authors and director Guthrie McClinttic. Second act picks up, but the final act is a letdown.

Singer Eartha Kitt, in her first dramatic role in the U. S. (she played Helen of Troy in Orson Welles' production of "Faust" several years ago in Paris). Is appealing and believable as a dreamy, 15-year-old whose ideal is a Southern lady, Mrs. Patterson, for whom her mother works as a domestic. Unfortunately, the star's material is only mildly interesting. In the dream sequences, showing childish fantasies of becoming a lady, Miss Kitt introduces six songs by James Shelton, with lyrics by the composer and the authors Sebree and Johnson, They are well-suited to Miss Kitt's style, but obviously are too sophisticated to fit the role she is portraying, so the play lack integration.

Best of the songs are "If I Was a Boy," "Tea in Chicago" and "My Daddy Is a Dandy" None of the songs is the catchy type, but the latter two have possibilities as recording numbers for Miss Kitt.

The supporting playeds are generally effective, with Enid Markey as Mrs. Patterson appearing only in the dream sequences; Estella Hemsley as a pious kleptomaniae and Kuth Attaway as the mother, all outstanding. While the cast is a mixture of while and colored players, the play is not concerned with racial Issues. It is simmly an

Joey Fave and Ruth Attaway as the mother, Slightly reminiscent of "The Seven Year Itch" though neither as sharply drawn nor as bright, "The Tender Trap" will not (Continued on page 68)

Legit Followups

Getting Gertle's Garter (MAJESTIC, BOSTON)

Boston, Sept. 13.

Boston, Sept. 13.

Any resemblance between "Getting Gertie's Garter" (1954) and
"Getting Gertie's Garter" (1954) is
in the fact that the action takes
place in a bungalow. Otherwise
this hoked-up version of the Avery
Hopwood-Wilson Collison farce is
a fantastic patchwork of burly
gags, topical wheezes and the
original plot structure with the
original plot structure with the
additions making the original material seem even older by contrast.
Aimed at the twofer public for
such exhibits as "Maid In the
Ozarks," "Twin Beds," etc., "Garter" slices into a chunk of the
carriage trade, too, perhaps on the
remnants of its word-of-mouth rep
over the years. Many of the melachrino-mad youth of the postWorld War I generation have come
to maturity since. But if theyre
sceking to recapture a gay memory
they're getting a rehash of the old
lrish Justice sketch of long-lost
yaude.

Gone is the celebrated havloft

vaude.

Gone is the celebrated hayloft scene with its silent-screen subtitle on the program, but a mention of Marilyn Monroe is tossed into the stew as a modern allusion. However, the same fundamental inspiration is that daringly naughty 1920 practice of giving an unmarried and therefore innocent girl a gem-studded garfer.

Nat Burns the wizard who brings.

The Teahouse of the Cotam dailies. The review was a pain stew as a modern allusion. However, the same fundamental inspiration is that daringly naughty 1920 practice of giving an unarried and therefore innocent girl a gem-studded garfer.

Nat Burns, the wizard who brings this defunct premise to life has ransacked the index of Joe Miller, penetrated the depths of Pirandello and coquetted with Cartier's to come up with a show. There's no question he has one: it has a beginning, a middle and a nend of sorts. Burns has directed with an emphasis on slamming doors, on quintuple takes and a device that is censor-proof: when the actor reaches a naughty word, which usually rhymes, he just stops.

The girls in the cast are dressed into the stops.

The girls in the cast are dressed in a variety of costumes and a wisp of this and that, while David Ffolkes has provided a cardboard agreed, he stops.

The girls in the cast are dressed in a variety of costumes and a wisp of this and that, while David stops.

The girls in the cast are dressed from a variety of costumes and a wisp of this and that, while David stops.

The girls in the cast are dressed from a variety of costumes and a wisp of this and that, while David stops.

The girls in the cast are dressed into the stem of the potent radio-to plent that David Wayne is out of the tata David Wayne is out of the potent radio-to plent that David Wayne is out of the August Moon.' Co-stars Wayne and John last week, with Burgess Meredith and Scott McKay filling in a resource replacements.

As the Okinawin interpreter, a predicting waynes and a wisp of this and that, while David promise the potent radio-to plent radi

tries furtively to get back the bauble presented to Gertie in bachelor days.

baune presented to Gettle had bachelor days.

The unquenchable Burns plays a drunken butler lurching around the stage under a rumpled fringe of grey hair. He draws on every resource from a bandy-legged walk to a wet splutter and gets a full share of low comedy yocks. A leggy, attractive brunette, Velle Davenport, brings considerable elegance to the role of Gertie and treats the part with a carefully straight timing. Eulabelle Moore is also unusually regal as the inevitable coloreds maid, and she has to be, for a slew of uncomfortable Uncle Tom lines are her portion. Here the show could be trimmed to advantage.

Dodie Bauer, blonde in the

trimmed to advantage.
Dodie Bauer, blonde in the Shelley Winters vein, does a striptease behind blanket, Billie Nelson blusters as a tyrannical wife, the three male juves, Tye Morrow, Larry Bockius and David Tyrell, go through their paces in the appropriate marionette style required. The rest is silence, except for the ghosts from Minsky's clanking their chains.

did.

Another major substitution is Johnathan Harris, who has permanently succeeded for Larry Gates as the Army psychiatrist with an obsession for farming. He see 1 s somewhat affected, but gets all the laughs in the part. Paul Ford still contributes a sock performance as the by-the-book Colonel, Mariko Niki remains a graceful geisha and the rest of the cast holds up solidly.

John Patrick's sharp adaptation of Vern Sneider's novel, Robert Lewis' adept direction, Peter Larkin's imaginative scenery, Noel Taylor's believable costuming and Dai-Keong Lee's effective musical contribution retain their initial impact. Play, produced by Maurice Evans, in association with George Schaefer, is currently in its 50th sellout week.

Kismet (ZIEGFELD, N. Y)

If a show has what the public wants it'll do business, reviews or no reviews. "Kismet" demonstrates that. Musical opened on Broadway last December during the New York newspaper strike and was appraised in print by only one of the seven aisle-sitters covering for the Gotham dailies. The review was a pan.

ing the flustered angle as Forsythe did.

Another major substitution is Johnathan Harris, who has permanently succeeded for Larry Gates as the Army psychiatrist with

ical attributes are notable.

Except for minor changes, the cast has remained pretty much intact, with performances, for the most part, commendable. Replacements include Francis Compton as Omar, Richard Oneto as the Gal liph and Neile Adams, Roberta Stevenson and Prue Ward as the Princesses of Ababu, Compton is liekable and Oneto does an okay job, scoring nicely with show's major tune, "Paradise." The Misses Adams, Stevenson and Ward register solidly in terp.

Jess.

House Managers

Continued from page 63 porary duty, and join the b. o. staff of the Broadway when that house or the broadway when that house resumes legit. Puppet film, "Han-sel and Gretal," has been booked into the theatre. Remaining Shu-bert theatre, the Century, has been leased to NBC-TV.

leased to NBC-TV.

Only change so far at Shubert houses in Boston involves Louis Klein replacing Saul Kaplan at the Colonial. Holdover assignments at other Shubert houses in the Hub include Sam Funt, Majestic; Mike Kavanagh, Shubert; and Alice McCarthy, Plymouth. All are holdovers from last season except Funt. Majestic, however, has been playing films most of the time and Funt's assignment doesn't constitute a replacement.

Chicago holdovers at Shubert theatres include Leo MacDonald, Blackstone; Milford Haney, Great Northern; Andrew Little, Harris, and Herbert Reis, Shubert.

Assignments at non-Shubert

Assignments at non-Shubert houses in New York include Arthur houses in New York include Arthur Singer, Lyceum (indie-managed but Shubert-booked); Arthur Lighton, Morosco; Mack Hilliard, Coronet; Thomas Clark, Fulton; George Kent, 46th St.; Warren O'Hara, Alvin; Louis Lotito, Martin Beck; Saul Lancourt; 48th St.; Charles Stewart, Music Box (Shubert-booked); George Banyai, Henry Miller; Ben Ketchum, City Center; Abe Enlewitz, Ziegteld, and James Troupe, Mark Hellinger. All are

holdovers except Banyai, who re-places Robert Schnitzer.

Appointments at non-Shubert theatres out-of-town include George Wilmart, Erlanger, Chicago, and Pete Ermatinger, Biltmore, L.A.

Philly Assignments

Philadelphia, Sept. 28.

One managerial change and a couple of boxoffice shifts have been made for this season at local Shubert theatres.

Charles Strakosch will manage Charles Strakosch will manage the Forrest for local general manager Lawrence Shubert Lawrence. He succeeds Milton Pollock, last year's manager, who is not returning to Philly. Strakosch was originally fron Philly and for years managed the Aldine when it was an indie film house. Otherwise, the lineup of managers is the same as last year, with Harry Mulher at the Shubert; Murray Weisberg, Walnut, and Tommy Strain, Locust. Edna Taggert moves from the

Walnut, and Tommy Strain, Loeust. Edna Taggert moves from the Walnut boxoffice to the Forrest, where Harry Silver is the treasurer. Danny Durant, for the last year treasurer for Cinerama at the Boyd, becomes treasurer at the Walnut, with Jack Satterfield assistant. Lex Çarlin Jr. and Roy Hogerle are in the Locust boxoffice, although Hogerle is currently hospitalized but reported near recovery. Barney Abrahams and Al Ginelli are th treasurers at the Shubert. Shubert.

New Staff at National, D. C. Washington, Sept. 28.

New staff has taken over the National Theatre under Scott Kirk-patrick, recently upped to house manager succeeding Eddie Plohn,

Kirkpatrick, former assistant manager of the theatre, has appointed Earl Hyde assistant to the manager, and Charles Snyder as pressagent. Adolphe G. Meyer, formerly at the Shubert Theatre, is the new house treasurer, with Helen Brooks and Helen Peske as assistants.

George Gaul continues as musical director of the National, with the same backstage crew remaining.

L pulls \$40,000 for "FANNY"

Merrick and Logan, two great names in show biz, ran a full-page mail order ad in CUE for "Fanny."

CUE WHIZ! 3,000 CUE orders for tickets at press time. (They're still coming in at 100 a day rate.) 80% of orders for orchestra seats at \$15.00 a pair. \$40,000 biz to date.

Your cue-it pays to advertise in CUE.

CUE plays every week to a full house of devoted readers and eager buyers.



CUE PUBLISHING COMPANY, INC. 6 East 39th Street, New York 16, N. Y.

ads in CUE add up because ... CUE is CUE-mulative.

DAVID MERRICK and JOSHUA LOGAN 234 West 44th Street, New York 18, N. Y. LA 4-0385

September 23, 1954

Mr. Herbert Ross, Advertising Manager CUE Magazine 6 East 39th Street New York 16, N.Y.

I know that you are anxious to learn the results of the full page at we took on "FANNY" in your issue of September 11th, 1'd like to give you a complete breakdow to the Majestic theatre box office complete his under such pressure that I cannot make them come to a complete his to a statistical survey. When they have taken care the actual count.

To date we have over 3,000 CUE orders, which I consider slightly amazing, but which also justifies my judgment in using your magazine for each country. I have just talked to the box office on today's medicant. CUE orders are 103 today, which leads me to think that the country of the country

Are you interested in this piece of news. I am told by the box office that the CUE orders are running about eighty (80) percent for orchestra seats, which means \$15 a pair. Also a great number are ordering four and six seats. Translating this into money is really an accountant's \$40,000 to date, with more to come.

In my book that's good return for the \$960 we spent on the ad.

Sincerely, yours.

Fich Measure

DICK WEAVER

Director of Publicity & Advertising

David Merrick & Joshus Logan

Continued from page 66 ;

account of a young girl's surpris-ingly prosaic dreams.

ingly prosaic dreams.

The show will need considerable compressing and punching up in the two remaining in Detroit before it moves to Chicago for seven week of pre-Broadway tryout. The production has a single, effective setting showing; a cutaway tworoom shack and a dead tree.

room shack and a dead tree.

Helen Dowdy, as Bessie Bolt, a blues singer who lives inside the tree in the dream sequences, sings from a "stage" set within the tree. The outer "bark" slides into place, covering the opening when it is not in use. Raoul Pene du Bois has designed the setting and costumes.

The o'chestra, under the direction of Abba Bogin, is out of sight during the entire play. Orchestrations are by George Siray Tew.

IN BOSTON!

'Getting Gertie's Garter'

Packin' the Old Majestic

By PEGGY DOYLE At the outset let's have no nonsense about the whole

The Majestic Theater has been startled out of in-

A Jig for the Gypsy

A Jig for the Gypsy
Toronto, Sept. 14.

Murray and Donald Davis production
comedy in three acts, by Robertson
time, John Wilson, At Crest Theatre,
oronto, Sept. 14, '54; at \$3 top.
text the Skinner Donald Davis
tonwen Roberts Norma Renault
comi Richards Parbara things
tonwen Roberts Norma Renault
comi Richards Barbara things
toward Vautchan
Chard Roberts Max Helpmann
ugh the Photocrapter Eric House
ev. Creighton-Evans Nell Vilsond
ssee, Fewtrell
ssee,

teller as to their chances in a forthcoming election. Comedy is due for production England soon.

soon.

Play's author, Robertson Davies, has a political background, being a newspaper publisher and son of a Canadian senator. Apart from this element of authenticity, however, "Jig" is mainly a series of comedy situations and characters. Its only serious note is a long-past illicit love affair of the gypsy seer with a young officer killed in the Crimean War. leading ac-

Barbara Chilcott, tress last Summer at the Stratford (Ontario) Shakespeare Festival, is excellent as the gypsy, blending temper with mysticism, and bringtemper with mysticism, and oringing pathos to her big scene. Max
Helpman is outstanding as the
earnest, slow-speaking campaign
manager who initially stirs the
political tempest in a teacup.
Donald Davis was also convincing
as a philosophical poacher.

Toronto, Sept. 14:

Murray and Donald Davis production of the prod

tic stone cottage setting, with the wild Welsh moors as background, is imposing.

McStay.

What Every Woman

What Every Woman

Knows

Hollywood, Sept. 27.

Huntington Hartford, in association with Richard Skinner, revival of James Marten play in three acts (five acenes). Start play in three acts (five acenes). When the start play in three acts (five acenes). William Land Start play in three acts (five acenes). William Land Start play for the
The artistry of Helen Hayes and the opening of a shiny new theatre gave mink, sable and ermined Hollywood audience doublebarrelled pleasurable experience tonight.

tonight.

Miss Hayes almost made the audience forget the antique quality of James M. Barrie's perennial revival, despite fact that she's no longer ideal casting for the spinster role she first did 28 years ago. But the sumptuous tasteful decor with which Huntington Hartford has converted this old house used as radio theatre for years makes it one of the most striking legit showplaces in the U.S.

places in the U. S.

For once, a local house has matched the "brilliance" of the opening night audience. But in addition to the luxurious appointments, the classic white and black marbelized front, the clean architectural lines, the striking interior coloration in gradations of greys, black and green, and the handsome mezzanine with two bars serving between act drinks, it's obvious that millionaire Hartford is making strenuous effort to bring the Coast good legit fare.

It had been assumed that Hart-

mat minionaire Hartford is making strenuous effort to bring the Coast good legit fare.

It had been assumed that Hartford was just angeling the acting career of his wife, Marjorie Steele, but there are apparently no plans for her appearance here in nearfuture. She's now a click in the London production of "Sabrina Fair." Next show at this spot will likely be Jessica Tandy and Hume Cronyn in "Face to Face," a program of readings, one week after Miss Hayes' four-week run closes. This 1,032-seat theatre is a credit not only to the man who gave it legit life and his name, but also to Vine Street, which has had no such class house in many many years. Whether or not be realized it in advance, opening night indications are that Hartford may have the biggest thing since popcorn in his mezzanine bars, believed to be the first in any legit house in this country. It was a battle tonight to get near the bars during intermissions. The bars close the moment the curtain is announced for the next act, but there are after-show snacks and refreshments available. If he gets the shows that'll draw a bonanza in the bar.

As for. "What Every Woman Knows," the play is sadly dated.

a bonanza in the bar.

As for "What Every Woman Knows," the play is sadly dated. There's no denying that the star has given the Hartford house an auspicuous opening. Her name insured a distinguished turnout, and Hartford and associate producer-theatre manager. Richard Skinner have provided a first class production.

Miss Haves gives a brilliont per-

production.

Miss Hayes gives a brilliant performance in a role which she knows every nuance, a role for which she's temperamentally a natural. She gets outstanding support from Kent Smith as the pompous, obtuse Scot politician. Viola Roache, Tudor Owen, Walter Kingsford, George Mitchell and Lorna Thayer are all effective in support.

Direction by John Stik keeps

Thayer are all effective in support.

Direction by John Stir keeps
play moving briskly and John
Koenig's four sets are admirably
suited to mood, times and action.

Scho.

Canadian Ballet in N. Y.

Ottawa, Sept. 28.
National Ballet of Canada will make its bow in the N. Y. area at. Brooklyn Academy of Music next winter, after a Canadian tour opening Jan. 17 in Montreal.

On the bill will be Anthony Tudor's new ballet, "Offenbach in the Underworld." Company will also do all four sets of "Swan Lake" this season.

Shows Abroad

Separate Tables

London, Sept. 23.

Stephen Mitchell production of two plays (one act, three scenes; one act, two scenes) by Terence Railigan. Stars Eric by Peter Glerville; scenery, Michael Wright, 4t St. James's Theatre, London, Sept. 22, 54; at \$2.25 top.

Mr. Mr. Malle BY THE WINDOW

Mr. Malle BY THE WINDOW

Mr. Malle BY THE WINDOW

Mr. Malle BY THE WINDOW

Mr. Shankland, Magnaret Leighton Miss Cooper

Beryl Measor
Miss Cooper

Priscilla Morgan

Mr. Fowler Aubrey Mather

Mr. Stratton Beall Margan

Mr. Fowler Aubrey Mather

Major Pollock Eric Portman

Miss Railton-Bell Margan

Miss Railton-Bell Margaret Leighton

Miss Karten

Major Pollock

Eric Portman

Miss Railton-Bell Margaret Leighton

Miss Railton-Bell Miss Reinson

Miss Railton-Bell Miss Reinson

Miss Railton-Bell Miss Reinson

Miss Railton-Bell Miss Rei

Terence Rattigan has dished up a new double-bill which should keep the St. James's Theatre, at capacity level for months to come. These two one-acters, rich in character observation and fauitlessly and sensitively constructed, are excellent: theatre, worthy of transference across the Atlantic.

Unlike his earlier double-bill, "The Browning Version" and "Harlequinade," this new dual-bill uses the same setting for both and, apart from the roles interpreted by the two stars, the characters are the same. Essentially, they are different in content, but both develop the theme of loneliness with delicate and emotional sensitivity.

The locale is a private, gented hotel in an English resort. In the first piece, "Table by the Window, the author brings together a divorced couple, both unhappy and lonely. The man (Bric Portman) is an ex-junior minister who did a jail term for assaulting his wife; she (Margaret Leighton) is an exmodel whose second marriage is a failure and who tries in a calculated way to win back her first husband.

In the second playlet, "Table Number Seven," Portman plays a bogus ex-major with a classical education but in reality a Service Corps second-lieutenant promoted from the ranks. He has been convicted for offenses against several women in a local film theatre and there is a sense of outrage among his fellow residents. Miss Leighton, in contrast to her earlier part, plays a frail and nervous spinster, with a streak of sympathy for the hounded man, but dominatel by Britanian and the players give superberformances. The two stars show once again they are fine and adaptable actors, and they extract the full emotional content from the situations.

The other roles are also played with distinction, with standout performances by Miss Neilson-Terry, Beryl Measor as the owner of the hotel, May Hallatt and Jane Eccles as hotel guests. Lesser parts have been skillfully cast and the entire company works as a polished team.

The atmosphere is enhanced by Michael Weight.

No News From Father

Act News From Father
London Sept. 16.
Hans Keuls production, in association with Hubert Woodward, of comedy in three acts, by Leonhard Huizinga, adapted from the Dutch by the author in collaboration with Donold Bull. Stars merfield, Robin Balley, Directed by Wirren Jenkins, At Cambridge Theatre, London, Sept. 15, '54; 82.25 top.
Mr. Roberts Bernard Braden, Stella Hunder Baner Summerfield Stella Hunder Baner Summerfield Ernest Very Gerald Harper Bartholomew Bell Norman Pierce

Whatever merits "No News From Father" may have had in its original Dutch text, the sparkle has vanished in its cross-channel transition. The scrambled story of a wife contronted by her long absent husband just as she is about to re-marry is an ancient.

Popular with radio audiences for his dry wit and admired for his dramatic force in serious stage work. Bernard Braden is not well served in this seesaw between comedy and farce. It has genulnely amusing patches, but generally fails, despite the star's personal appeal. It would lack novelty for the U. S.

When hubby shows up just in time for dinner, after 10 years in the Arctic, he wants to step back into the marital circle, but his wife fences him off until their young daughter's wedding is set. She temporarily succumbs to the old charm, then dismisses him to marry the family lawyer.

An outstanding performance is, given by Eleanor Summerfield as the wife. Robin Bailey is agreeable as the suitor and the daughter and her fiance are well played by Jill Dixon and Gerald Harper.

Current London Shows

London, Sept. 28.

London, Sept. 28,

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).

After Shoestring, Royal, CC, (4-22-53).

All For Mary, Duke, York (9-5-34).

All For Mary, Duke, York (9-5-34).

All For Mary, Duke, York (9-5-34).

Boy Friend, Wyndham's (12-1-53).

Boy Friend, Wyndham's (12-1-53).

Boy Friend, Wyndham's (12-1-53).

Dark Light Enough, Aldwych (4-30-54).

Dark Light Enough, Aldwych (4-30-54).

Dary Byr he See, Haymarket (11-26-53).

Dry Rot, Whitehall (6-31-54).

Dry Rot, Whitehall (6-31-54).

Dry Rot, Whitehall (6-31-54).

Dry Rot, Whitehall (6-31-54).

Harry Spirit. Plecadilly (9-23-54).

Harry Spirit. Plecadilly (9-23-54).

Hippo Dancing, Lyric (4-7-54).

I Am a Camers, New (3-12-54).

Joyce Granfell, St. Mart. (6-3-54).

King and t. Drury Lane (10-8-33).

Love Match, Vict Palace (11-10-33).

Maenor of Northstead, Duckess (4-25-54).

Mouserrap, Ambas. (11-25-52).

Mouserrap, Ambas. (11-25-53).

Mouserrap, Ambas. (11-25-53).

Mouserrap, Ambas. (11-25-53).

No News Father. Cambridge (9-15-54).

No News Father. Cambridge (9-15-54).

Salad Days, Vaudeville (8-5-54).

Salad Days, Vaudeville (8-5-54).

Salad Days, Vaudeville (8-5-54).

Salad Days, Vaudeville (8-5-54).

Schedulte Openings.

SCHEDULED OPENINGS Bell Book, Phoenix (10-5-54), Oxford Accents, New Water (10-6-54), St. Joan, Arts (9-29-54).

CLOSED LAST WEEK Guys and Dolls, Colliseum (5-28-53).



COMMON STOCK

The Company will employits funds in diversified entertainment enter-prises connected with television, motion pictures and the theatre.

Price 50¢ a share

29 West 85 TRafalgar 4	DD ANGELS, th St., N.Y. 2: -1815	INC, ez I, N. Y.	
Send Free		ular without	cost.
Address			
City		Zone_	
State	Phone I	10	

MIAMI SURBURBAN THEATRE

Mevice or legitimate. Large stage, pridirens, etc., Seats approx, 1,200, interested only in financially responsible tenant.

IRVING J. THOMAS CO. Realtors Exclusive Agents 3538 Main Hwy. Occount Gr Miami 33, Fig. PH 4-6471

Theatrical Library

FOR SALE About 500 modern books in good condition, including complete Burns Mantle. CI 6-6080

SHOW PEOPLE



John Bartram Hotel

BROAD AND LOCUST STREETS WM. H. HARNED, Gon. Mgr.

Af the outset let's nave no nonsense about the whole affair. The Majestic Theater has been startled out of inactivity by an old play . . . a 33-year-old play . . . by Avery Hopwood and Wilson Collison. "Getting Gertie's Garter," which first saw the white glare of Broadway the same season that spawned the Francine Larrimore-starring "Nice People," with Katherine Cornell and Tallulah Bankhead in SUPPORTING roles, is packing them in at the Majestic. They are pouring from motor vehicles, trains, trams, trolleys, trottoirs. They throng through the state of the free from the cob buffoorers, it is so old it is new to them and has been in rehearsal for their benefit, all these years, Nat Burns, veteran comedian who has staged the Max Yorke production, is the tippling butler who is the ringleader in these fractian high jinks. David Ffolkes' wallboard sets have a full complement of doors, without which no farce can meet the yard-wide, all-wool specifications. Other participants in the hectic, headlong, revelry are Dodie Bauer's high-pitched and suspicious blonde life who does a striptease behind a blanket, Velle Davenport, a statuesque brunette bride whose pre-marial peccadillos have come back to haunt her nuptial night, Larry Bockius, without whose hide-and-seek efforts to retrieve the celebrated garter Mr. Hopwood would have been sans a farce; Tye Morrow, who becomes remarkably adept at climbing into and walking out of the old grandfather clock, and Eulabelle Moore's Negromaid, Lilac, who would appreciate a chocolate-tinted duplicate of the face on Gertie's garter. If you're progressive enough to be wearing lastex-topped hosierts of the face on Gertie's garter. If you're progressive enough to be wearing lastex-topped hosierts of the face on Gertie's garter in the newly refurbished setting of the Majestic Theater. **NOW BOOKING THRU 1960**

MAJESTIC THEATRE, Boston, for Dates

wire: MAX YORKE

Literati

Fred Allen's Memoirs
Fred Allen autobiog about his
radio career will appear on Nov. 4
via Atlantic-Little, Brown publishers, Tome, "Treadmill to Oblivion,"
has several tradesy angles, with
the comedian relating his dealings
with agency execs and sponsors,
as well as about the show's scribblers and character actors, among
others. How Herman Wouk and
Arnold Auerbach came to him
right out of college is another saga.
Covering the period he was in

right out or conlege is another saga. Covering the period he was in radio, from '32 on, Allen's story spends some time on the production facets of his radio stanza, and how it grew into an hour-long production.

Paddy Chayefsky Anthology Simon & Schuster will bring out a Paddy Chayefsky television play anthology in March embodying six of his scripts.

Chayefsky is one of the top writers of Philco-Goodyear "Tele-Playhouse" on NBC and among his works for that Sunday nighter have been "Marty," "Holi-day Song" and Middle of the Night," latter his most recent.

Martin 'Finishes' Ethel Merman

Pete Martin, associate ed of Sat-evepost, is scheduled to leave Den-ver tomorrow (Thurs.) after putver tomorrow (Thurs.) after put-ting the finishing touches to his six-parter of Ethel Merman due in the mag early next year.

Martin was delayed in Denver, where the legit-screen-tv comedienne-singer resides, due to her minor surgery performed Sept. 12 at St. Luke Hospital there.

at St. Luke Hospital there.

London Editorships Open
There are vacancies for three
editors on London dailies. Guy
Schofield is ankling the editorial
chair of the Daily Mail, which he
has held since 1950, but will continue on the board of Associated
Newspapers and as political adviser to Lord Rothermere. In the
same group the editorship of the
Evening News is still vacant since
John Marshall left the job last
July, although C. R. Willis has
been named acting editor.

R. J. Cruickshank is retiring
from editorship of the News
Chronicle owing to ill-health, and
a successor will be named within
the next few weeks.

Andre Charlot's Memoirs

Vet London producer, now residing in Hollywood, has written an al fresco collection of incidents which he calls "People in Things," and which he stresses is not his autobiography. It is essentially a series of "profiles" of some of the w.k. show biz personalities with whom he was associated, or knew both in the West End and during his Broadway legit production activities. It includes the personalities attendant to his "Charlot's Revues" (Gertrude Lawrence, No-

alities attendant to his "Charlot's evenes" (Gertrude Lawrence, Nonel Coward, et al.) He also discourses on controversial subjects pertaining to show bix—critics, etc.

Charlot also stresses that this has been a leisurely labor of love ever a period of years, not ghost-written, but his own impressions. Publication is being handled by his agent, Margaret McDonnell.

Bain's 'My 100 Children'
Simon & Schuster is releasing
"My One Hundred Children," by
Bernard E. Bain and Dale Kramer,
on Oct. 20. This is the story of Dr.
Bain's Presbyterian Home (for
homeless children) at Lynchburg,
Va., famous for its "Shoeless Wonders" football team. (Kids play
barefooted, and on Sundays are
the angels of the choir loft.)
Co-author Kramer, is also the
"as told to" scribe of "The Public
Is Never Wrong." and will have his
biography of O, Henry published
this fall.

Chas. F. Young's Scoop
Charles F. Young, veteran sports
editor of Gannett's Albany Knickerbocker News, scored one of the
biggest beats of the year Tuesday
(21) on the \$50,000,000 damage
suit to be filed by a group of minor
league club wners against Basesuit to be filed by a group of minor
league club wners against Basesuit to be filed by a group of minor
league club wners against Basesuit to be filed by a group of minor
league club wners against Basesuit to be filed by a group of minor
league club y world Series hoopla and the local
press isn't overlooking the oppress isn't overlooking the oppres Chas. F. Young's Scoop
Charles F. Young, veteran sports
editor of Gannett's Albany Knickerbocker News, scored one of the
biggest beats of the year Tuesday
(21) on the \$50,000,000 damage
suit to be filed by a group of minor
league club owners against Baseball Commissioner Ford Frick and
the 16 major league teams for
"invasion" of minor league territory through broadcasts and telecasts.

Lawrence said there had been a "leak," that he contemplated breaking the news of the suit just before the World Series opening. Thomas F. McCaffrey, owner of the Albany Eastern League club, who had announced he would not operate in 1955 because of continuing losses for five consecutive years, and who offered the franchise for sale, pledged support to Lawrence after Young's yarn smoked out the latter.

Young, who has been covering baseball for almost 40 years and who has not missed a game, regular or exhibition, played by an Albany professional nine since 1927, is supposed to have arrived at the \$50,000,000 figure via multiplying McCaffrey's estimated losses of \$250,000 (since 1949) by 200—the number of minor league teams "damaged" by the radio-television."

Former Attorney General James

Former Attorney General James P. McGranery, of Philadelphia, will institute the suit in Federal Court in Washington "as quickly as it can be prepared," Lawrence said Friday (24).

Las Vegas Deal On

Las Vegas Deal On

Negotiations for the purchase of
the only two newspapers in Las
Vegas have been set in motion by
Joe Quinn, former United Press
sales chief on the Coast and now
a partner of former Mayor Bowron
in the L. A. City News organization. Quinn is acting behalf
of wealthy Eugenia Clair Smith,
recently an unsuccessful candidate
for Congress,
Offers have been made to Don

for Congress.
Offers have been made to Don Reynolds, owner of the Las Vegas Review-Journal, and Hank Greenspun, editor and publisher of the Las Vegas Sun. In case the purchase is completed the papers will be merged, with Greenspun under a 10-year contract as editor.

a 10-year contract as editor.

Roy Rogerses' Full Treatment
Roy Rogers and his wife, Dale
Evans, will have a hefty biographical output by year's end. First is
a book, "Roy Rogers, King of the
Cowboys," by Frank Rasky, editor
of Liberty, which will be published by Julian Messner, New
York; with condensation in current
issue of Liberty, published out of
Toronto. Book will be simultaneously released in the U.S., Canadand Britain.
Ravell, New York, which recently published Dale Evans' successful "Angel Unaware," will also put
out her "My Spiritual Diary,"
ghosted by Elise Davis, with McGraw-Hill to publish. Also understood that Miss Davis has completed a piece on Miss Evans for
Reader's Digest, with Rasky also
doing a Roy Rogers piece for
Pageant.

Mary Frazer's Series

Mary Frazer's Series
A series by Mary Frazer on the
life of the late Texas tycoon W. L.
Moody, which had been running in
the Houston Post, is being rewritten by Miss Frazer for syndication
by Scripps-Howard.
Miss Frazer, who formerly did
feature work in New York, is now
homebased in Houston.

Show Biz Auction Theatrical and musical memo-

Theatrical and musical memo-rabilla will be among the items offered at a unique literary auction sponsored by the American Friends of the Allied Circle of London. Event will be held Oct. 31 at the French & Co. galleries in New York.

French & Co, galleries in New York.

The Circle was founded in 1941 during the early days of the Battle of Britain, and "seeks to promote the exchange of knowledge and encourage closer understanding between the world's free peoples." If has since its founding enjoyed the patronage of the Royal Family and the ambassadors and ministers of the Allied nations stationed in Britai

Yuma, wound up seventh in the American League, while the Chi-cago Cubs, training in Mesa, also finished in the next-to-the-last slot in the National League.

VARIETY

Sharpshooting Annie Oakley

Sharpshooting Annie Oakley

"Annie Oakley of the Wild West" by Walter Havighurst (MacMillan; \$4.50), is a beguilling biography of the trim little sharpshooter whose name has become part of show biz lingo. (Annie could shoot holes in playing cards tossed into the air; and since her demonstrations, all pre-punched ducats—and even unpunched passes—have been known as "Annie Oakleys").

Annie has been immortalized by Herbert and Dorothy Fields, Irving Berlin, Rodgers & Hammerstein and Ethel Merman in "Annie Get Your Gun," and this is not the first time that Little Sure Shot has found herself between covers. Havighurst's book, however, seems to have more savely of Annie's

to have more savvy of Annie's showmanship than other accounts. Proper credit is given to the pros in Annie's life: Frank Butler, her husband, an exhibition shooter; Major John W. Burke, her pressagent; and, of course, Buffalo Bill Cody himself, with whose show Annie became a world figure and a legend.

Hayighurst permits the reader to meet Annie behind the scenes as well as in the arena. She is assessed through the eyes of performers who knew her, as well as from news stories of her appearances before royalty.

Horn Annie Moses in Ohio in 1860, the pint-sized sharpshooter took her stage name from a Cincy suburb. Despite a serious injury suffered on tour in 1901, Annie was active in vaudeville for many years. She died in 1926, Her blographer's research is virtually inspeccable, and his style inviting.

CHATTER

Mary Frazer i Hollywood to round up studio tidings for the Scripps-Howard chain.

Al Hine's story on N. Y.'s City Center of Music & Drama to ap-pear in the November issue of Holiday mag.

Life mag editorial kudos Cinerama for its aid in cold war fight by outdrawing Soviet exhibit at International Trade Fair in Damas cus, Syria.

Hartzell Spence, author of "One oot in Heaven," completed an-ther novel, "Bride of the Con-ueror," for publication by Ranqueror," for dom House.

Harcourt, Brace & Co., Oct., Special of Carl Sandburg's "Abraham Lincoln: The Prairie Years & The War Years."

Peer Oppenheimer was appointed Coast editor of Family Weekly, a magazine supplement appearing in about 90 Sunday papers through out the country

Crime Club selected Gordon and Mildred Gordon's "Case File: F.B.I.," on which "Down Three Dark Streets" is based, as one of the year's best mysteries.

Jules Alberti, president of En Jules Alberti, president of Endorsements Inc. to address the Affiliated Advertising Agencies Network in St. Petersburg, Fla. oct. 4. His subject: "The Use of Testimonials in Advertising."

Robert Stein, now articles editor of Redbook, it has been announced by Wade H. Nichols, associate publisher and editor. Stein has been associate editor of Redbook since June 1953, was formerly article editor of Argosy.

editor of Argosy.

Prentice-Hall has published a new history of the press, co-authored by Prof. Henry Ladd Smith of the U. of Wisconsin and Prof. Edwin Emery of the U. of Minnesota School of Journalism.

Tome, "The Press and America," is part of P-H's series on journalism.

ism.
Current (Oct.) Good Housekeeping has a piece on the editor of Variery by "Richard B. Brown-ell," who is actually crack King Features Syndicate staffer Hyman Goldberg, who specialzies in show biz personality stories for the Hearst newspapers and magazines.

SCULLY'S SCRAPBOOK

to By Frank Scully

Calmest person around Hollywood, psychiatric seminars are all agreed, is Edith Head, designer of clothes for Par's Peacock Alley for more years than gallantry permits me to say. For months this espionage arm of columnists have been watching for signs of crack-ups among the guys and gals who costume major studio productions. They have found stars who are worried stiff about what changing hemlines, waistlines and bustlines were going to do with their careers, but the tremors never seemed to continue to the sources of all these manoeuvers.

manoeuvers.

Threatened on one side by all the jitters caused by revolutionary changes in picture projection and, on the other, by that Blue Devil Dior, it didn't seem possible that Hollywood stylists could keep out of the way of nervous breakdowns. None, however, has taken an overdose of sleeping tablets and Miss Head in particular has taken it all as serenely as the Venus di Milo.

Miss Head's explanation of her own ity is this. In the first place she is currently working on costumes for Cecil B. De Mille's "Ten Commandments" and in the second place she does not design clothes for commercial wear.

Moses Among The Mazes

The clothes of Moses and the women of his time were ahead of Dior in mammary de-emphasis by 3,000 years. They were made of handwoven materials to keep out the heat and the cold, not to top nature in sex appeal. Judging from their romances they did as well as latterday designers, if the intention was to speed up the day of the marriage festival.

As for stars who must dress for tomorrow or, more specifically, for next year, Miss Head has the solution of this ever-present problet in her own little head. She creates clothes which look like a million on the screen but which in the main would look a little silly on the street. She knows what every star really looks like because she has forms of them. (By now I know what they really look like, oo.)

Some have pretty little figures and are easy to dress. Some require creative cheating here and there. She confesss that Hollywood designers contributed to the overemphasis of, the bust and is glad that Paris is leading the way to get women to show some modesty in this

As women go, Miss Head is an extremely honest person. That doesn't mean she goes around telling people all the things their best friends won't tell them, but it means she is perfectly able and willing to appraise a situation, even if uncomplimentary to herself.

She is a small, neat dark-haired woman, with her black hair tied i a big flat roll on the back of her head and short bangs in front. She is well dressed but not dressed to the teeth as a walking ad of her skill as a coutouriere. She doesn't seem impressed with her unusual position (at times she is boss of 300' specialists i millinery, dressmaking, designing and costume jewelry). She doesn't try to unduly impress others, either.

position (at times she is boss of 300 specialists i millinery, dressmaking, designing and costume jewelry). She doesn't try to unduly impress others, either.

How Would You Dress A Burro?

She has some frustrations of course. One is burros. She has never designed a thing for them, not even a hat. She was born in San Berdoo and raised in Arizona and New Mexico, and her first love was a burro. Spanish being her native tongue, she taught it at fashionable girls' schools after graduating from the U. of California. Then she took some art courses at the Otis Institute. That set her up for a job as sketcher i Par's wardrobe department. She moved up rapidly to chief designer and has been head of the department ever since, having succeeded Howard Greer.

In her time she has won five Oscars. She has dressed every star from Olivia de Havilland in "The Heiress" to Hedy Lamarr in "Samson and Delliah," to pick extremes. Both won Oscars. Audrey Hepburn in "Roman Holliday," Elizabeth Taylor in: "A Place in the Sun," Bette Davis in "All About Eve," Dorothy Lamour in her first sarong, Gloria Swanson in "Sunset Boulevard" and Danny Kaye in "Knock on Wood" are some of her specials. She has also dressed Ginger Rogers in one of the early furlined reversible costumes as well as slinky things for Loretta Young and Arlene Dahl, Mae West and Joan Fontaine. But her dream models are Jane Wyman and Grace Kelly.

Queen Kelly Again

Miss Kelly's figure gives a designer little work and a great deal of pleasure, Miss Head says, "I have a feeling for soft, fluid lines and a more graceful womanly dress, and Grace Kelly best satisfies my own desires. But I don't push what I like. Down to bit players I give their a choice of at least two dresses that I believe best fat the character portrayed by the screenwriters and the director.

"I can camouflage, transform, or create a whole new personality through fashion, but the secret is not to destroy the star's boxoffice personality by chasing the spectacular. If the clothes get too loud, they will mar a

"Actually, they rarely see their creations on the women who eventually buy them. As a matter of fact, if more women could see how they look on a screen they wouldn't buy half the dresses they do. Commercial designers too would show more restraint if they had to face their mistakes as we do on the screen. Our only worry is just that. We can't afford to be wrong. We can't wipe out a folly by reversing our designs the following season. So we concentrate on creating clothes with grace-in-action, good fit from all angles, camera angles, that is, and colors that photograph well and give the stars a shot i the arm each time they put the costumes on."

She seemed a little surprised that a Variety mugg would be interested in clothes. I assured her that women and what they wore never-cluded me. They were chumps for cycles and if smart could save a fortune by having a clothes library, because commercial styles have a depressing habit of repeating themselves, with small variations, every 10 years or so. I asked if she got much fan mail, or requests for the designs.

Mail Order Glamor

every 10 years or so. I asked if she got much fan mail, or requests for the designs.

Mail Order Glamor

"Yes," she said, sadly, "mostly from countries where there is a lot of poverty or repression, or both. They ask for the dresses or patterns of glamor dresses that cannot be bought in stores. They couldn't be worn for everyday living or even on special occasions. They are strictly theatrical clothes designed for that particular actress in that particular part. Nevertheless, I send them a sketch and typed details of the dress. It's a phase of escapism that never fails to sadden me."

She was among the first to discount the degree to which Dior would go in flattening the female figure. Some people hoped that Hollywood stylists would fight the change to the last falsie, figuring that a sudden change in style dates a Hollywood picture. But she pointed out the wide discrepancy between studio clothes and street clothes have already taken care of sudden changes, and that moreover this change has been creeping up for some time even in street clothes.

Dior, in her opinion, has done a good thing for women in getting certain features of their figures back to what is more believable. The threat of making all women look like two by 12 plans didn't come off, anymore than the threat to lower the waistline did in 1948. There was a strong buyer-resistance and the waistline did in 1948. There was a strong buyer-resistance and the waistline stayed about where it belonged. She believes any effort to push women back to the 1920s will meet a similar resistance, especially if the extreme of fashion is uncomfortable or unhealthy.

Broadway

Anne Francis in from the Coast

Elaine Stewart in for bally work on Metro's "Brigadoon."

Actress Pauline Lord's estate totaled \$44,257 at her death in 1950.

Van Johnson in on the Elizabeth esterday (Tues,) after film work

Robert Cohn, European rep for Columbia Pictures, off to Paris to-day (Wed.) on the Liberte.

Dick Rubin, of Music Corp. of America, being married on Thanks-giving day to Elayne Terker. Metro writer Leonard Spigel-gass returned from Europe and heads for the Coast over the week-

Stanley Warner, prexy S. H. (Si) Fabian to London for the preem of Cinerama there tomorrow of Cin (Thurs.).

De Cordoba and his Ballet Argentine will make their U.S. debut at the 48th Street Theatre, N.Y., Oct. 10.

Nicholas Pery, Columbia Pic-tures continental manager, back from Europe Sat. (25) for homeof-fice confabs.

The honeymooning Harry Joe.

The honeymooning Harry Joe.

Browns (Dorothy Gray) due to return to their Beyhills home in a
week or two.

Lucette Caron, Paris fashion expert for Variery and Mademoiselle, in New York with her husband on a holiday.

The Rudolf Frimis, now touring Switzerland on the last lap of their leisurely European holiday, due back in the U. S. on Oct. 15.

Isabel Jackson Nash, daughter of lyricist-poet Ogden Nash, engaged to Frederick Eberstadt, who's with MBC-TV in New York as a unit manager.

NBC-TV in New York as a unit manager. Richard Barstow, choreographer of the musical number of the Judy Garland starrer, "A Star Is Born," in from the Coast for the pic's

Garland starrer, "A Star Is Born," in from the Coast for the pic's Gotham preem.

Barbara Greene engaged to Richard A. Greenberg, Columbia U. student. Her father is David J. Greene, member of the RKO Theatres board.

Van Johnson who just completed "End of the Affair" in Britain for Columbia release, returned from London yesterday (Tues.) on the Queen Elizabeth.

Richard Thorpe to Paris to take over direction of "Boulevard in Paris," relieving Mitchell Leisen, who was unable to continue work on the Metro picture because of illness.

John Mason Brown, drama critic and author, elected a director of the Berkshire Industrial Farm, Canaan, N. Y., a nonsectarian, in-terractal center for unadjusted hove

Canaan, N. Y., a nonsectarian, interractal center for unadjusted boys.

Harry M. Kalmine, general manager of Stanley Warner, and Wentworth Fling, engineering veepee of Cinerama Inc., to London for the opening of Cinerama there tomorrow (Thurs.).

British impressrio S. A. Gorlinsky flew back to London Monday (26) after 10 days in N. Y., in connection with the current U. S. tour of the Obernkirchen Children's Choir, which he manages.

While addressing the Cincinnati Rotary Club the airconditioning at the Gibson hotel conked out leaving the speaker, Eugene W. Castle, who has hayfever, to wheeze and sneeze through his speech.

Irving Berlin going on a ballyhoo barnstorming pitch to plug his. "White Christmas" (Par) in 10 key cities, and thence flying to London early in October to do ditto. As copartner with Bling Crosby, Danny Kaye and Par, in the picture, Berlin feels he must do his share of direct "selling" which he does via press interviews, deejay appearances, and other radio-ty cuffoshots.

At the Jewish Theatrical Guild's

ances, and other radio-tv cuffo shots.

At the Jewish Theatrical Guild's annual meeting Sept. 22, the following board was elected for 1954-55. Emil Friedlander, Harry E. Gould, Abe Lastfogel, Nat Lefkowitz, William Morris Jr., James Sauter, William Morris Jr., James Sauter, William Degen Weinberger. Latter is chalrman of the board of trustees; Gould exec veepee; and with the exception of Lastfogel and Lefkowitz, treasurer and asst. treas., the others are veepees. Eddie Cantor remains prez of the Guild.

Cleveland

By Glenn C. Pullen

"Ice Capades of '55" set for Richard Kroesen's local Arena Oct. 1-17.

Jack Brass, Israel's Burl Ives, enlivened session by local women's division of State of Israel Bonds. Cam Cobern, singing planist, at plushy Purple Tree Club preemed by Manger Hotel (formerly Allerton).

Sammy Watking' Facel

Sammy Watkins' band, at Wash-Ington (D.C.) Statler all summer.

back home to open Statler Terrace season.

season.
Frederic McConnell's Play House troupe reviving "Point of No Return" until "Fourposter" kicks off theatre's 39th season Sept. 29.
Maureen McNally, Cleveland soprano, who toured in "Guys and Dolls," came out a finalist in American Theatre Wing scholarship competition in New York.
George Duffy reorganized orch for Hollenden Hotel's Vogue Room which switched on lights Sept. 20 after seven weeks of darkness.
Wilder Bros. topping first fall show.

Paris

By Gene Moskowitz

(28 Rue Huchette-Odeon 49-44)
Edith Plaf undergoing an emergency appendectomy. She is now doing fine.

Charles Trenet doubling at the Bobino Musichall and the nitery La Rose Rouge.

Jacques Deval's new play.

"Namouna," opens here Oct. 1.
Fernard Gravey is starred.

Spyros Skouras and Henri Chretien attending a special first anni fete for C'Scope at the local 20th-Fox offices here.

Georges Cravenne takes over as Secretary General of Empire Theatre during run of "Porg and Bess" which opens Oct. 1.

"Roman Hollday" (Par) had 23 weeks in its original version at the Elysees Theatre, and is still going strong in nabe runs via its dubbed version.

strong in nape runs via its dubbed version.
Legion of Honor given to Jacques Flaud, head of the Centre Du Cinema, and to Marcel Idzkowski, secretary general of the Comedie-Francaise.
Stuart Schulberg set for another

ski, secretary general of the Comedie-Francaise.

Stuart Schulberg set for another German - American "coproduction when "Fallen From Heaven" rolls in Germany Oct. 15. Stars Joseph Cotten and Eva Bartok.

Joe Bellfort back from Brussels after looking into banning of "French Line" (RKO). Pic was nixed in Brussels but still runs in Antwerp, benefiting from the publicity.

Victor Vicas, director of German-U. S., pic. "No Way Back," signed by 20th-Fox for a one-pic-a-year Hollywood stint. 20th is also trying to ink Gallie star Martine Carol for a film.

Yves Allegret will direct the first European C'Scope film, "Oasis, starting in Africa next month. Pic is Franco-German with 20th-Fox release. Stars Pierre Brasseur and Michele Morgan.

Leo Ferre's "Paris Canaille" is the top pop song of the last six months here. Song is banned in Belgium as 'being too suggestive, but it hasn't hurt its popularity. Title has just been sold for a film and means "Paris Lowlife."

Charles Holland, American negro tenor, creating a precedent here by being signed by Maurice Lehand recently exited a hit revue, "Jupon Vole," for these top assignments.

Maurice Chevaller begins his 50 neeman performances to com-

ments.

Maurice Chevaller begins his 55 Maurice Chevalier begins ins so one-man performances, to commemorate his 55 years in show biz, at the Theatre Des Champs-Elysees Oct. 1. He heads for the U. S. in January but has not specified whether he will take any of the offers for live shows.

Memphis

By Matty Brescia
Dean Haison to Peabody"s Skyway for two weeks.
Chuck Foster held over at Peabody's Plantation Roof.
Roy Rogers, Dale Evans and Britger here for one apearance.
"King and I" booked here for one week beginning Oct. 28 under Maxwell banner.
Gene Plumstead handled amateur talent for Mid-South talent contest staged here at annual Mid-South Fair.
Mrs. Early Maxwell (wife of promoter Early here) booked Nadine Conner, Met star, for Artist Concert series at the Auditorium Jan. 29.

Chicago

Herbie Fields orch current at

Heroic Fields orch current at Preview Lounge. Buddy Hackett here as eight-day top fill-in at Chez Paree. Studs Terkel, local actor-writer, off to Coast for Frisco convention

Studs Terkel, local actor-writer, off to Coast for Frisco convention assignment.

The Mariners, vocal group on Arthur Godfrey's shows, gave one-night concert last Saturday (25) at Civic Opera House.

Gary Crosby in town for deejay promotion of his latest Decca disk "Mambo In the Moonlight," along with Mike Connors, diskery's promotion man.

Murray Kane, coach-arranger for McGuire Sisters, and Arthur Godfrey's press rep, Mel Spiegel, lard Codrey's press rep. Mel Spiegel, lard Codrey's

London

David Nixon opened a return cabaret date at Quaglino's and the Allegro room this week.

Spear," is to be published in the spring by Gollancz, Eric Glass having set the deal.

Sir Beverley Baxter, M. P., film scribe for the Evening Standard, broadcasting in the BBC "Music Club" series on Oct. 8.

Hyman Zahl and Harry Morris back from France where they've been on a talent hunt for latter's ace nitery, the Colony Restaurant.

Van Johnson sailed on the Elizabeth last week after his Riviera vacation which followed filming of "End of the Affair," with Deborah Kerr as his co-star.

Julle Harris, in town to take up a role in screen version of "I Am A Camera" for Romulus Films, guest of honor at pyess luncheon tossed by John Woolf.

Newcomer to show biz, American Max Morgan off to N. Y. Oct. 7 on four-week looksee at Broadway shows to find anything suitable for London's West End.

The Variety Club feting Ingrid Bergman and Roberto Rossellini at a luncheon Oct. 5 prior to the opening of "Joan of Arc" at Stoll Theatre later in the month.

Green Room Club dinner next Sunday (3) will be televised for the first time. Ralph Lynn will be willfred Hyde Whyte, Cicely Courtneidge and Robert Morley.

"What's My Line," which has been rested by BBC-TV during the summer, returned last Sunday with Gilbert Harding, Lady Barnett, Barbara Kelly and David Nixon as chairman.

Phoenix

Pittsburgh

By Hal V. Cohen Marc Ballero into the Twin Coaches for one week and will stay

four. Stanley making big play fo opening of "A Star Is Born

four.

Stanley making big play for opening of "A Star Is Born" Oct. 15.

Miriam Sage Dancers off on a tour of the southwest in a Johnny Long unit.

Post-Gazette cartoonist Cy Hungerford and his wife vacationing on the Coast.

"Seven Year Itch" gets two weeks at the Nixon instead of just one starting Dec. 27.

Alis Foster comes back to the Ankara Monday (4) to star in Phil Richards' new ice show.

Press drama critic Kap Monahan's daughter, Kathleen, back to N. Y. after doing summer stock.

Jim Keenan, p.a. at William Penn Playhouse, named public relations chief of Allstate Auto Insurance Co.

Ruth Vernon, who danced in "Guys and Dolls" and "Can-Can," back home and teaching at tse Playhouse School.

Joe Grossman, who was the original company manager of "Gentlemen Prefer Blondes" on tour, shepherding it again.

Madrid

of Venezuelan consul (Vic himself is Venezuelan) in Spanish film, "Duelo de Pasiones" (Duel of Pas-sions).

Mexican actor Gustavo Rojo back from Canary Islands after completing chores in "Pirma," Spanish-Italian co-production in which he plays opposite Italy's Silvana Pampanini.

Silvana Pampanini.

Mexican director Emilio Fernandez planed here to prepare his "Nosotros Dos" (We Two), which goes before the camera late this month. Film will star Italy's Rosana Podesta, who has just completed "Helen of Troy" in Rome.

Maria Gambarelli due here next week to vacation with hubby Edward Fenion before leaving for Rome to film Italian-American production, "Twinkle-Toes," Cameras slated to roll October 15. On completion of "Toes," she plans returning to Spain for film a story based on life of Jose Iturbi.

Jan Garber into Prom Ballroom for one-nighter. "My Three Angels" to open Theatre-in-Round's season.

Edyth Bush Little Theatre held over "Mr. Barry's Etchings." "Naughty Natalie," a two-for-one legiter, inked for Lyceum week of Oct. 11.

ter season in new quarters, a church converted into theatre, with

"Harvey."
Current Old Log stock offering at Lyceum, "Rain." features burlesque stripper June March as guest star.
Dancers Teddy, & Phyllis Rodriguez and card trickster Charles Carts held over at Hotel Radisson Flame Row.

Carts held over at Hotel Radisson Flame Room.
"Seven Year Itch," with Eddie Bracken, which played a week's date at Lyceum here last June, returns to Twin Cities Oct. 22-24 at St. Paul Auditorium.
Northwest Variety club's annual \$100 a plate dinner to raise charity funds, limited in attendance to 100 people, a complete sellout; there's a waiting list for next year.
Old Vic's "Midsummer Night's Dream;" with Moira Shearer, at Northrop Auditorium on Minnesota U campus Oct. 22-23, is Artists' Course offering its opening night,

Lisbon

Impresario Alberto Barbosa this year will run only his own Teatro Apolo, presenting musical comedies and revues.

Singer Hernanl Cordeiro, just back from Italy, off to Rio de Janeiro under a six-month contract for Radio Globo.

'The Cinema Olimpia of Oporto reopened after six months for facelifting, with CinemaScope and stage for live shows.

New Cinema Alvalade, after closing for three months, reopened after installation of C'Scope equipment. Will be a first-run.

Alves da Cunha, his wife Berta Bivar and radio star Milu under contract to Teatro Apolo for new production of Spanish classic musical, "Sister Saint Sulpice."

Elmer Gill Trio packing them in at the Ebony Cafe.
Stan Kenton's Festival of Modern Jazz, with Art Tatum, Candido, Shelley Manne et al at Civic Auditorium Sept. 23.
Jerry Ross booked Hoosier Hot Shots, Ford & Harris and Boy Foy for Central Washington Fair in Yakima. State-backed fair is second biggest in Washington.
Sterling Theatre circuit repended for the Modern of Shots of the
Istanbul

By N. Zarar

"Istanbul-Paris," new legit muslcal, opening at the Ses Oct. 1.
Turkish Folk Dances Festival
closed season of the open air The-

Hollywood

Henny Youngman in from Las

Vegas.

Hal Peary celebrated his 30th year in show biz.

Rock Hudson in town after four months in Europe.

James Cagneys celebrated their 32nd wedding anni.

Bob Hope planed to Cleveland for the World Series. William Perlberg hospitalized r checkup and rest.

William Perlberg hospitalized for checkup and rest.

Sig Ruman reported convalescinging after surgery.

James R. Grainger returned from homeoffice confabs.

Evelyn Keyes planed in for her role in "Seven Year Itch."

Grant Withers hospitalized after taking overdose of ulcer medicine.

Jack Case upped to manager of New Fox theatre on Hollywood Blvd.

Sid Rogell named "Man of the Year" by the Beverly Hills B'nal B'rith.

Marilyn Monroe returned to work in "Seven Year Itch" after a brief illness.

Exhibitor Takeshi Iwata in from Japan for the world preem of "A Star Is Born."

Jack Carson fell on edge of his swimming pool and required six stitches in his scalp.

Watter Compton will chairman the Publicists Guild's eighth annual Panhandle Dinner in November.

Charles Watts emceed the Hollywood USO show and Bud Widot taped it for the Armed Forces Radio Service.

Philadelphia

Philadelphia

By Jerry Gagham

Arturo Mambo Band installed at Penn Sherwood Hotel's Persian Room.

The Chanticleer, which was burned out last May, reopened last week as the Gold Key, with Ava Williams featured.

Robert Wickersham will direct 67th annual production of Penn's Mask & Wig Club, "Tempest in Teapot," which is slated for the Locust St. Theatre, Thanksgiving Week.

Stars slated to appear at Villanova University's fund-raising ceremonies this week include Riso Stevens, Sam Levenson, Peter Lind Hayes and Mary Healy, Betty Clooney and Estelle Sloan.

Lee Guber, owner of the Rendezvous, and Bill Gerson, of Person, and Bar, dickering with Mos Gale Agency to present Stan Kenton and the Billy Eckstine-Peggy Lee package at Academy of Music here.

Ouebec

Mantovani orch at the Coliseum

Mantovani orch at the Coliseum Oct. 2.

Gene Autry's one-night show at the Coliseum last week.

"Oklahoma" will play the Capitol Oct. 18-19.

Jack and Mildred Pitchon open season at La Tour.

Charles Trenet back to Chez Gerard in October.

London's Festival Ballet booked at the Capitol for Oct. 12.

Noel Brunet, Eugene Istomin, Donald Gramm and Lois Marshall booked for the Chateau Frontenac.

Arthur Fitzgibbons, son of Famous Players Fitzgibbons, from Toronto, appointed commercial manager of CFCM-TV, in Quebec.

Rome

By Robert F. Hawkins
(149 Via Archimede; 877443)
Maurice Chevalier through Rome
by air on way to Athens date.
Vittorio Podrecca brings his
amed puppet show back to Rome
after long absence on world tours.
Opens at Teatro Italia here.
Cesare Siep! left for U.S. on the
Independence. Announced he is
booked for Milan Scala season of
1955-56, his first stint there in five
years.

years,
Jerdermann, famed Salzburg
fete standby play, will get Rome
airing on Palatine Hill. Two performances of the classic, newly
translated into Italian by Italo
Zingarelli are planned.

Portland, Ore.

By Ray Feves
Gay Dawn held for second week at the Capitol after a big opening frame.
Day, Dawn & Dusk, Johnny O'Brien, and Lindsay Lovelles in at Amato's Supper Club for two innings.

Alex Cooperman, Italian Film Export Corp. chief, here from L.A. for a few days to work with Guild Theatre manager Marty Foster.
Eddie Bracken in "Seven Year Itch" set for the Auditorium in October after two changes of dates due to holdovers in the Bay area.

Allegro room this week.

George Formby had to cancel out of his projected pantomime role at Christmas on the advice of his medico.

Latest Louis de Wohl novel, "The Spear," is to be published in the spring by Gollancz, Eric Glass having set the deal.

FIOCHIX

By Larry Jonas

Sombrero Playhouse opened seventh season of winter legit in January with "The Four Poster."

Maggie Wilson, a brand new mother, resumed as entertainment editor of the Arizona Republic, Concho Room scuttled its name act policy and will ride out winter months with band presentations.

Leo Carillo and Duncan Renaldo booked for personal appearance Nov. 5 at opening of Arizona State Fair.

Recent storm left only one maken

Fair.

Recent storm left only one major casualty in its wake. Tower of KONI, new 250-watter, was gone with wind.

Pierson Thal orch opened at The Flame, succeeding Al Overend band which wound up four-year engagement.

Application for 10th radio station in the Phoenix area was filed with the FCC by Donald C. Blackburn, a localite.

Minneapolis By Les Rees

Stan Kenton's "Festival of Jazz" played Auditorium one-nighter at \$3 top.
Star Playhouse opened fall-win-

Seattle

OBITUARIES

BERT LYTELL.

Bert Lytell, 67, actor, honorary
life president of Actors' Equity
and ex-Shepherd of the Lambs,
died Sept. 28 at Roosevelt Hospilil. N. Y., after 10-day illness
wife, the former Grace Menken survives.
Details on Page 2.

EDWARD KLAUBER

Edward Klauber, 67, onetime executive vice president of the Columbia Broadcasting System and later second in command to Elmer Davis at the Office of War Information, died Sept. 23 at New York Hospital. His wife is his sole survivor. Details in Radio-TV Section.

Details in Radio-TV Section.

NAT KARSON

Nat Karson, 46, scenic designer and legit-tv producer, died, Sept. 27 of a heart attack in New York. He collapsed in front of a barber shop on First Ave., near 49th St., and was pronounced dead by an ambulance doctor.

Karson, who had been art director of Radio City Music Hall from 1936-1943, was alternating producer last summer of NBC-TV: Switzerland, he was brought to Chicago as an infant. After studying art there, he came to N.Y., wher he eventually worked his

tate," and "Madam Capet" with Eva LeGalliene. He toured in "Idiot's Delight," acted with Pasadena Playhouse and did a stint in films, including "Mildred Pierce." Quince was once a radio announcer at WRR and WFAA, Dallas, and also was featured in several State Fair musicals in 1952. This year he also directed six plays for Betty Blanchard's New Playhouse, non-professional theatre group in Dallas. professional Dallas.
Survived by his mother, sister

and niece.

EDWARD L. H. GORE
Edward L. H. Gore, 78, former classical singer in European and American opera companies, died Sept. 23 in Santa Monica. Cal., after a long illness. Son of the last actress May Robson, who died in 1942, he was born in England, and attended the Royal College of Music in London and Fordham University in New York.

For 10 years Gore sang on the U. S. stage, including an appearance with the original company of the Florodora Sextet. He had lived in Beverly Hills for the last 14 years since his retrement as an investor and oilman in New York. His wife and a son survive.

WILLIAM A. GARDEN William Adam Garden, 61, owner-

BERT LYTELL

Sept -28, 1954

way into the theatre. In 1936, he was associated with Orson Welles and John Houseman in their, all-Negro production of "Hamlet."

Karson designed numerous shows, including the 1949 production of "Hamlet" at the Kronberg Festival in Elsinore, Denmark, Other productions he worked on included "Life With Father", "Hot Mikado" for the 1939 New York World's Fair," "Keep Off the Grass," "Calling All Stars," "Dr. Faustus," "Horse Eats Hat," "High Kickers," "Sing for Your Supper," "Lillom" and revival of "The Connecticut Yankee."

In 1941, Karson won the Fashion Academy's award for distinguished seenic and costume designing. In 1948 and 1949, he was producer and director of the "Fashion of The Times" shows, the also dilietry decorations and a set of murals for the Rialto Theatre in N.Y.

Karson turned legit producer after leaving the Music Hall. He and Eddie Cantor made their mangerial debuts with the musical "Nellie Bly," a \$300,000 Broadway flop in 1946. His next production, another musical, "Sweet Bye and Bye," folded during its out-of-town tyout. He later went to London, where he produced a series of reviews for the New Empire Theatre. He returned to the U.S. last fall, He had also been a consultant producer for CBS:

IN MEMORY of my beloved husband

TAD MARTIN

who passed away Sept. 11, 1953. Mrs. (Brownie) Tad Martin

Funeral services will be held to morrow (Thurs.) at the Riverside Memorial Chapel, N.Y.

Memorial Chapel, N.Y.

LOUIS VEDA QUINCE

Louis Veda Quince, 54, veteran actor and stage director, died of a heart attack Sept. 24 in Dallas. A member of Margo Jones' Theatre 54 summer company, he suffered a heart attack July 3 while in "The Brothers" cast. He recovered and dinished the season Sunday (19) playing Corbaccio in "Volpone," a role he once played for the Theather Guild in N. Y.

In 1920 Quince won a scholarship at the Dallas Little Theatre and studied under Richard Boleslavsky, and Maria Ouspenskaya at N. Y.'s American Laboratory Theatre. He was seen in "Hamlet," with Basil Sydney, and in "Marco Millions," "R. U. R.,, "Man's Es-

manager of Garden Bros. Circus, only indoor circus in Canada and one of the largest in North America, died Sept. 23 after a heart attack at his Big Top Farm, near Toronto. Born in Scotland, he cam to Toronto as a young man to join the Imperial Bank.

to join the Imperial Bank.

Garden later met Jean Shaw,
Glasgow-born vaudevillian, and
left the bank to form the songand-dance team of Garden &
Shaw, which toured the major circuits of the U. S. and Canada.
(Jean Shaw had just arrived in
Scotland a few days ago for a holiday and planed back for the
funeral service.)

Garden became vaude booker.

Garden became vaude booker in 1929 with his brother, Robert, who retired some years ago and is now living in Los Angeles, with both ultimately assembling the Garden Bros. Circus. He was a Mason and Shriner; member of The Showmen's League of America.

Survived by wife, four sons and a daughter.

HY MAYER

Hy Mayer, 36, cartoonist, author, editor and vaude performer, died Sept. 27 at his home in South Norwalk, Con Born in Worms-on-Rhine, Germany, he came to the U.S. in the middle '80s. He had been a cartoonist for numerous papers and magazines, including the New York Times, Life, Harper's and Collier's. He was editor-inchief of Puck in 1914 and a contributing editor in 1915.

From 1909-1916, Mayer drew the cartoons for his "Animated Week-ly," a film short. He also produced 50 film "Travelaughs," based on his worldwide jaunts," based on his worldwide jaunts, and impersonating famous characters. He was a member of the Lambs.

Wife and a stepson survive,

PETER ANDERS

Peter Anders, 46, German operatenor, died Sept. 10 in Hamburg from injuries suffered in a car crash five days earlier. Considered one of Germany's greatest operastars, he scored his biggest successes in Mozart operas.

Anders appeared at nearly all the first-class opera houses in Germany and last belonged to the ensemble of the Hamburg opera. He also made numerous opera recordings.

band of Ruth O. Seufert who presents the Seufert Celebrity Concerts in K.C., each eason.
Seufert had gone to Newton to repair musical instruments, which was his usual summer and off-sea anumber of instruments now in use by musicians in major symphonics about the country.

Born in Sweden he came to the of the Grand

Born in Sweden, he came to the U.S. as a youth. Also surviving are Martha Jo Seufert, a daughter, active in the concert office, and a

MARY GLYNNE

Mary Glynne, 56, British stage
and television actress, died Sept.
22 in London. She made her debut at the age of 14 playing Wendy
in the Duke of York's production
of "Peter Pan." She first appeared
in America in 1914 when she was
seen at the Little Theatre in New
York

"A Pair of Silk Stockings."

Miss Glynne's next trip was in 1925 when she played the lead in "The Crooked Friday" at the Bijou Theatre, N. Y. During the last war she starred in troop, shows in Italy and the Middle East,

Survived by her husband.

Survived by her husband.

DANIEL J. BURNS
Daniel J. Bur , vet stage electrician-carpenter and onetime manager for F. F. Proctor in Newark, N. J., died Sept. 19 in Albany, N.Y. In the early 1920s Burns handled two houses for Proctor, going into New York to book acts for them. Later he operated several theatres in the metropolitan area with partners, returning to Albany around 1937, and going to the Madison as electrician.

He was a former member of the Catholic Actors Guild in New York and a member of Local 14; Theatrical Stage Employees, in Albany A wife survives.

SEYMOUR ROSOFF
Seymour Rosoff, 48, co-owner of Rosoff's Restaurant and Hotel in New York died Sept. 23 in that city after a long illness. A familiar figure to showfolk, he was the son of Max Rosof, now of Hollywood, Fla., a partner in the eatery and its founder in 1899.
Surviving, besides his father, are his wife, a son, a daughter and two sisters.

RONNIE LESLIE

RONNIE LESLIE

Ronnie Leslie, 42, stage impressionist, died at Blackpool, Eng., Sept. 17, after being struck by a trymcar. He was appearing in t'. e summer revue at the Central Pier

Pavilion.

Leslie was a familiar act on U.K.

vaude theatre circuits, and had been attracting favorable comment in the Albert Modley show at Blackpool.

ARTHUR L. SIZEMORE
Arthur L. Sizemore, 63, song
writer and magazine publisher,
died Sept. 24 in Chicago An
ASCAP member, he wrote the
words and music to a number of
tunes including "Too Tired" nd
"So Tired."
"Wife and two daughters survive.

L. Durban Long, theatrical manager, died at Blackpool, Eng., Sept. 11. He had managed cincmas and theatres at Bradford, Weymouth, Swindon and Brighton, Eng., and supervised exploitation and publicity for Ralph Birch shows in London.

Benedict T. (Benny) Skorch, 49, sax and clarinetist who fronted his own band in Milwaukee for some 30 years, died recently in Wood, Wisc. He served a musician with the U.S. Navy in World War II. His parents, wife and a brother survive.

Vitaliano Brancati, 47, husband of actress Anna Proclemer, and an author in his own right, died Sept, 25 in Turin, Italy. Among his works were "Don Giovanni in Sicilia" ("Don Juan in Siciliy") and "Il Bell'. Antonio" ("The Handsome Anthony").

George F. Gross, 64. theatre pi-anist and orchestra leader, died Sept. 20 in Reading, Pa, after a two-week lilness. For the past 10 years he had been house manager at Reading's Embassy theatre.

the Japanese

John H. Anderson, 83, chief in-spector of theatres for Saskatche-wan before retiring in 1944, died recently in Vancouver, B.C. Three daughters survive.

Father of Wilbur Best, manager of the Grand Theatre in West Newton, Pa., died of a heart attack Sept. 15 in Pittsburgh.

Brother of James and John Jaffurs, veteran Pittsburgh theatre owners, died in that city Sept. 10.

Brother, 25, of actor Tol my Ivo, was killed Sept. 7 in a motor crash near Malibu, Cal.

Harry M. Fowler, 70, motion pic-ire technician, died Sept. 17 in Hollywood.

Bert Lytell

Continued from

" a sort of Jekyll-Hyde ving Lytell a dual role. a sort of Jekyll-Hyde plot giving Lytell a dual role. Grace Menken, whom he subsequently married, was in the company, the second of the acting Menken sisters. Helen Menken also has since retired. Bert's courtship of Grace was in the starand-entourage tradition. She had quite a time in those days finding herself alone on a date.

Actor's first wifef was an actination of the staranders of "Broth

herself alone on a date.

Actor's first wifef was an actress in California legit. Evelyn Vaughan. Later he married a film star, Claire Windsor. The marriage with Grace Menken was to endure. For the past 20 years they resided at the Meurice Hotel on West 58th St. and Lytell was a familiar figure in New York's Central Park, where actors of the legit traditionally keep fit. In recent years he usually had a dog on leash. Grace Menken had built up a successful dress shop widely patronized by women of the theatre and broadcasting worlds.

Lytell had been in nearly all the Lytell had been in nearly all the

Lytell had been in nearly all the branches of entertainment, with the possible exception of burlesque and cabarets. He had a number of long engagements in both radio and tv, notably with "I Remember Mama." He had also been a film director. His most recent professional assignment was as a special lecturer on the road for "The Egyptian."

In his status as five-time Shepherd of the Lambs, four-time president of Actors Equity and in the various wartime activities, Lytell's talents as a public speaker became traditional. He was often requested to speak at the funerals of show people and did so with unfalling good taste, something that frequently could not be said of others attempting the same difficult chore.

attempting the same difficult thore.
Lytell's younger brother, Wilfred, also an actor, died last Sept. 10 at the age of 62. Services for Lytell will be held tomorrow (Thurs.) at the Little Church Around the Corner, 5th Avc. and 29th St., N. Y.
Friends have been requested not to send flowers since it was Lytell's wish that the equivalent be sent to the Actors' Fund. As Grace Menken says, "Bert has nothing against florists but the Actors' Fund has always been close and dear to him. He has seen what the Fund does for actors, in hospital rooms and other charities, that he always willed it so."

L'ville Baptists

Conti ued from page 1

liandles publicity and promotion for the Long Run Assn. of Baptists, the move makes the station the second major-network affiliate in second, major-network arithate in the country to drop beer commer-cials. The Baptists definitely plan to continue sponsoring major-league games next year, and have a five-year option on the time, Bap-tists copy plugs churchgoing and

Peter Anders, 46, German operation, died Sept. 10 in Hamburg tenor, died Sept. 20 in Hamburg t

Series Overflow

Continued from name 1 -

of-towners helped overcome the deficit that would have been in-duced by the Jewish holydays which started that evening. Ca-

which started that evening. Capacity or near-capacity general rule in most clubs.

As a matter of fact, the Lati Quarter started on a three-show night policy last night (Tues.) and will continue the same number of

will continue the same number of shows tonight.

This season there influx of visitors than in previous seasons, when the N. Y. clubs held a monopoly on the Series games. The bulk of the ticket were taken up by New Yorkers who didn't bother to celebrate victories or drown their sorrows in defeat in the niteries. That we left to the handful of out-of-towners. This season, there are many from the provinces, with Cleveland providing a very big portion of the visitors. When out-of-towners come in, there's more spending percapita than there from the honictowners.

MARRIAGES

MARRIAGES

Joan Walden to George Maurer, Buffalo, Sept. 25. Bride is proceed feesional ice skater; he's bead of Metro's sales development department in New York.

Marie Caputo to Ray Dillon, New York, Sept. 25. Bride's with Young & Rubicam; he's with CBS-TV's sales dept.

Linda Macy to William Winokur, New York, Sept. 26. Bride with Ballet Theatre Co.

Peggy Ann Ellis to Art Fleming, New York, Sept. 26. Bride is a singer and groom an announcer with ABC.

Audrey Hepburn to Mel Ferrer, Burgenstock, Switzerland, Sept. 25. Both are thespers.

Melanie Kabane to Ben. Grauer, New York, Sept. 25, IIc's an NBC-TV, Special events reporter and commentator.

Kathyrn Hale Karol to Paul Carl Ross, Chappaqua, N. Y., Sept. 25. Bride's father, John J. Karol, CBS Radio vp. in charge of network sales.

Margie Holt, Columbia secretary,

CBS Radio v.p. in charge of net-work sales.

Margie Holt, Columbia secretary, and Raymond Maurel, of the same studio's art department, disclosed their marriage in Reno on Labor

their marriage in Reno on Labor Day,
Mary Lou Lane to Edward Beran, Pittsburgh, Sept. 15. Groom's the son of Clyde Knight, bandleader; bride sings with thoutfit.

BIRTHS

BIRTHS

Mr. and Mrs. John F. Wilhelm, twin sons, Albany, N. Y., Sept. 16, Father is a 20th-Fox salesman.

Mr. and Mrs. James Barry, daugher, Orange, N. J., Sept. 23, Father is an account exec of WNBT, N. Y., Mr. and Mrs. Don Genson, daughter, Hollywood, Sept. 23, Father is veepee of Leeds Musics, Mr. and Mrs. Don Rosenquist, son, Los Angeles, Sept. 18. Father is operations manager at KNXT.

Mr. and Mrs. Rex Williams, son, New York, Sept. 17. Mother, nee Elaine Stewart, an author; father is an actor.

Mr. and Mrs. Don Hine, daughter, Los Angeles, Sept. 19. Father is program director at KNXT.

Mr. and Mrs. Don Hine, daughter, Manchester, N.H., recently, Father is news editor of radio station WMUR in that city,
Mr. and Mrs. Dean Raymond, twin daughters, Fort Worth, Sept. 18. Father appears on WBAP-TV's See Saw Zoo' show.

Mr. and Mrs. William R. Peck, son, Fort Worth, Sept. 18. Father with commercial department of WBAP.

Mr. and Mrs. William R. Peck, son, Fort Worth, Sept. 18. Father with commercial department of WBAP.

WBAP.

Mr. and Mrs. Walter Herbert, daughter, New Orleans, Aug. 31. Father is maestro of the Shreve-port Civic Opera Assn. and Fort. Worth Opera Co.
Mr. and Mrs. John Burdick.
Sept. 11, N. Y. Mother Elizabeth "Birdie" Burdick, director of the service department of the American National Theatre & Academy.

MY SINCERE THANKS

to that Producer of Great Films

LOUIS de ROCHEMONT

for
selecting me
as
Musical Director
of his
production:



"CINERAMA HOLIDAY"

Music by MORTON GOULD

Additional Music by VAN CLEAVE

Stereophonic Recording by A 70-Piece Orchestra

Also THANKS to
SI FABIAN and
NAT LAPKIN



Steinway Hall, NEW YORK

- 20th CENTURY-FOX
- COLUMBIA PICTURES
- MERCURY RECORDS

